

Cultural revitalisation of art practices in Zhejiang Province, China, lensed through the concept of *Xiang Chou* (nostalgia/memories)

(Echo) Shan Xiang

A research report submitted to the Auckland University of Technology in partial fulfilment of the requirements for the degree of Master of Design.



ABSTRACT

In recent years, the art and creative industries have been a major driving force in the post-industrial economy of the People's Republic of China. A potential negative consequence of the large-scale construction of the cultural and creative industry is the imbalance of hard and soft infrastructures.

The hard infrastructure is China's construction of cultural facilities (e.g., galleries, museums, art clusters, cultural production business clusters). And creative practitioners, arts management professionals, and curators who understand interdisciplinary knowledge in arts, and have business and international experience, generate soft power. Recent cultural studies provide evidence and snapshots of the ongoing "first-class venue and third-class management" problem across the creative industry in China. This project reviewed relevant knowledge and case studies and conducted interviews with critical stakeholders for the early data collection of the research, then incorporated service design principles through the lens of Xiang Chou (Chinese nostalgia mode) to create potential opportunities for attracting funding from local (regional) government, private investors, and sponsors to support cultural revitalisation projects.

The expert interviews show that the art community is in need of curatorial support and arts management support. Additionally, the art dealers and artists call for more effective communication and a rewiring of their heritage and culture by making connections with each other and with other similar communities both in and outside of China.

This research developed a service-design-based proposal for the regional artists and art dealers in Lishui. The concept proposal communicates a framework for arts managers and creative industry sectors to work on analogous projects in the region and transfer knowledge across various potential cultural enhancement projects. It is hoped this study will inform practitioners and curators about cultural revitalisation projects with strategic service design methods to acquire funding and make effective connections, and to engage with wider audiences, domestically and internationally.

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signature:

Date: 16/08/2021

ETHICS APPROVAL

This research obtained formal ethics approval from Auckland University of Technology Ethics Committee (Ethics Application Number 21/114) in May, 2021. See Appendix A.

“谁言寸草心，报得三春晖”。唐·孟郊《游子吟》

“Who says the tiny inch-tall of grass can repay the warm sunshine of spring?”¹

I am indebted to my grandparents Xijin Xiang项锡进 and Xiaxian Shen沈夏仙 and my mother Yonghua Tang汤永花, my father Weilin Xiang项伟林 for your unconditional love and constant encouragement. I owe a deep sense of gratitude to my partner and my best friend, Mihir Thapa Magar. Thank you for your continuous support and love.

I am forever grateful to my supervisor Andrew Denton for encouraging me to bring my Chinese heritage into this research project. Thank you for your prompt inspiration, timely suggestions made with kindness, your enthusiasm, and dynamism, which have enabled me to complete this research.

Thank you, Warren Pringle, for sharing your knowledge, generous time, and wisdom.

I would like to thank the artists and art dealers from Gu Yan Hua Xiang for participating in my research.

Thank you, Zoey Zhou, for being a great Chinese proof reader for this project.

Thank you to the technicians Struan Hamilton and Greg Thomas for sharing your knowledge and your support.

Thank you, AUT Ethics Committees, for your peer review and ethics approval which allowed me to conduct the interviews for this research project.

¹ Meng Jiao, Tang dynasty (766-835), A Traveller's Song 618. 唐·孟郊 | 游子吟. Explanation: 寸草“tiny inch-tall of grass” symbolises children, and 春晖“the sunshine of spring” symbolises the love of parents. It is a metaphor for parents' kindness being heavy and difficult to repay.

INTRODUCTION

In the People's Republic of China, commercial art practices are predominantly informed by traditional values. Art clusters and districts are a visible expression of China's culture-led economic renaissance of past decades.² This research project is about revitalising and enhancing the local grassroots art practices in China. The scope of this research focuses on the region Lishui, Zhejiang Province, where I was born and raised. In the following chapters, I investigate the potential of service design methods, as deployed in developing a cultural revitalisation concept proposal for the art community in Lishui. Artists and their dealers lack support from funding organisations, professional arts managers and curators who hold sufficient interdisciplinary knowledge spanning business, culture and arts, and international marketing and networking experience.

The research question asks: How might service design methods be harnessed to support the development of cultural revitalisation projects and establish a value proposition for art communities, such as those in Lishui?

As a means of harnessing my own historical narrative (in relation to this research), Chapter One explores the notion of *Xiang Chou* (Chinese nostalgia, memory), as a mode of reconnecting with the Chinese philosophical framework of memories and feelings. This chapter interprets the current and historical concepts and knowledge around *Xiang Chou* and positions the connection this project has with the notion of *Xiang Chou*. The research aims and questions are located at the end of this chapter.

Chapter Two contextually reviews knowledge and practice, positioning the research project in the scope of cultural revitalisation and arts management. The section on the contextual evaluation of knowledge highlights and discusses the relevant literature across cultural revitalisation case studies, museum studies, cultural heritage studies, and digital communication studies. The section on the contextual review of practices arranges the selection of studies and examples of cultural procedures and art practices in museums, creative industries, grassroots art activities and cultural institutions.

Chapter Three introduces the methodological approach of this research. I explain why this project selected mixed-method methodology. A successful ethics application was obtained for this research, and ethical issues are also discussed. The methods used for this research are literature review, case studies, interviews and service design methods, and these are described in Chapter Four.

Chapter Five documents the practice in relation to the production of the value proposition for the project, as articulated through the designed concept proposal. I look at how to incorporate the notion of *Xiang Chou* with design propositions to engage audiences (the potential customers) and explore the efficacy of service design principles and methods in driving the project decisions.

Chapter Six includes the discussion of the findings and addresses the limitations and recommendations of this research project. The conclusion section sums up the key areas of my discussion, the essential features of this research design and the outputs of this research investigation.

² According to Michael Keane, art clusters are groups of galleries, bars, design studios and cafés which developed in the late 1990s in China. Michael Keane, *China's new creative clusters: Governance, human capital and investment* (London: Routledge, 2013), 99.

Chapter One: Background

This chapter provides a philosophical framework as a background to this research project, manifests the notion of *Xiang Chou* (nostalgia, memory) and highlights the contexts around this notion. This chapter explains the notion of *Xiang Chou* by describing the current and historical knowledge and concepts around this Chinese notion. In addition, this chapter manifests the background narratives of this research project and interprets the scope of this research.

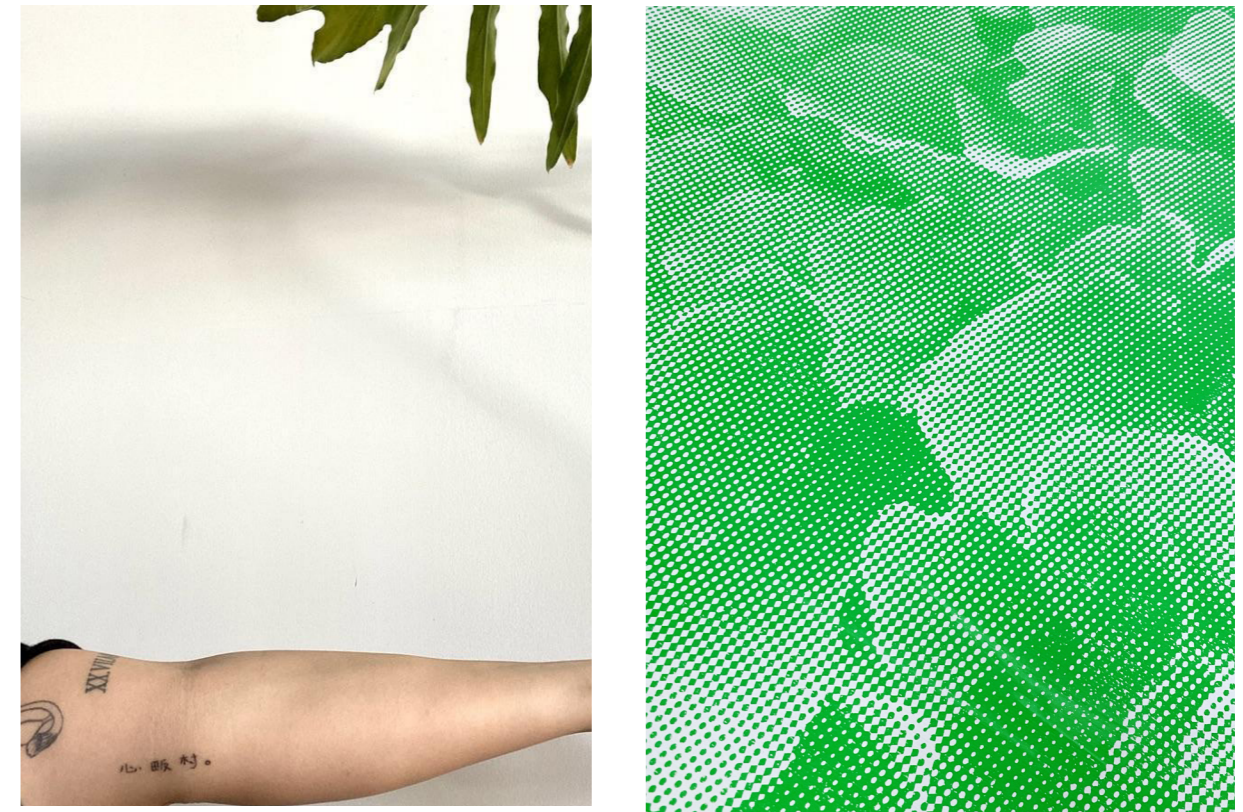
Xiang Chou

Xiang (乡) means the place and the soil where you once lived a long time ago. *Xiang* also means your hometown/village. *Chou* (愁) can be referred to as the psychological feelings pertaining to longing, missing something. Combining *Xiang* and *Chou* creates a poetic feeling. *Xiang Chou* is a Chinese nostalgia mode.

Xiang Chou³
BY YU GUANGZHONG
WHEN I WAS A CHILD
NOSTALGIA SEEMED A SMALL STAMP
HERE AM I
AND THERE... MY MOTHER
THEN I WAS A GROWN-UP
NOSTALGIA BECAME A NARROW TRAVELLING TICKET
HERE AM I
AND THERE... MY BRIDE
DURING THE LATER YEARS
NOSTALGIA TURNED TO BE A SHORT GRAVEYARD
HERE AM I
AND INSIDE... MY MOTHER
AND NOW AT PRESENT
NOSTALGIA LOOMS LARGE TO BE A SHALLOW CHANNEL
HERE AM
AND THERE... MY MAINLAND

Because of my tacit and cultural knowledge of *Xiang Chou*, I will be using first person narrative in the following paragraphs.

I was born in a small village in Eastern China- Xin Fan Cun (心畝村), in English “Heart Soil Village”. The village was demolished to make way for the development of a government-owned reservoir in 2018. I am emotionally connected to this place, and I have the three Chinese characters 心畝村 (Heart Soil Village) tattooed in my elbow on my left arm. I left my country and moved to New Zealand about ten years ago. I feel a sense of belonging to the village that has been growing stronger as I get older.



Left: Figure 1. Echo Xiang, *The Xin Fan Cun Tattoo*, 2021, photograph
Right: Figure 2. Echo Xiang, *Dad's Lettuce From Our Garden In Xin Fan Cun*, 2021, screenprint

In Heart Soil we all now live in high buildings and apartments which my cousin likes, as she is now a city girl. My grandma looks out from her apartment window every day, and she wonders why all the apartments look the same and why people work so hard and save money to go to the city and live in shoe boxes. Where are her pigs and chickens now? Where has her plantation gone? My grandpa asked me where we can go to pick up fresh figs on summer days now? As the land is soon to be covered over with water Heart Soil Village is full of dust and chaos and our family no longer puts up our red lanterns outside of our houses during Chinese New Year's Eve together; there are no more fireworks, no more village Dragon's dance with the cousins.

³ Yu Guangzhong, “Xiang Chou,” in 乡愁: 余光中诗歌: *Poetry* (Shanghai: Wenyi Press, 2020), 32-35.

The soil and land will now be used for something else. The water and soil gave birth to my family and me. Metaphysically we are in love with the idea of Heart Soil Village and worshipped it while we lived there. The people of Heart Soil Village will always have these connections. *Xiang Chou*, the connection and something everyone can feel in their hearts, is part of this link. It is the sense of belonging that will stay in our lives forever. *Xiang Chou* is the connection to the place and soil that gives birth to us and raises us.

People who are born, who live and who have personal connections with these heritage assets will have attachments and unique feelings attached to the place when they visit. As an old Chinese proverb states, “yifang shuitu yang yifang ren” 一方水土养一方人 (the soil and water of a place give birth to the people of that place). The soil and water create culture, the people, and collective values: *Xiang Chou* is related to the soil, the place, the heritage, and the culture.

In New Zealand Māori culture, and beyond to other parts of Polynesia, whakapapa, a Māori mental construct,⁴ seeks a link between people, land, and things. In Māori culture, whakapapa connects individuals to past and present, and to physical places like papa kāinga, the ancestral homes of Māori kinship groups, housing developments for Māori on their ancestral land.⁵

To Chinese people *Xiang Chou* explains why things came to be the way they are. When Chinese people talk about *Xiang Chou*, we think of the place where we were born and raised. *Xiang Chou* is a complex medium, it is the bridge to people’s hometown, village, and whakapapa. And it is the link to people’s culture, shared values, and shared heritage assets. This notion connects those of us who come from the same roots, land, whānau. *Xiang Chou* is a poetic feeling.

In Western conceptual thinking, the idea that comes closest to *Xiang Chou* is the concept of nostalgia:

Manifestations of nostalgia were critiqued and analysed along two compatible nearly parallel lines: nostalgia abused individual and collective memory and nostalgia problematised the relations between producers and consumers. Either way, nostalgia was simply bad, bad, bad. But nostalgia was not, and is not, simple. It can cross several registers simultaneously. It can be felt culturally or individually, directly or indirectly.⁶

Marcel Proust described how tasting a Madeleine cake he had not eaten since childhood triggered a cascade of warm and powerful sensory associations.⁷ Bringing nostalgia to people can help increase their feelings of self-esteem and social belonging, encourage psychological growth, and even make them act more charitably.⁸ The use of nostalgia in contemporary social and cultural life can be defined as enriching forms of history.⁹

For instance, artefacts, scenes, music, sounds, and images can be triggers for nostalgic emotions. These feelings might emerge in different forms – presenting in the design choices made for this concept proposal, or in the choice of the images used to profile the selected artists and artworks. The tacit experiences of my contexts are woven with the interfaces I have had with the subject(s) that trigger within me the nostalgic experiences elicited by the recall of memory.

Xiang Chou can evoke in people like me, who live away from home, a sharing of similar memories and nostalgic feelings. When we see artworks made by the artists in our region, the art object can make us joyful, wistful, melancholic, and thoughtful in the same complex mouthful. Thus, the use of *Xiang Chou* can trigger in people feelings of connection with the nostalgic object. It leads us to the land, the soil and the place we once shared.

For me, *Xiang Chou* exists as a soft, inner emotion and it is also a kind of spiritual demand. Because of *Xiang Chou*, this research aims to connect my Chinese heritage to my academic background in a Western business management school, as well as my interest in curatorial projects and art. *Xiang Chou* is the fundamental feeling that drives me to do my work in cultural enrichment and protection.

People who have moved to a different city or country since they were young have a certain psychological mode of *Xiang Chou*. *Xiang Chou* can be deeply implicated in our sense of identity through which we link our memories to the present and future.

After identifying an emotional and affective context through which I might lens this project, I sought out methods for realising the aims of the project. To this end, I asked how I might draw together proven service design methods tools and the concept of *Xiang Chou* to support art dealers and artists in accessing a wider audience – and thus have a greater appreciation of the value of their culture.

In developing this concept proposal, I have enlisted the concept of *Xiang Chou* and applied selected service design principles and methods to drive my project decisions, to create a platform to bring the arts community together, to reach out to a broader audience, and to create potentially more opportunities for attracting sufficient project funding from local (regional) government, private investors, and sponsors to support cultural revitalisation projects, such as the one I propose. The users will be artists, dealers, and potential audiences both national and international. This project is framed as a conceptual test case. The methods honed to develop this concept proposal have been selected and deployed for the specific contexts of this project; however, the knowledge and methodological approaches developed through the research are seen as transferable across a range of potential cultural enhancement project sites.

4 Mere Roberts *et al.*, “Whakapapa as a Māori Mental Construct: Some Implications for the Debate over Genetic Modification of Organisms,” *The Contemporary Pacific* 16, no. 1 (2004): 1-28; Te Rito, and Joseph Selwyn. “Whakapapa: A Framework for Understanding Identity.” MAI Review LW 1, no. 3 (2007): 10.

5 John C. Moorfield, *Te Aka Online Māori Dictionary* (2021), s.v. “papa kāinga,” accessed August 12, 2021, <https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=papa+kainga>

6 Sean Scanlan, “Introduction: Nostalgia,” *Iowa Journal of Cultural Studies* 5, no. 1 (2004): 3-9.

7 Athanasios Dinopoulos, “In Search of Time and Memory. A Neurobiological Approach of Marcel Proust’s Novel ‘In Search of Lost Time’,” *Culture and Research* 6 (2017), <https://doi.org/10.26262/culres.v6i0.6401>

8 Clay Routledge, Tim Wildschut, Constantine Sedikides, and Jacob Juhl. “Nostalgia as a Resource for Psychological Health and Well-Being,” *Social and Personality Psychology Compass* 7, no. 11 (2013): 808-818. <https://doi.org/10.1111/spc3.12070>

9 Scanlan, “Introduction: Nostalgia,” 3-9.

This cultural revitalisation research project aims to develop a service-design-based concept proposal for local artists and art dealers in Lishui, Zhejiang Province, China. The concept proposal is intended to communicate a framework within which cultural production businesses and arts managers are able to work on analogous projects in this region, with a view to developing a methods workbook as a mode of transferring their knowledge to the sector.

It is the intent of this project to provide a conceptual design proposal to support local artists and art dealers, and engage audiences (their potential customers) to communicate with each other more effectively, in order to rewire their heritage and culture through making connections with each other.

The previous section has shown that the notion of *Xiang Chou* makes connections with me and my place – my hometown. The notion of *Xiang Chou* encourages me to connect with my land and my soil as a leap-ing-off place to work on this cultural revitalisation research project. I move on now to the research questions and the research aims that express the intention of this research project

Research question

How might service design methods be harnessed to support the development of cultural revitalisation projects and establish a value proposition for art communities, such as those in Lishui?

Research aims

1. Investigate why artists from this region lack support in terms of their art promotion, and why art dealers are not getting support in terms of communication strategy for their businesses.
2. Assess and discuss the challenges that have occurred in the Lishui art community.
3. Locate and identify art clusters in the Lishui region.
4. Develop a concept proposal that enlists service design and communication strategies to establish a value proposition for this project

Secondary objectives

1. Produce a guide for cultural, creative and art practitioners to pursue analogous networking and communication projects.
2. Explore the potential solutions for achieving wider audiences for artists and art dealers.
3. Encourage the use of *Xiang Chou* and distribute for others to utilise on other applicable projects.
4. Develop my skills in cultural revitalisation and arts management projects and establish myself as a strategic curator.

Chapter Two: Contextual Review

This chapter contextually reviews the knowledge and practices locating and positioning this research project. The contextual evaluation of the knowledge section highlights the theories around the cultural and creative industries in China. In the scope of this research, this section investigates the relevant literature of cultural and art clusters in Zhejiang Province. The interview data also assisted the contextual evaluation in the scope of Zhejiang Province. The knowledge and theories this research sourced are from relevant literature across cultural revitalisation case studies, museum studies, cultural heritage studies, and digital communication publications. Furthermore, this section investigates potential digital communication platforms and art markets relevant to the art community. The contextual review of practices section discusses selecting six cultural revitalisation curatorial case studies in Japan, India, China, Latin America, Africa, and New Zealand.

Contextual Review of Knowledge

After two decades of urban development in China, art clusters and cultural production businesses have spread from large cities like Shanghai, Beijing, and Hong Kong to smaller cities like Lishui.¹⁰ This study sits at a specific location, Lishui, Zhejiang Province. The province is an eastern province of China. The name of the city “Lishui” literally means “Beautiful Waters.” There are twenty-two characteristic villages in total in the city of Lishui, Zhejiang Province, and these include art villages and cultural heritage villages.¹¹

As Keane said, “art districts zones are a visible expression of China’s culture-led economic renaissance.”¹² Moreover, many of these creative clusters are located in area of urban gentrification promoted as characteristic cultural villages and tourist destinations.¹³

What are the current challenges and obstacles for creative clusters in China?

Xiao and Wu¹⁴ conducted case study research mainly focused on Lishui and the study concluded that the protection of historical and characteristic villages has become an essential issue in China. The study summarised the key issues of arts and cultural villages in the region: the lack of subsidies from the local government, mass urban development that has challenged culture village preservation work, not enough attention attracted from the public, lack of regulations and consistent systems management, and the reality that accepting too many tourists in a short period of time damages the environment.

Keane described art zones as a group of galleries, bars, design studios and cafes which developed in the late 1990s in China. By 2007 art clusters had become a commercial and tourism venture with the full support of the local government.¹⁵ The present research focused on an oil painting village called Gu Yan Hua Xiang. Gu Yan Hua Xiang was established in 2008. An oil painting village is unique compared to the rest of the characteristic parks and creative clusters.

Gu Yan Hua Xiang is the only fine-art-based cluster in Lishui, Zhejiang. The local government initially established the art cluster to support the local fine art community and increase its economic value proposition for the region.¹⁶ In the past years of its development, this art community has developed a series of art activities such as local art fairs and markets¹⁷ to stimulate cultural production businesses around the art community, for example, restaurants, cafes and hotels.¹⁸ With the influence and promotion of art and culture in the region of Lishui, Gu Yan Hua Xiang has become a destination attracting domestic tourists and investors who are interested in art and culture.¹⁹

Artist Chen from Gu Yan Hua Xiang commented on the development of art and creative clusters in Zhejiang:

“There are many characteristic parks and creative clusters ... such as the Gu Yan Hua Xiang in Lishui, the celadon town in Longquan, Baoxi and Dayao, have also established production, learning, and production areas. These platforms or institutions have some help and support from the government to develop the industry and the artists engaged in these industries to some extent. But I want to say that this support is also indirect and not necessarily good. Due to the different purposes of these institutional platforms, it is still challenging to guide the artists healthily and sustainably.”²⁰

Cultural and Creative Industry

Guo wrote that “the feverish cultural construction is a reflection of the phased development of China’s cultural and creative industries.”²¹ Guo’s study addressed a potential negative consequence of the large-scale cultural construction: the imbalance of hard and soft infrastructure.²²

¹⁵Ibid, chapter 5, 99-117.

¹⁶ Ibid.

¹⁷ Wu Xian Lishui, “Gu Yan Hua Xiang, Big Da Zhangshu Market on May 1st,” accessed April 23, 2021, <https://www.163.com/dy/article/G89VOQM80550SC6Y.html>

¹⁸ Gu Yan Hua Xiang Official WeChat account blog.

¹⁹ Li, interviewed by the author, Auckland and Lishui, May 29, 2021.

²⁰ Chen, interviewed by the author, Auckland and Lishui, May 29, 2021.

²¹ Marina Guo, “Cultural Organizations in China: Creating Digital Platforms for Success,” in *Handbook of Cultural and Creative Industries in China*, ed. Michael Keane (Cheltenham, UK: Edward Elgar Publishing, 2016), 173, <https://doi.org/10.4337/9781782549864>.

²² Ibid., 167-180.

¹⁰ Keane Michael and Chen Yin, “Entrepreneurial Solutionism, Characteristic Cultural Industries and the Chinese Dream,” *International Journal of Cultural Policy* 25, no. 6 (2019): 743-55; 何非, “艺术村落, 一种可复制的经济模式?” *美术观察 Art observation*, May 2012, 020. <http://www.cnki.net>

¹¹ JianZhong Xiao and WeiDong Wu, “Preservation and Exploration Thoughts and Countermeasures Research of Characteristic Culture Villages in Zhejiang - A Case Study of Lishui, Zhejiang,” *Acta Agriculturae Zhejiangensis* 25, no. 3 (2013): 647-651.

¹² Keane, 99.

¹³ Ibid, 743-55.

¹⁴ Ibid.

The hard infrastructure is the cultural facilities (e.g., galleries, museums, art clusters, cultural production business clusters) that are developing fast. On the other hand, China's soft infrastructure, such as arts management competency, cultural content delivery and local cultural consumption, is developing more slowly.²³

At the same time, curators, cultural and creative practitioners struggle to produce and source content. There is a disconnect between the repositories for culture and the artists, makers and artefact producers. Furthermore, the art community faces a short supply of arts management professionals who have international experience and understand interdisciplinary knowledge in both arts and business.²⁴

Guo stated that the problem in China's cultural and creative industry, is "first-class venue but third-class management."²⁵ This problem has concurrently created business opportunities that have attracted foreign cultural organisations. For example, the British Council has encouraged English enterprises to participate in China's cultural development. Organisations like UK Trade & Investment have contributed to China's cultural and creative industries.²⁶ Guo also addressed that, for cultural organisations in China, seeking internationalisation had become one of the main strategies to overcome the problem.²⁷

Paradoxically, Chinese cultural organisations want to "go global" and seek international collaborations. Many modern and contemporary art forms originate in the West and international standard arts management professionals are in short supply in China. My question is, how do Western organisations work with Chinese heritage?

A country's heritage is a valuable resource which people can draw on to identify themselves as independent owners of their shared values, beliefs, knowledge, and traditions.²⁸ Cultural and art production boosts economic efficiency in Zhejiang Province's economic structure.²⁹ Cultural industries are interpreted as cultural economisation and cultural monetisation.³⁰

In the Digital World

Artist Li, who has been practising ceramic and sculpture art in Lishui for 20 years, said that the art cluster is getting fewer tourists and fewer customers because of the post-pandemic environment.³¹ How then, can art and creative industries operate effectively for stakeholders in a post-pandemic environment? What is the direction going forward?

These conditions and questions challenge our traditional art market. Shifting focus onto the digital world might be a potential solution. Non-fungible token or NFT art is a digital work of art that is completely unique and verified through blockchain technology.³² In a Christie's auction, a digital collage by Beeple was sold as a non-fungible token for \$69.4 million in March 2021.³³ Once an NFT is created, it can be digitally tracked forever. And unlike a simple image file, for instance, an NFT cannot be duplicated. It is a unique digital asset that represents real-world objects like art.³⁴

NFTs are bought and sold online with cryptocurrency, and they are becoming an increasingly popular way to buy and sell artworks.³⁵ Canadian musician Grimes sold her digital art for \$6 million in less than 20 minutes.³⁶ For artists, being able to sell original artworks in digital form directly to a global audience of buyers without using an auction house or gallery allows them to keep a significantly larger portion of the profits they make from sales. Blockchain art markets might be a possible solution for grassroots artists in the coming digital world. Some economists³⁷ believe that NFTs are just bubbles³⁸ and that they will not stay for long. Others³⁹ think they will be huge⁴⁰ and will take over traditional art markets.

Russo explored cultural organisations worldwide in regard to digital content creation and cultural communication exchange.⁴¹ The study's findings showed that the use of strategic social media programmes can drive online culture exchange and create new connections with diverse communities.⁴² The study also suggested that museums and cultural organisations could use social media to extend their networks so as to build audiences and potential partnerships.⁴³ As discussed above, the use of digital media is important in creating values and connections with a wider audience in the cultural sectors.

The following paragraphs briefly illustrate some examples of international museum institutions using social media for cultural communication and online exchange.

23 Ibid., 168.

24 Ibid., 169.

25 Ibid., 169.

26 Ibid., 175.

27 Ibid., 175.

28 Annalisa Colecchia, "Community Heritage and Heritage Community. Participatory Models of Cultural and Natural Heritage Management in Some Inner Areas of the Abruzzo Region (Italy)." *Il Capitale Culturale Studies on the Value of Cultural Heritage*, no. 19 (January 2019): 129-164. <https://doi.org/10.13138/2039-2362/1970>.

29 Jiahui Yu, "Planning for Characteristic Towns in China," (2017).

30 Shi-lian Shan, "Chinese Cultural Policy and the Cultural Industry." *City, Culture and Society* 5, no.3 (2014): 115-121, <https://doi.org/10.1016/j.ccs.2014.07.004>.

31 Artist (Number 2), online interview by author, Auckland and Lishui, May 29, 2021.

32 Qin Wang, Rujia Li, Qi Wang, and Shiping Chen. "Non-fungible Token (NFT): Overview, Evaluation, Opportunities and Challenges," *arXiv* 2105.07447 (2021).

33 "Christie's auctions 'first digital-only artwork' for \$70m," *The Guardian*, March 12, 2021. <https://www.theguardian.com/artanddesign/2021/mar/11/christies-first-digital-only-artwork-70m-nft-beeple>.

34 Usman W. Chohan, "Non-Fungible Tokens: Blockchains, Scarcity, and Value." *Critical Blockchain Research Initiative (CBRI) Working Papers* (2021).

35 Wang, Li, Wang, and Chen, "Non-fungible token (NFT): Overview, evaluation, opportunities and challenges."

36 Brian Boucher, "We Regret to Inform You That Grimes Just Sold \$5.8 Million Worth of Her NFT Crypto Art in Less Than 20 Minutes," *Art Net*. March 2, 2021, <https://news.artnet.com/art-world/grimes-sold-nft-art-1948177>.

37 Scoot Reyburn, "Art's NFT Question: Next Frontier in Trading, or a New Form of Tulip," *New York Times*, April 29, 2021, <https://www.nytimes.com/2021/03/30/arts/design/nft-bubble.html>.

38 Alex Vuocolo, "NFTs Are Facing a Bubble, but Crypto Art Platforms in It for the Long Term." *Cheddar News*, March 24, 2021. <https://cheddar.com/media/nfts-facing-bubble-but-crypto-art-platforms-see-long-term>.

39 "NFTs are much bigger than an art fad – here's how they could change the world," *The Conversation*, April 6, 2021. <https://theconversation.com/nfts-are-much-bigger-than-an-art-fad-heres-how-they-could-change-the-world-159563>.

40 Dominic Frisby, "Yes, NFTs Are a Bubble. But Like Many Bubbles of the Past, They Will Change Everything," *Money Week*, April 13, 2021, <https://moneyweek.com/investments/alternative-finance/bitcoin/603080/nfts-non-fungible-tokens-bubble>.

41 Angelina Russo, "Transformations in Cultural Communication: Social Media, Cultural Exchange, and Creative Connections." *Curator: The Museum Journal* 54, no. 3 (2011): 327-346.

42 Ibid., 340-346.

43 Ibid.

In China, according to the China Internet Network Information Centre, the number of internet users grew to 904 million in the first quarter of 2020.⁴⁴ Chinese cultural organisations, art galleries and museums use digital technology widely. Multi-functional digital platforms like WeChat provide marketing and broadcasting, and even generate revenue streams. The policy makers in the People's Republic of China strongly encourage development in digital communications, perceiving it as a vehicle for powering the cultural organisations' growth.⁴⁵ For instance, in early 2020, museums and galleries were closed due to the Covid-19 outbreak. The State Administration of Cultural Heritage of China ordered museums to launch online exhibitions using digital resources through digital platforms. More than 1,300 museums have showcased their collections and exhibitions online through websites and social media like Weibo and WeChat.⁴⁶

Outside of China, Instagram and Facebook are the two most popular social media platforms.⁴⁷ For example, the Tate Modern has revealed a formative function of social media platforms.⁴⁸ This world-famous museum uses social media platforms as a place for the presentation of artworks through images and, above all, texts, which help audiences in their understanding of the artworks and artefacts displayed.⁴⁹ For museums, art galleries and cultural institutions, considering online communication activity is crucial.⁵⁰ We can see an increased number of museums and cultural organisations using social media such as Instagram and Facebook.⁵¹ In China, WeChat official accounts and Weibo blogs are widely used across museums and galleries.⁵² These arts organisations have started to pay attention to online communication to engage with audiences.⁵³

Contextual Review of Practices

In China, art galleries and museums face a short supply of arts management professionals who have an understanding of interdisciplinary knowledge both in arts and business, as well as international experience.⁵⁴

This chapter surveys various sources from publications, books and curators' websites to look into sound international cultural revitalisation case studies, art projects and festivals.

In Japan, the Echigo-Tsumari Art Triennale (ETAT) is one of the largest art festivals in the world. The festival seeks to revitalise a Japanese rural region with the concept of "human beings are part of nature."⁵⁵ The founder of ETAT Kiagawa critiques the Japanese Government's following of a global capitalism that pushes people out of their homes due to urban development and gentrification.⁵⁶ The rural areas of Japan have been losing population for a long time. Rural revitalisation is one of the most common missions of art projects in Japan.⁵⁷ The region of Echigo-Tsumari faces issues of depopulation and environmental hardships, which has led to the region having many enormous land sites filled with abandoned houses and closed schools.

The ETAT festival has been held once every three years since 2000 and its numerous art works are curated over a very broad area of the countryside, towns, and villages. The art festival aims to unequivocally contribute to regional revitalisation and rejuvenation and interact with and influence the local community.⁵⁸ Additionally, ETAT has seasonal art programmes and activities throughout the year, with up to 200 permanent artworks, special exhibitions, performances, workshops, events, and festivals happening with local rituals and local artists.⁵⁹ In the rural areas, art museums are built out of abandoned buildings. For example, SoKo Museum of Art (SoKo) was built in 2015 in a renovated space that was a former gymnasium in the closed Kiyotsukyo Primary School.⁶⁰

A recent study of exhibition-driven tourism, a case study of ETAT in Japan, addressed the purpose of these rural exhibitions in revitalising these areas through the presentation of art to attract visitors and tourists.⁶¹ These rural art exhibitions have attracted more than two and half million people travelling to the host areas since the year 2000. The ETAT has generated exhibition-driven tourism income of more than 57,106 million yen.⁶² The study also found that exhibition-driven tourism like ETAT will bring new opportunities to the tourism industries.

44 China Internet Network Information Center, <http://www.cnnic.com.cn>.

45 Guo, 266.

46 Zhu Bochen, "New Cultural Trend During Outbreak: Visit Exhibitions Online," China.org.cn, March 29, 2020, https://www.china.org.cn/arts/2020-03/29/content_75873851.htm.

47 Brooke Auxier and Monica Anderson, "Social Media Use in 2021," Pew Research Center, April 7, 2021. <https://www.pewresearch.org/internet/2021/04/07/social-media-use-in-2021/>

48 Jesse Ringham, "Tate Social Media Communication Strategy 2011–12," *Tate Papers*, Spring 2011, accessed August 13, 2021, <https://www.tate.org.uk/research/publications/tate-papers/15/tate-social-media-communication-strategy-2011-12>.

49 Tate, "Digital: Using Technology to Enrich People's Everyday Lives Through Art," accessed July 1, 2021, <https://www.tate.org.uk/about-us/digital>

50 Antonio Padilla-Meléndez and Ana Rosa del Águila-Obra, "Web and Social Media Usage by Museums: Online Value Creation." *International Journal of Information Management* 33, no. 5 (2013): 892-898; D'Ambrosi Lucia and Ilaria Gobbi, "Corporate Museums and Design: Web Communication Strategies," *Taifor Journal*, no. 97 (2017);

51 Padilla-Meléndez and del Águila-Obra, "Web and Social Media Usage," 895.

52 Han Bao, "Review of Chinese Social Media Platforms Focusing on WeChat and Weibo: Digital Curating and Cultural Promotions," *Electronic Visualisation and the Arts* (2018): 32-38.

53 Song Yang, "Analysis on New Media Operation Strategy of Beijing Palace Museum," (2019); Audience Development in Museums and Heritage Organisations: A Systematic Literature Review." *Museum Management and Curatorship* 35, no. 3 (2020): 306-27.

54 Guo, 167.

55 SoKo, "About Us", accessed May 13, 2021, <https://echigo-soko.jp/en/about/>

56 Justin Jesty, "Japan's Rural Art Festivals: The Echigo-Tsumari Paradigm," in *The Routledge Companion to Art in the Public Realm*, ed. Cameron Cartiere and Leon Tan (London: Routledge, 2020), 23-36.

57 Ibid.

58 Coline Malliard et al., *The New Curator Researcher Commissioner Keeper Interpreter Producer Collaborator* (London: Laurence King Publishing, 2016), 22-29.

59 Ibid.

60 SoKo.

61 Gangwei Cai et al., "The Positive Impacts of Exhibition-Driven Tourism on Sustainable Tourism, Economics, and Population: The Case of the Echigo-Tsumari Art Triennale in Japan," *International Journal of Environmental Research and Public Health* 17, no. 5 (2020): 1489. <https://doi.org/10.3390/ijerph17051489>

62 Ibid.



Figure 3. Echigo-Tsumari, *Echigo-Tsumari Art Field*, 2021. Retrieved from https://www.echigo-tsumari.jp/en/event/20210722_1031/

Looking at exhibition-making in India, the Clark House Initiative was created by Zasha Colah and Sumesh Sharma in 2010, in the city of Mumbai. The historical building itself is located in the heart of the cultural district and has many iterations. It is a shipping office, antiques shop and a gallery.⁶³ Clark House seeks to fill a gap in contemporary culture in India by holding exhibitions, art workshops and talks for both local and international artists and cultural practitioners.⁶⁴ The Clark House Initiative held two exhibitions, “And I laid traps for troubadours, who get killed before they reached Bombay,” in collaboration with the Kadist Art Foundation in 2014. The exhibitions were held in Paris and showcased three Indian artists. The exhibition opened a new portal for Indian art practices and allowed artists to perform on an international stage. Clark House shared a curatorial practice of collaboration at local and global levels with a union of Mumbai-based grassroots artists.⁶⁵ They are aware of the context and the rich history of the site and they are committed to creating an alternative economic model, free from institutional funds or to be a commercial gallery.⁶⁶

The Clark House Initiative praises collaboration and internationalism, sharing ideas, knowledge and resources, in order to make their curatorial activities viable in an unconventional way.⁶⁷ The curatorial projects of The Clark House Initiative took place in different locations across India and the world and they invited artists from other countries for exhibitions and in their home countries sought cultural exchange and partnerships.⁶⁸

Speaking of international collaborations, the Chinese curator and dealer Johnson Chang established a series of cultural projects and exhibitions between India and China.⁶⁹ Since 2010, this Chinese curator has aimed to produce new bodies of knowledge and connections between these two old countries, India and China, through a series of exhibitions and art projects called West Haven.⁷⁰ The West Haven project aims to generate discourse between Chinese and Indian artists, and to illustrate how India and China can engage with each other.⁷¹ Chang has stated that, since the 1990s, China has begun to engage with the West⁷² and that Western intellectual influence, political and economic power is still dominant everywhere.⁷³ Chang proposed that China should not just be influenced the West, but should also look at what India has done, as a modern culture, and learn how India has absorbed Western ideas and concepts of art and culture. He also suggested that China should look at how India has dealt with Western colonialism.⁷⁴ He thinks the example of the Indian interaction with the West can provide an important lesson for China. Conducting serious art engagement and cultural exchange with India would help China to look upon itself and make it possible for it to absorb and use foreign influences creatively.

Across the Pacific Ocean, in the South Americas, curator and cultural practitioner Pablo León de la Barra has generated grassroots activities for major museum shows.⁷⁵ He has activated a new network of cultural and art practitioners, encouraging a revitalisation of the potential of collaborative projects within a national context in which local coteremporary artists are not presented by existing institutions in Latin America.⁷⁶ Barra has stated that when he was in Puerto Rico, local artists were complaining to him that, after the economic crisis, major art fairs and many commercial galleries had closed and that museums did not have any budget or interest in exhibiting the younger generation of artists.⁷⁷ Barra said he came from Mexico where people would make things happen with nothing.⁷⁸ He activated a series of local art practices to encourage the local artists to create more context.⁷⁹ Some of the artists open their houses as art galleries, places where they would exhibit local artists.⁸⁰ Some curators use their apartments to show a different artist/work each month, sometimes including foreign artists.⁸¹

63 Clark House Initiative, “Bombay is a curatorial practice about a place,” Facebook, February 2019. <https://www.facebook.com/clarkhouseinitiative/>
 64 Coline Maillard et al., *The New Curator Researcher Commissioner Keeper Interpreter Producer Collaborator* (London: Laurence King Publishing, 2016), 55-57.
 65 Luisa Santos, “New Mediation Practices as a Trope for Social Change. The Cases of Tate Modern, Tensta Konsthall and Clark House Initiative,” *Muséologies* 8, no. 2 (2016): 159–176. <https://doi.org/10.7202/1050766ar>
 66 Ibid.

67 Maillard et al., 54-61.
 68 Ibid.
 69 West Heavens, “About,” accessed June 10, 2021, <https://westheavens.net/en/aboutusen>.
 70 West Heavens, “Projects,” accessed June 10, 2021, <https://westheavens.net/en/projects/pending/900>.
 71 Ibid.
 72 Maillard et al., “Transcending Boundaries, Chang Tsong-Zung,” in *The New Curator*, 205-207.
 73 Ibid., 206.
 74 Ibid., 207.
 75 Maillard et al., *The New Curator*, 113.
 76 Pablo León de la Barra, “Short Bio,” *Centre For The Aesthetic Revolution* (blog), August 24, 2020. <http://centrefortheaestheticrevolution.blogspot.com/>.
 77 Ibid.
 78 Maillard et al., 115-117.
 79 Ibid.
 80 Maillard et al., 114-119.
 81 Ibid.

In Barra's blog, Centre For The Aesthetic Revolution,⁸² his curatorial philosophy encourages exhibitions everywhere, in white cubes, in black cubes, in wooden cubes, and in green cubes, in the rainforest and floating in the river, in abandoned spaces and in spaces to be built, in the digital space and in pages of books or magazines, inside a film, in a random street or empty parking lots, or invisible exhibitions.⁸³

He goes to community museums and he thinks of the exhibition as a process, not as a final, perfect, static result. The book *The New Curator* described how Barra creates flexible exhibitions where things can always change.⁸⁴ Barra position is that curation is not an accumulation of objects, but a way of researching histories, ideas and contexts.⁸⁵ He said:

“The exhibition is like a ‘works of art’, as well as things that are not works of art, things like the research and documents and photocopies. Use exhibition posters, pamphlets, pdfs, photocopy catalogues, or internet blogs or sites. Allow for the circulation of the ideas and images generated by the exhibition. Don't be afraid of exhibition labels, your public will thank you for explaining your thoughts, even if they disagree. When there's no budget, trust the economy of friendship. Use what you have at hand. Let the unexpected happen.”⁸⁶

Moving on now to another cultural-practice-based exhibition-making form, cultural producer and curator Koyo Kouoh plays a dynamic and collaborative role in African contemporary art.⁸⁷ Koyo Kouoh's background is in business management and she calls herself an exhibition maker. Her curatorial practice is centred on relationship building.⁸⁸ She believes curatorial work is a collaborative activity,⁸⁹ a collaborative activity between artists and curators, and it leads to building a space for negotiating and discussing ideas, aesthetics, politics, social issues.⁹⁰

Turning now to a local case study in New Zealand, curator Warren Pringle has initiated on-going research and curatorial projects between China and New Zealand since 2015. He has provided a platform for artists early in their careers during China's emergence into the New Zealand contemporary art scene. His most recent project, *Fluid Borders*, running since 2019, has seen Pringle diversify his curatorial practice to stage a series of cross-cultural projects and exhibitions that aim to produce new bodies of knowledge and networks between New Zealand and China.

Pringle's first “IOI” (Ideas on Identity) cross-cultural exhibition project, *HUIXIANG OF ECHOS*, was held in both Auckland, New Zealand, and Sichuan, China, in 2016. In discussion about ideas on identity he has talked about the individual as an embodied subject being, not just the one identity. We construct our identity as embodied subjects both individually and collectively. Our personalities change depending on whether we are talking to an individual or to a group of people. Our identities and emotions change. Similarly, we present a different identity when we are talking to children compared to that which we present to a university lecturer.

Pringle said his philosophy of making exhibitions is “in a sense of being a curator, the choice of work by the artists is paramount in any selection for curation.”⁹¹

This section has reviewed the successful cultural revitalisation curatorial case studies. The following chapter will discuss the methodology and methods that used for the research approach.

82 Pablo León de la Barra, “Manual for Exhibition Making in the Tropics,” *Centre For The Aesthetic Revolution* (blog). August 24, 2020. <http://centrefortheaestheticrevolution.blogspot.com/>.

83 Ibid.

84 Malliard et al., 112-119.

85 Ibid., 115.

86 Pablo León de la Barra, “Manual for Exhibition Making in the Tropics.”

87 Sean O'Toole, “Zeitz Museum Director Koyo Kouoh Looks to Transform South Africa's Art Scene,” *Art News*, January 27, 2020, <https://www.artnews.com/art-news/news/koyo-kouoh-zeitz-museum-shaping-art-2020s-1202676311/>.

88 Malliard et al., 155.

89 Ibid., 156.

90 Ibid., 157-158.

91 Warren Pringle, interview by the author, Auckland, May 12, 2021.

Chapter Three: Methodology

Mixed-Methods Research

This chapter explains how the methods were selected, used, and tested during this research project. Methods used included: contextual review, expert interviews, service design thinking, and photographic documentation. The mixed-methods methodology framework enabled the collection of numerous forms of data for this study from a wide range of sources and allowed the analysis of the data from different angles. This methodology framework helped this research to achieve its research aims and to negotiate the research question.

Service Design Thinking

This research used service design methods as the toolbox to develop the final concept proposal. See Chapter Five for the documentation of practice in detail, showing how the toolbox was used during the research. The book *This is Service Design Doing: Applying Service Design Thinking in the Real World* by Marc Stickdorn et al. highlights the point that service design is an interdisciplinary approach, with the potential to provide value for creative practitioners in the field of servicing cultural enhancement and revitalisation.

Explore and gain in-depth understanding of stakeholders. In service design, interviews and contextual reviews are used to explore and to gain an in-depth understanding of stakeholders (in this research, the artists, art dealers, and the local governmental officials). This method combined literature and contextual reviews and analysis to give this research a more comprehensive idea of the relationship between the stakeholders within the research's scope.

Create and reflect structuring and inspiring brainstorming. The research used mind mapping, a value proposition map and S.W.O.T. analysis matrix methods to understand the interest and motivations of each stakeholder. These methods allowed the project to find a way to highlight the issues concerning each stakeholder group. These methods enabled this research to identify the customers' touchpoints and the users' perspectives, and to connect them together in a visual representation of the final concept proposal.

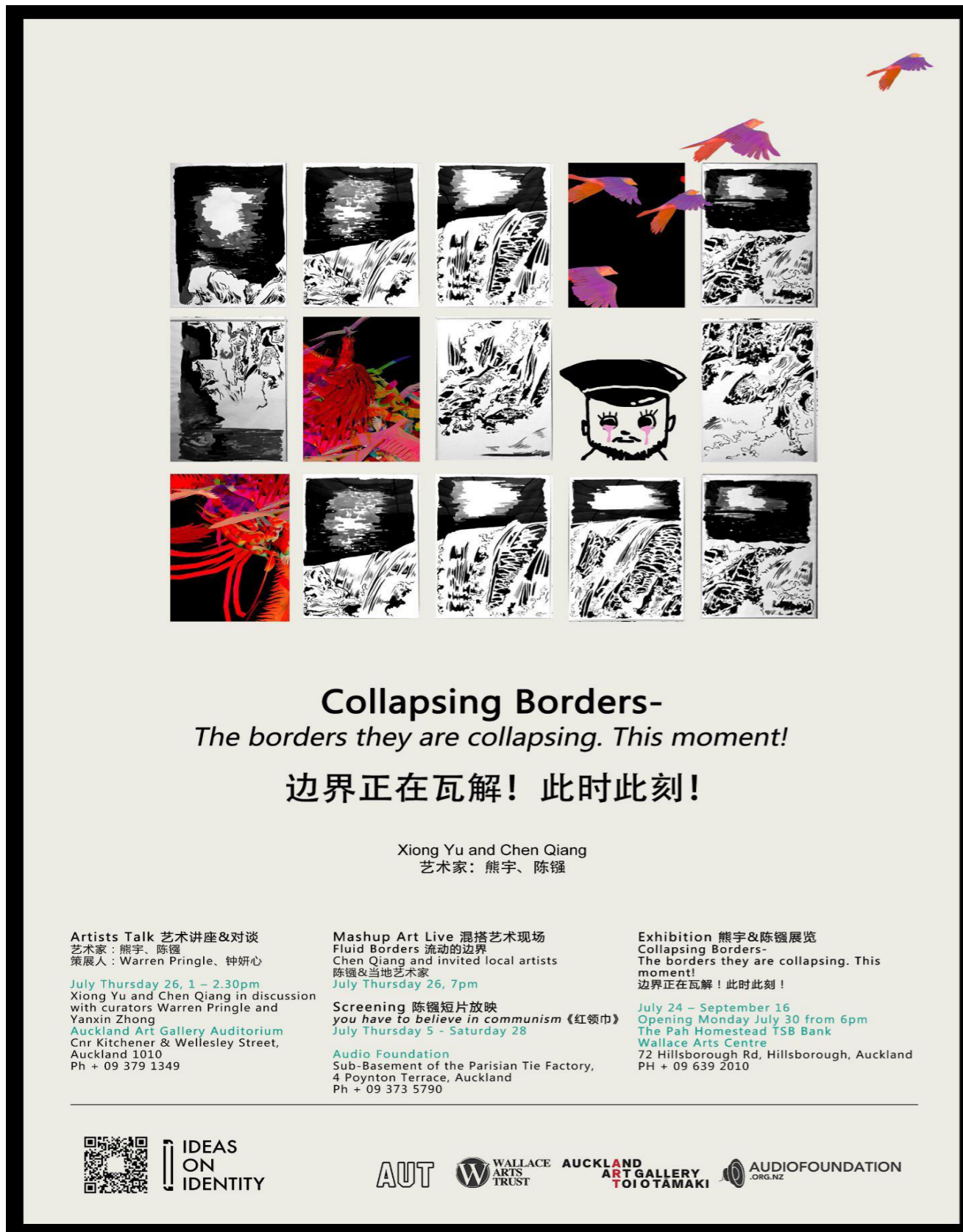


Figure 4. Warren Pringle, *Ideas On Identity*, 2016, poster, Auckland

Storytelling. In service design, storytelling is a method for sharing insights and new concepts. Sharing a narrative makes a service proposition more compelling. In this research, the storytelling situates the narratives of the notion of *Xiang Chou*, using key insights and ideas to tell compelling stories from a variety of perspectives. The research tells a story to the customers around *Xiang Chou* from Eastern knowledge systems, Western knowledge systems, and insights around the similarity to Indigenous knowledge systems. This means that the customers are able to see their relevance, even when the concept is presented to people unfamiliar with how this research project was conducted.

Contextual Review

It was necessary to frame a contextual review to develop a clear direction for this research and the methodology. This research discovered the existing problems within the grassroots art practices in China and worldwide. The contexts are generated from primary and secondary written data collected from a range of academic journal articles, books, websites, and social media content. The contextual review of knowledge and the contextual review of practice are used to identify existing knowledge and theories that are related to this project.

The contextual review was divided into two sections, the contextual review of knowledge and the contextual review of practices in the research. The contextual review of practice surveyed curatorial studies and related practices worldwide. The contextual review is conducted so as to better understand the contexts around existing cultural and creative practices internationally and locally, including six curatorial case studies in the context of cultural revitalisation and curatorial practices.

The contextual review of knowledge is also the literature review for this research. A literature review is crucial because every research needs to be informed by existing knowledge in a subject area.⁹² This research explored and analysed relevant literature so as to have a clear way to position this research in the field of existing relevant knowledge. It was an essential component at the early stage in the development of this research project. The research predominantly evaluated relevant theories and knowledge from academic and professional literature across cultural studies, curatorial studies, business management and arts management subjects. In addition, this research analysed existing topics around art practices and cultural revitalisation issues that cultural and art clusters are facing in China.

The literature review explored similar concepts of *Xiang Chou* (Chinese mode of nostalgia) in Western concepts and indigenous knowledge systems to support this project, particularly in placing the concept of *Xiang Chou* in a global context and to give some background on and narratives about the region Lishui, Zhejiang, China.

Ethical Considerations

The participants were provided with an understanding of why their involvement was requested, which include their time commitment, type of activity (online interview), and topics covered. There is no direct relationship between the researchers and participants.

The interview process included asking questions about participants' working experiences and industry knowledge in their area. The experts were considered to be unlikely to experience risks or discomfort during the interview. The participants were informed before the interview that they have the right not to answer any questions that may cause them discomfort at any level. The risks were noted and emphasised by the researcher at the beginning of each interview process to minimise participant's discomfort and create a safe interview environment.

The researcher acknowledged with each participant that the interview an interactive exchange of information, and this was included in the Participant Information Sheet (see Appendix B). The researcher took a number of netiquette (communication etiquette on the Internet) considerations into account; these considerations acted as the principles to prevent aggressive and insulting behaviour, in order to protect the researcher and other participants.⁹³

The researcher had an obligation to inform the artists and art dealers of Lishui (the participants in the expert interviews) about the purpose, nature, procedures, and risks of the research. The researcher was highly aware that her self-identification and self-presentation was transparent to the participants. The participants had the right to know about the researcher and the research project, and the credibility of this research project. Respect was ensured for the participants being interviewed as the researcher has previously studied and is familiar with the common language used by the participants/communities, including technical language, abbreviations, acronyms, and common grammatical rules. Researchers should always ask appropriate questions, and to do this they must acquaint themselves with the subject matter before asking for help. In this study, therefore, prior understanding of the Lishui art community was required. The researcher has visited Lishui numerous times and had worked with one of the art dealers in the past. The last time the researcher visited the art community was in 2018, and she has spoken to many artists and art dealers from the art community.

The interview ethics application for this project was approved and granted with ethics approval (number 21/114) from the Auckland University of Technology Ethics Committee on the 14th of May 2021. See Appendix 2.

⁹² Jennifer Rowley and Frances Slack, "Conducting a Literature Review," *Management Research News* 27, no. 6 (2004): 31-39, <https://doi.org/10.1108/01409170410784185>

⁹³ Natalia James and Hugh Busher, "Internet Interviewing," in *The SAGE Handbook of Interview Research: The Complexity of the Craft*, eds. Jaber F. Gubrium, James A. Holstein, Amir B. Marvasti, and Karyn D. McKinney (Thousand Oaks, CA: Sage, 2014), <https://doi.org/10.4135/9781452218403>

Expert Interviews

The expert interview is a method designed to explore expert knowledge and has been developed considerably since the early 1990s. Conducting interviews with experts can produce a wealth of data about their experiences, thoughts, and perspectives, and can become a series of representations, as conversations and text.

⁹⁴ The purpose of expert interviews is to accumulate lived experience (tacit and industry-based knowledge) through their stories. Expert interviews (in this study, with artists and art dealers) helped in gathering first-hand information for this research, which allowed the project to operate in a real-world scenario that would demonstrate, as an example, the research project's applicability in practice (see Appendix B for interview sheets). In this research, expert interviews were conducted as semi-structured interviews. Semi-structured interviews provide an opportunity for a more resounding response, but the interviewees are also limited by the scope of this research.⁹⁵

The participants in the interviews are experts in their field. They have been working in the art and creative industries for over 15 years. The expert interviews allowed the development of a better understanding of the relationship between the artists and art dealers and the broader context of history and philosophy underpinning the cultural enterprises and the community for the purpose of this research project, and the interview data was a very important part of developing the concept proposal for local artists and art dealers as the creative output for this practice-led research thesis.

This chapter presented the methodological approach framing the research, setting the scene for articulating the “tool box,” or methods deployed to resolve the aims of the project, covered in the next chapter.

⁹⁴ Micheal Meuser and Ulrike Nagel “The Expert Interview and Changes in Knowledge Production,” in *Interviewing Experts*, ed. Alexander Bogner, Beate Littig, and Wolfgang Menz., (Berlin: Springer, 2009), 17-35.

⁹⁵ Gjoko Muratovski, *Research for Designers: A Guide to Methods and Practice* (London: Sage, 2016), 61.

Chapter Four: Methods

Literature Review⁹⁶

The literature review method was necessary to develop a clear direction for the research and its methodology by building on previous relevant studies. I used AUT Library databases and Google Scholar to search on key terms including cultural revitalisation, arts management, curatorial studies, museum studies, grassroots art galleries and arts organisations, cultural and creative clusters, digital communication, and service design methods. Primarily I used print and online books and academic journal articles around cultural revitalisation, museum studies, curatorial studies and creative clusters. I searched relevant Chinese academic journal articles in the contexts of Chinese art clusters and cultural creative enterprises from the 2000s.

This method enabled the exploration of relevant knowledge and theories around my practice which is a cultural revitalisation project focused on art practices in the region of Lishui, China. Furthermore, this method allowed the project to explore suitable curatorial practice examples and to frame the necessary communication and service design principles for the final concept proposal. Furthermore, it supported the articulation of the value propositions for the concept proposal.

This method helped me position myself in this research area, making me aware of my epistemological positions. I assessed existing knowledges and theories that used service design methods and curatorial methods as tools for data collection to inform my own research .

⁹⁶ Nicolas Walliman, *Research Methods: The Basics* (New York: Routledge, 2011).

Interviews

An expert interview is a proven method of qualitative research which is designed to enable the researcher to explore expert knowledge.⁹⁷ An expert interview is a primary source, the data being collected during the time of the researcher's own investigation.⁹⁸

Before conducting the interviews, I used the Information Sheet exemplar from the AUT Ethics Committee and produced a Participant Information Sheet in Chinese, with an English translation copy. There were also interview questions and the Consent Form copies in Chinese, and copies in English translation. During the interviews, the author conducted two focus group interviews with the artist interviewees' group and art dealer interviewees' group. on the digital platform WeChat with the interview happening in real time, in two places (Zhejiang, China, and Auckland, New Zealand). The researcher had to accommodate time zone differences at the time of scheduling and carrying out the interviews.⁹⁹

Each interview was based on a series of seven semi-structured interview questions(see Appendix B). The researcher provided the question sheet to the participants two weeks before the interview. Semi-structured interviews are more open than a traditional set of questions. Semi-structured interview allows new ideas to be generated during the interview as a result of how the interviewees respond to the question¹⁰⁰ within the framework of the interviewees' experience and industry-based knowledge. The interviews were conducted in Mandarin, because the participants are based in Lishui, Zhejiang Province, China.

Participants were provided with a copy of the Participant Information Sheet, the Consent Form and the interview question sheet in Chinese, and copies with English translation (see Appendix B).

Case Studies

A case study gives “an in-depth exploration of intricate phenomena within some specific context.”¹⁰¹ Five international case studies and one local New Zealand case study are reviewed in this research for an in-depth exploration of curatorial practices within a specific direction in the cultural revitalisation context. The five international case studies are: the Echigo-Tsumari Art Triennale (ETAT) in Japan; the Clark House Initiative in India; Chinese curator and dealer Johnson Chang's West Haven project between India and China; in South America, Pablo León de la Barra's grassroots activities in Mexico with the motto of “use what you have at hand, let the unexpected happen”; and cultural producer and curator Koyo Kouoh in Africa, whose curatorial practices are about caring for the artists. The local curatorial practice case study included expert interviews, and a study of visual and writing curatorial materials, focused on Warren Pringle's curatorial practices in both China and New Zealand.

97 Michael Meuser and Ulrike Nagel, “The Expert Interview and Changes in Knowledge Production,” in *Interviewing Experts*, eds. Alexander Bogner, Beate Littig, and Wolfgang Menz (Berlin: Springer, 2009), 17-42. http://doi.org/10.1057/9780230244276_2.

98 Ibid.

99 Kazmer, Michelle M., and Bo Xie, “Qualitative Interviewing in Internet Studies: Playing with the Media, Playing with the Method,” *Information, Community and Society* 11, no. 2 (2008): 257-278.

100 Hanna Kallio et al., “Systematic Methodological Review: Developing a Framework for a Qualitative Semistructured Interview Guide,” *Journal of Advanced Nursing* 72, no. 12 (2016): 2954-2965.

101 Yasir Rashid et al., “Case Study Method: A Step-by-Step Guide for Business Researchers,” *International Journal of Qualitative Methods* 18 (January 2019). <https://doi.org/10.1177/1609406919862424>.

Service Design Methods

In this research, service design methods were used for the development of the concept proposal based on the customer profile and value proposition analysis. The customer profile and value propositions are divided into two groups. The first group of “customers” consists of the government officials and the art committees, and the second group of “customers” consists of corporate investors and companies. The value propositions of this project are delivered through the concept proposal with bullet points, so it is easy to read and communicates more effectively with the customers. In this project, the concept proposal is the “product” and the “service” to be sold to the customers. The storytelling method incorporated with design elements is used to trigger audiences' a priori mental models and to positively influence the increase of such cognitive representations of meaning.¹⁰²

S.W.O.T. analysis¹⁰³ was used as a method to articulate the customer's pain and gain, in order to develop the “fit” for the concept proposal. See Chapter Five, “Service Design – Value Proposition Canvas,” for the process of creating customer “fit”.

This chapter presented the “tool-box,” or methods used respond to the aims and the research question: How might service design methods be harnessed to support the development of cultural revitalisation projects and establish a value proposition for art communities, such as those in Lishui? I now turn to the design experiments and outcomes in the documentation of practice section of this report.

102 Marc Stickdorn et al., *This is service design thinking: Basics, tools, cases, Vol. 1* (Hoboken, NJ: Wiley, 2011): 63-73.

103 Leigh, Doug. “SWOT Analysis.” *Handbook of Improving Performance in the Workplace: Volumes 1-3*, eds. Kenneth H. Silber, Wellesley R. Foshay, Ryan Watkins, Doug Leigh, James L. Moseley, and Joan C. Dessinger (Hoboken, NJ: Wiley, 2009): 115-140.

Chapter Five: Documentation of Practice

Mind Mapping

In the early stage of the practice, mind mapping (see Figure 5) was used to visually organise the information and contexts around my research. Mind mapping assisted me in arranging the information contextually. It also provided a mind-frame for the process of writing the research report and helped me reflect on the relationship between each context, and to develop the final concept proposal.

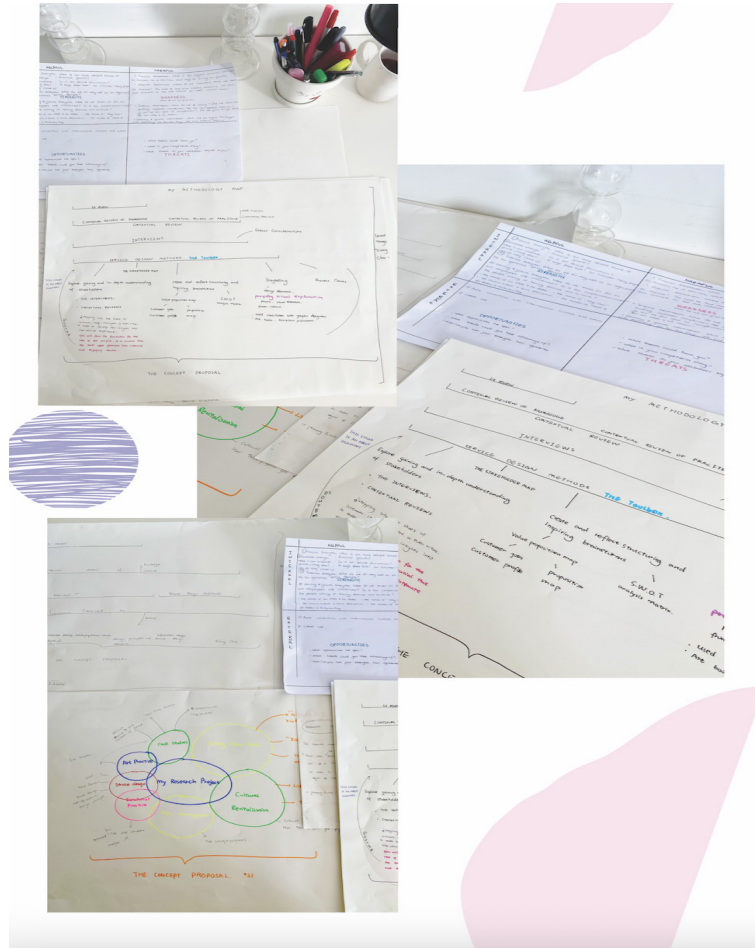


Figure 5. Echo Xiang, *Mind Mapping*, 2021, photo collage, Auckland

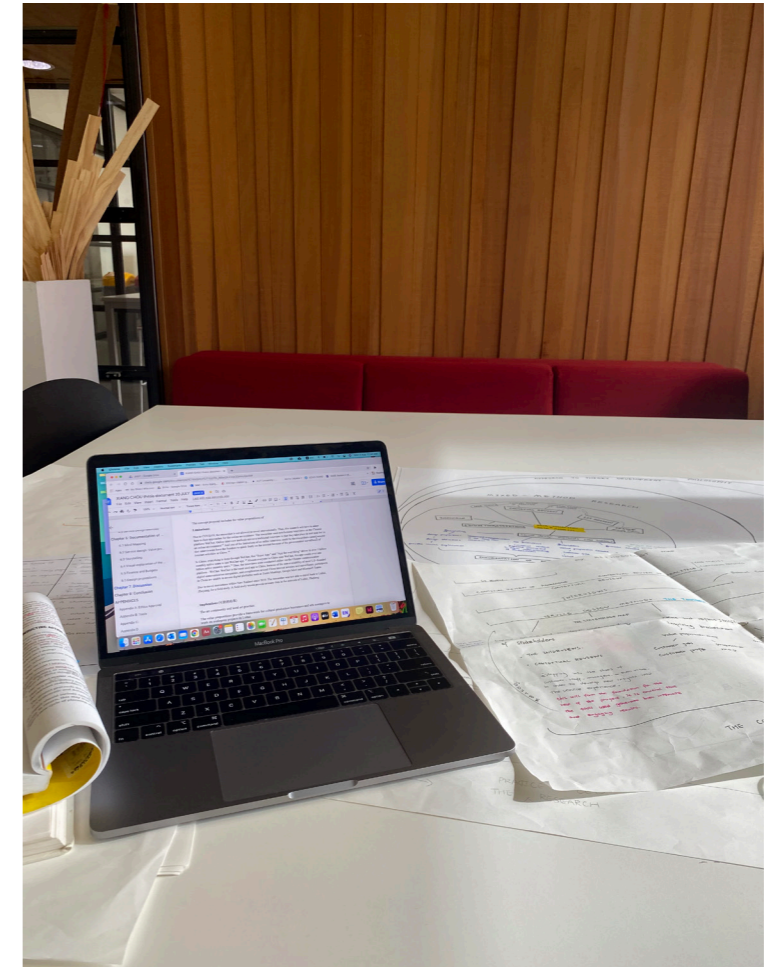


Figure 6. Echo Xiang, *Mind Mapping*, 2021, photograph, Auckland

Figure 7. Echo Xiang, *Mind Mapping Research Contribution*, 2021, photograph, Auckland

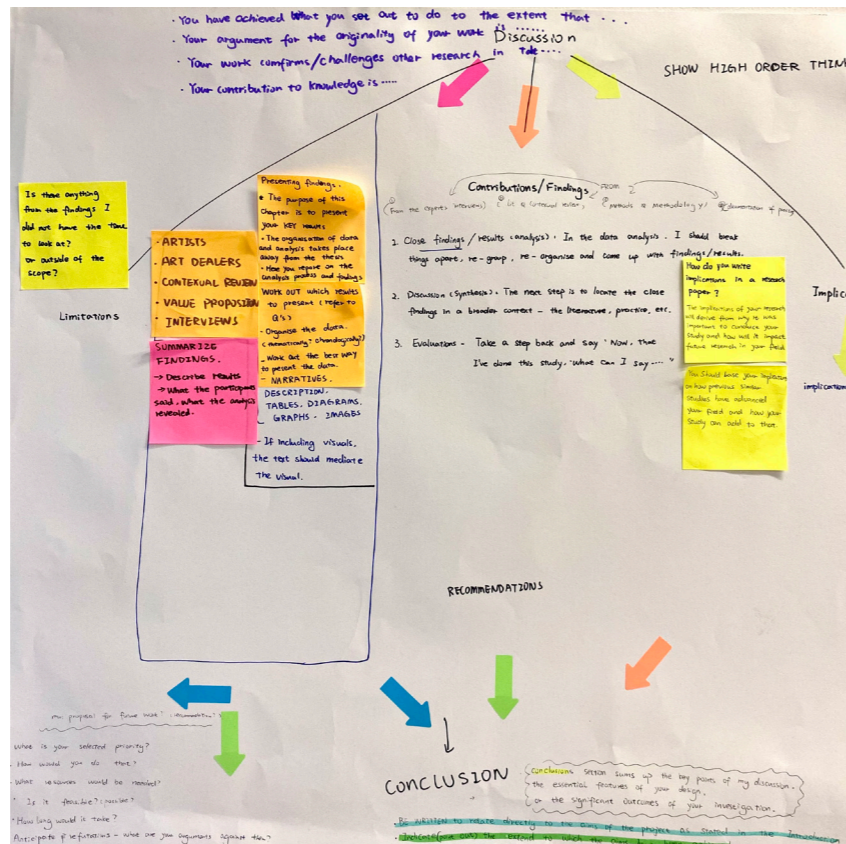
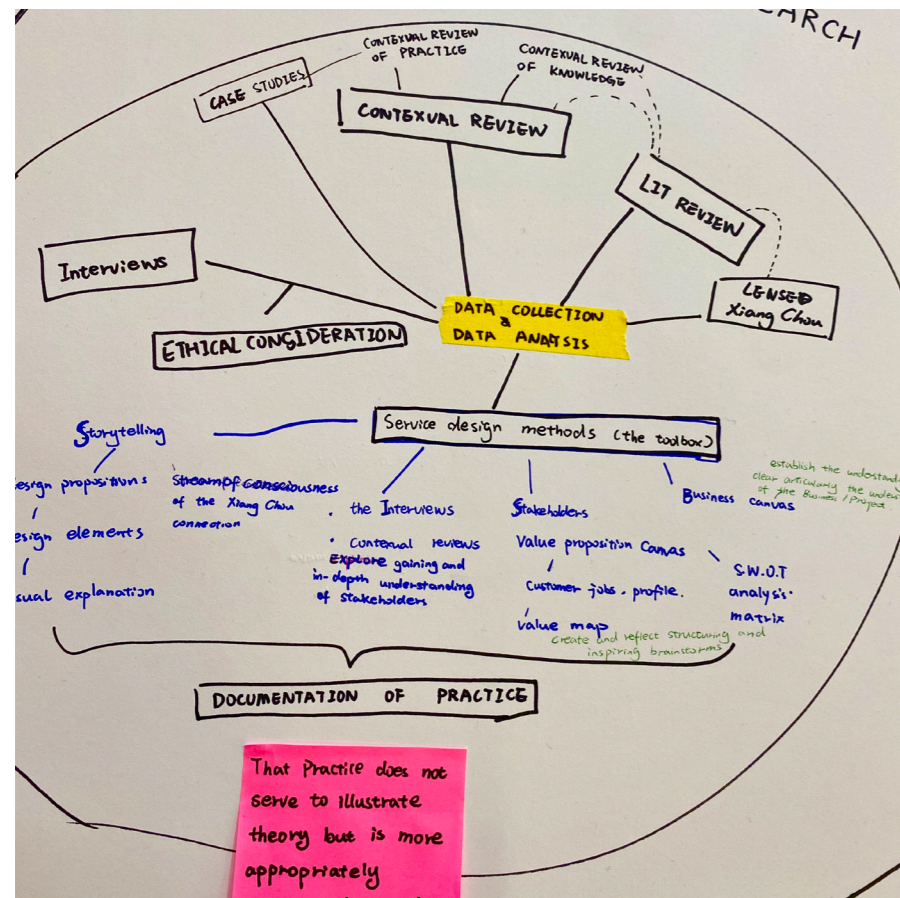


Figure 8. Echo Xiang, *Mind Mapping Mixed Method Research*, 2021, photograph, Auckland



Service Design – Value Proposition Canvas

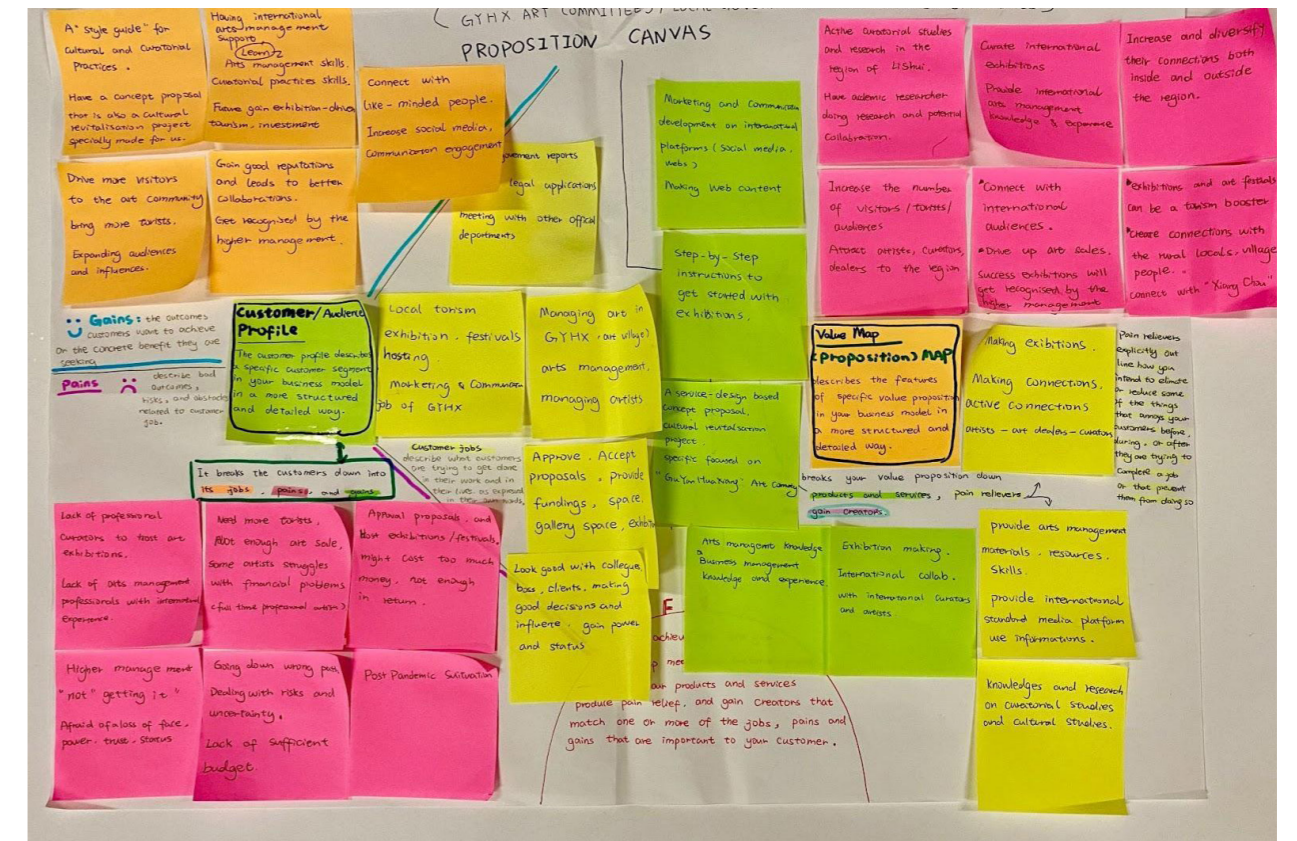


Figure 9. Echo Xiang, *Proposition map A (customers: Gu Yan art committees/local government officials)*, 2021, photograph, Auckland

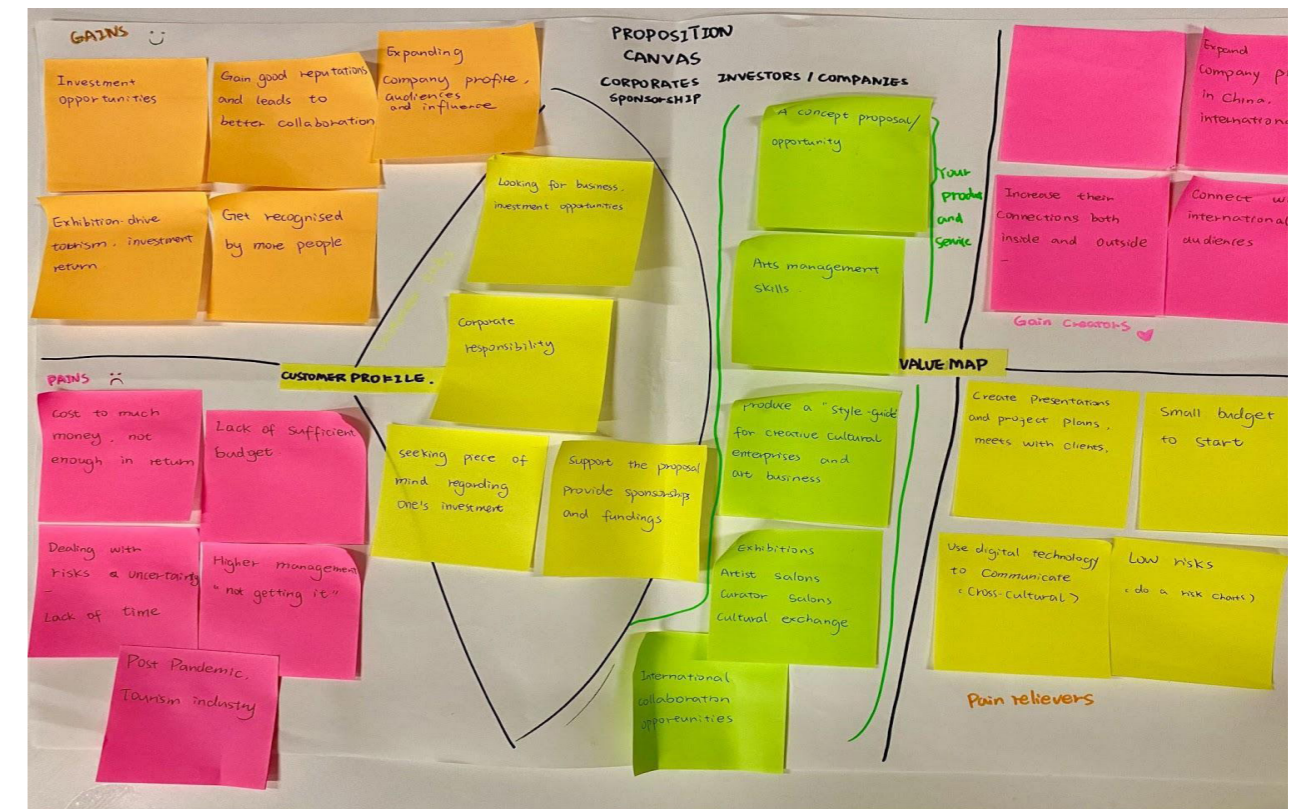


Figure 10. Echo Xiang, *Proposition map B (customers: corporate investors)*, 2021, photograph, Auckland

S.W.O.T. Analysis Matrix

Strength (Internal)	Weaknesses (Internal)
The stories and historical value of the Gu Yan Art Village. The location of Gu Yan Art Village is a tourist destination. The grassroots artists are original and expressive. Great environment, there is a huge space for growth and opportunities. Established cluster, Gu Yan village is a complex art cluster. Many restaurants and hotels surround the art clusters.	The customers are limited only in China so far, which may be limiting their growth. Covid travel restrictions limited tourists and retail sales. Online sales are not well established and lack digital market knowledge. Lack of professional curators and arts management professions with international experiences.
Opportunities (External)	Threats (External)
Make connections with international curators and artists. Create arts festivals and exhibitions regularly with international curators and artists. Attract more tourists to come to visit Gu Yan art sites and drive up retail art sales. Opportunities to open up digital art market in an international level, to sell the artists artworks. Opportunities to have international arts management materials, resources, tools and skills. To be given access to global standard art management materials, resources, tools and skills. To have the local artists with an international standard media platform. Initiate the first step in stepping into international curation	Covid outbreak. Extreme weather. International travel restrictions. Insufficient fundings.

Figure 11. Echo Xiang, *S.W.O.T. Analysis Chart*, 2021, digital chart

A value proposition describes the benefits that target audiences and customers can expect from products and services (see Figure 9 and Figure 10). The value proposition canvas enabled this project to reveal its value proposition to its target audiences, as the customers. In this project, the customers and target audiences are the local art committee, government officials and corporate investors; they will be the people to look at the final concept proposal. This method also supported a better understanding of the customers. The customer profile has three components: the customers’ jobs, pains and gains. Understanding the customers’ jobs, pains and gains will help the proposal to meet their needs and values.

The customer profile supported understanding the customers, the officials and the corporations. And in the value map, there is a description of how we intend to create value for that audience in this project. The customer profile includes the customers’ jobs (description of the customers’ employment), the pains (the bad outcomes, risks and obstacles related to the customers’ jobs) and the gains (the benefits customers want).

This project aimed to achieve a fit between the two when one meets the other. Customers want to see what values this project will bring to them.

A value map includes the description of the products and services that this project can offer which, in detail, are divided into gain creators and pain relievers.

The first customer group is the Gu Yan art village art committees and the local government officials. The second group is the corporate investors and companies in the region of Lishui. The proposition canvas helped organise information about what the art committee, government officials and corporate investors want in a simple way that makes the patterns of value creation easily visible.

This project used the value map and customer profiles to create “fits” when our products and services produce pain relievers and gain creators that match more than one of the customers’ jobs. The purpose of value proposition design is to achieve this “fit”. A fit means the customers get excited about the value proposition designed for them, which happens when the project addresses essential jobs, alleviates customers’ extreme pain, and creates the necessary gains that the customers want in the scope of the project. The S.W.O.T. analysis used for helping to assess customers and the key stakeholders in developing value propositions.

PARTNERS Who are your key partners? Key partnerships? The artists, art dealers, and the curators. Local government officials(China), potential private investors.	ACTIVITIES What are the most important things to this organisation must do when to make the business work? The artists, art dealers and the artworks. Budget sheet, reliable fund. Exhibition space, events venues.	VALUE PROPOSITION It's about customer canvas and value map, it's about solving needs or problems. See Chapter 6.2 for value proposition map.	CUSTOMER RELATIONSHIP How do I get them? keep them and grow them? (my audiences & customers) How do I get them? The private investors and government agencies? The concept proposal. Propose the value propositions of the the concept proposal to sell them the values of this project.	CUSTOMER SEGMENTS • Geographic: Lishui, Zhejiang, China. • Social: Private investors, government agents and officials. • Demographic: 20 to 60 years. Creative industry, Tourism industry. • Persona: art, creative practitioners, Wen Yi Qin 文艺青年(artsy people).
	KEY RESOURCE What are the most important assets required to make the business model work? - finance: raising money, funds. - physical: the location, beautiful historical buildings, galleries space. - intellectual: artists, curators. - human: designers, marketing specialists.		CHANNELS How does the products and services get from our company to customer Digital platforms, such as WeChat, Instagram, Facebook, Website. Physical channels: exhibitors in China and in New Zealand, art events and festivals.	
COST STRUCTURE What are the costs and expenses to operate this business model? Artists fees Exhibition expense Travel costs See budget sheet for more details			REVENUE STREAM What value is the customer paying for? Create exhibitions and art festivals, which can be a tourist booster and drive local art sales. Attract more artists, curators, and visitors to come to visit Gu Yan art village. Give access to international standard art management materials, resources, tools and skills. Provide local artists with an international standard media platform. Stepping into international curation.	

Figure 12. Echo Xiang, *Business Model Canvas*, 2021, digital diagram

Storytelling

Storytelling is used as a service design method in the visual design process to create positive engagement with the users' perceptions of the value of a service proposition. The design software, Adobe, was used to create graphic information to connect with audiences in an emotional way, by means of a distinctive colour code, consistent with the colours on the fronts and elements in the concept proposals and prints. InDesign and Illustrator were the primary software platforms used for the design and development of the concept proposal. These applications assisted the design process.

It is almost impossible for any product or service to be available on the market without a graphically designed element.¹⁰⁴ In this project, the concept proposal is the “product” and “service”. The concept proposal design elements are intended to trigger audiences' a priori mental models, or at least to positively influence the increase of such cognitive representations of meaning.¹⁰⁵ The aim of storytelling is to make a project proposition more compelling. The audiences will make connections through narrative, even when the proposal is presented to stakeholders unfamiliar with the research underpinning the project.

Using the service information design method encourages potential customers/audiences to emotionally connect with the notion of Xiang Chou (Chinese nostalgia mode) and the theme and emotional context of the Xin Fan Cun (The Heart Soil Village) experience. Within this setting, information design increases a satisfactory and positively associated user experience.¹⁰⁶

“Repetition” is a design principle used to reinforce the notion of Xiang Chou and the idea of memories and nostalgia. The concept proposal is a great way to unify a design that brings together many different elements. In this project, there are many different elements, different languages (English, Chinese), mixed cultural elements and a lot of colours, dark and bright. The text “Xin Fan Cun, #61” (“心畝村, 61号”) has been used repeatedly in the format of headings to signal to readers that this is the core and the root of this project.

The “unity” design principle helped ensure concepts are being communicated in a clear, cohesive fashion and helped ensure all the visual elements have clear relationships with each other in the concept proposal. For example, the backgrounds of the posters are clouds (as a simple visual analogy to the notion of Xiang Chou). The image and the concept are both untouchable, like our nostalgic memories, intangible and blurry.

“Balance” is about creating a feeling of balance and comfort for audiences.¹⁰⁷ Every element of a design carries a visual weight. Some details are heavy and draw attention, while other parts are lighter. For example, the elements are typography, colours, images, shapes and patterns. The majority of them are symmetrical layouts of equal weight on either side of an imaginary centre line.

The elements that this design project used are memories, nostalgia. The choice of front of the proposal is used to create a feeling of softness and comfort for the audiences to match the artworks and the notion of Xiang Chou, which is quite soft and warm. From the beginning and through to the end of the final concept proposal, from phase one to phase three, we can see the design choices and layout developing from bits and pieces to become a whole, and the design elements coming along with the stream of consciousness of Xiang Chou.

Stages of the concept proposal development:

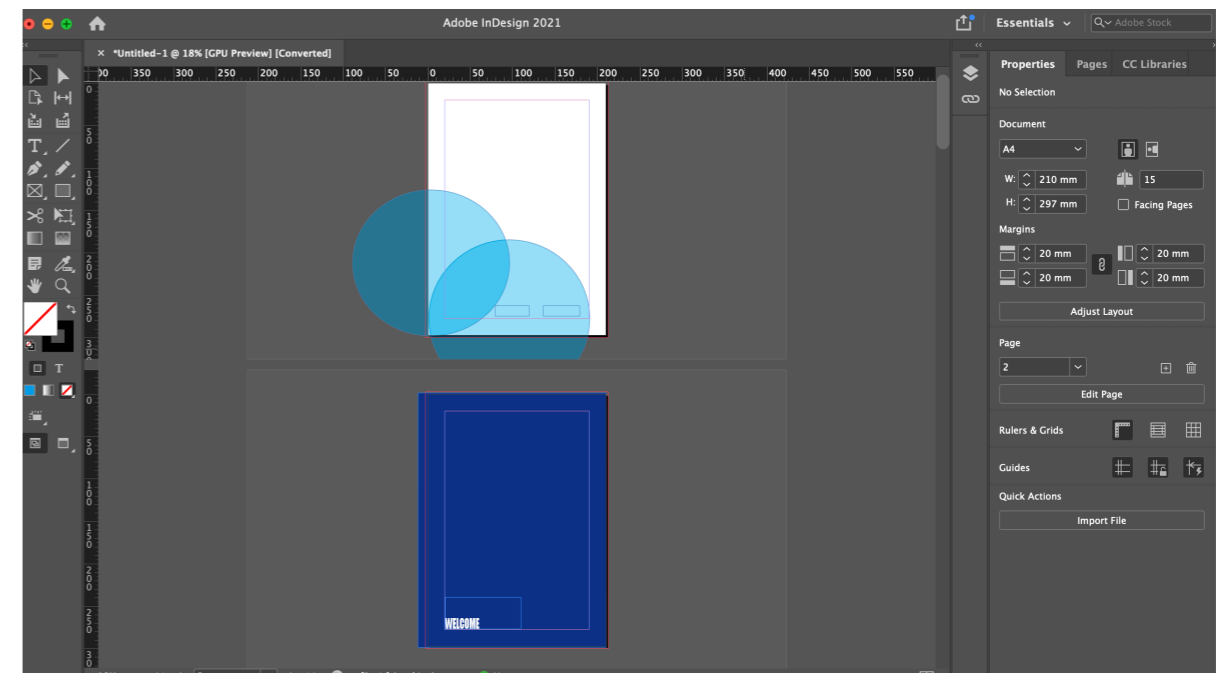


Figure 13. Echo Xiang, *Concept Proposal Stage ONE*, 2021, screenshot

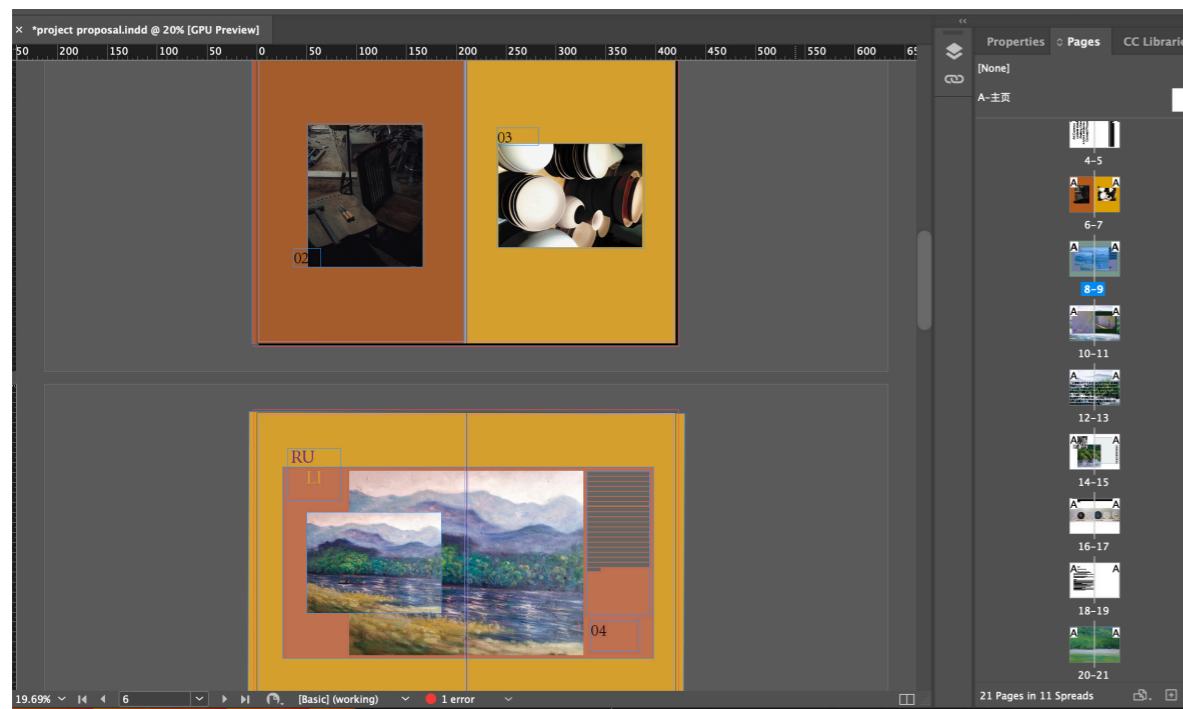
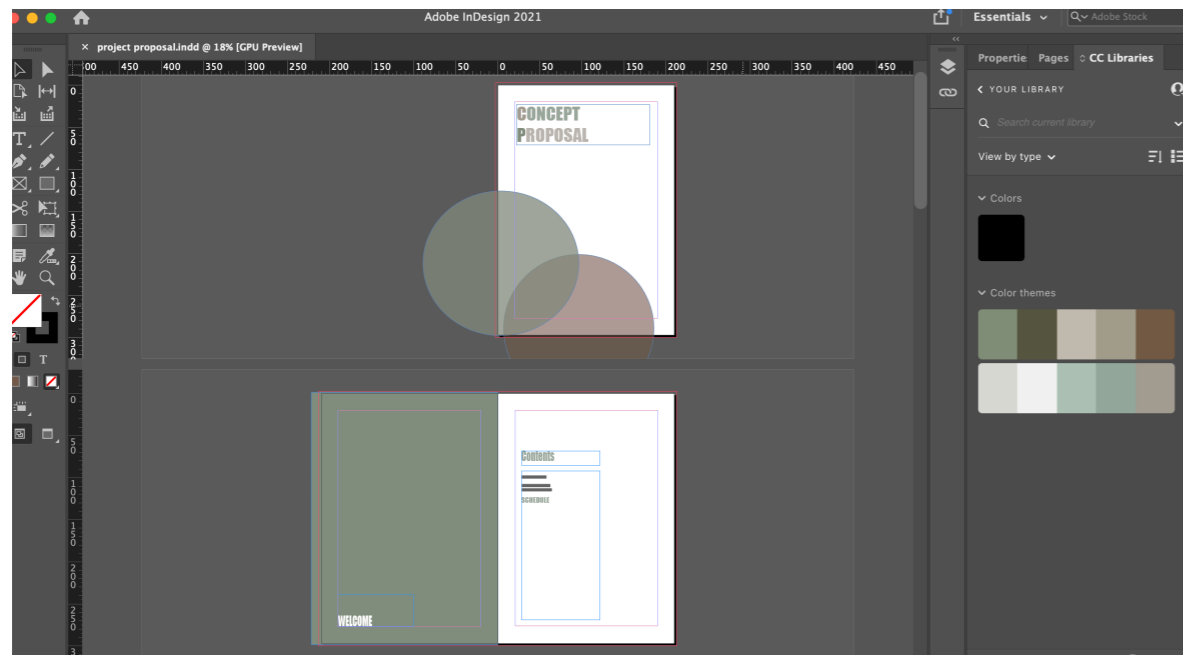
STAGE ONE

¹⁰⁴ Stickdom et al., 61.

¹⁰⁵ Ibid., 63-73.

¹⁰⁶ Ibid., 64.

¹⁰⁷ Cameron Chapman, “The Principles of Design and Their Importance,” *Toptal – Design* (blog), accessed August 13, 2021, <https://www.toptal.com/designers/ui/principles-of-design>



STAGE TWO

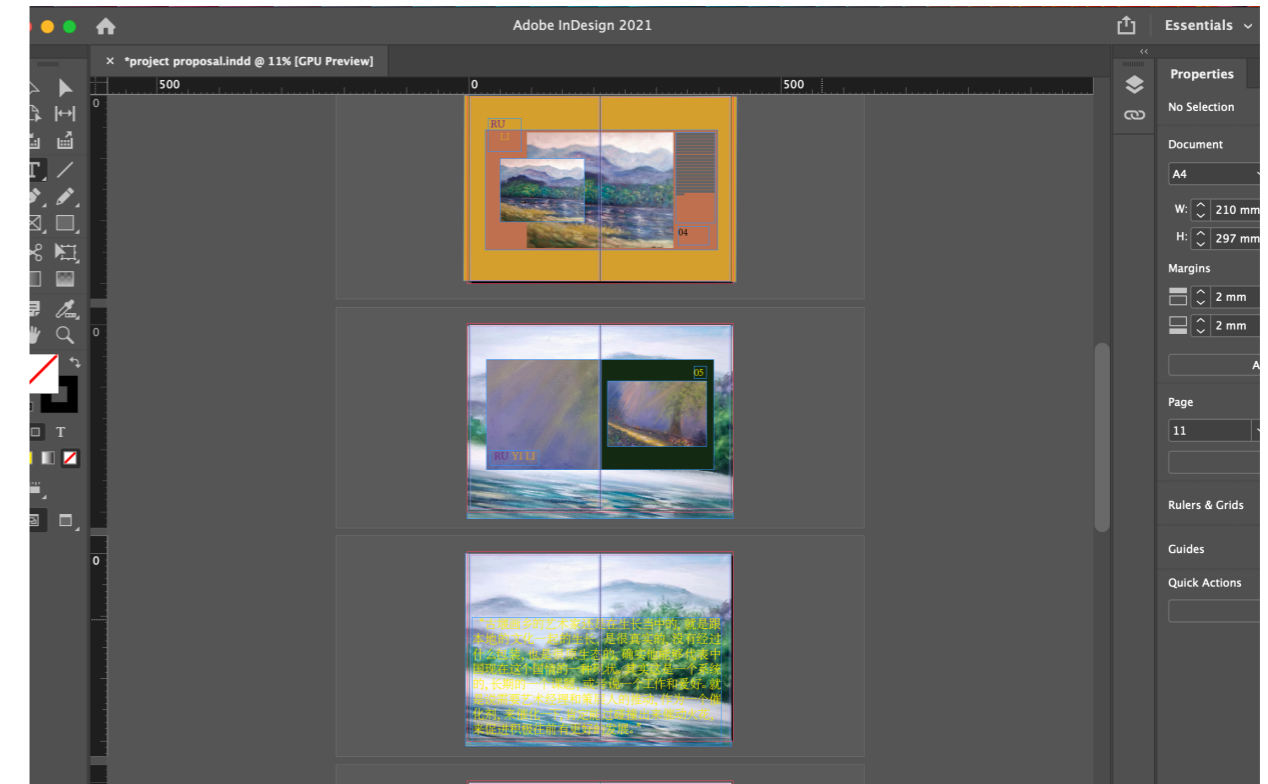


Figure 14. left Echo Xiang, *Concept Proposal Stage TWO*, 2021, screenshot

Figure 15. left Echo Xiang, *Concept Proposal Stage TWO*, 2021, screenshot

Figure 16. right Echo Xiang, *Concept Proposal Stage TWO*, 2021, screenshot

STAGE THREE

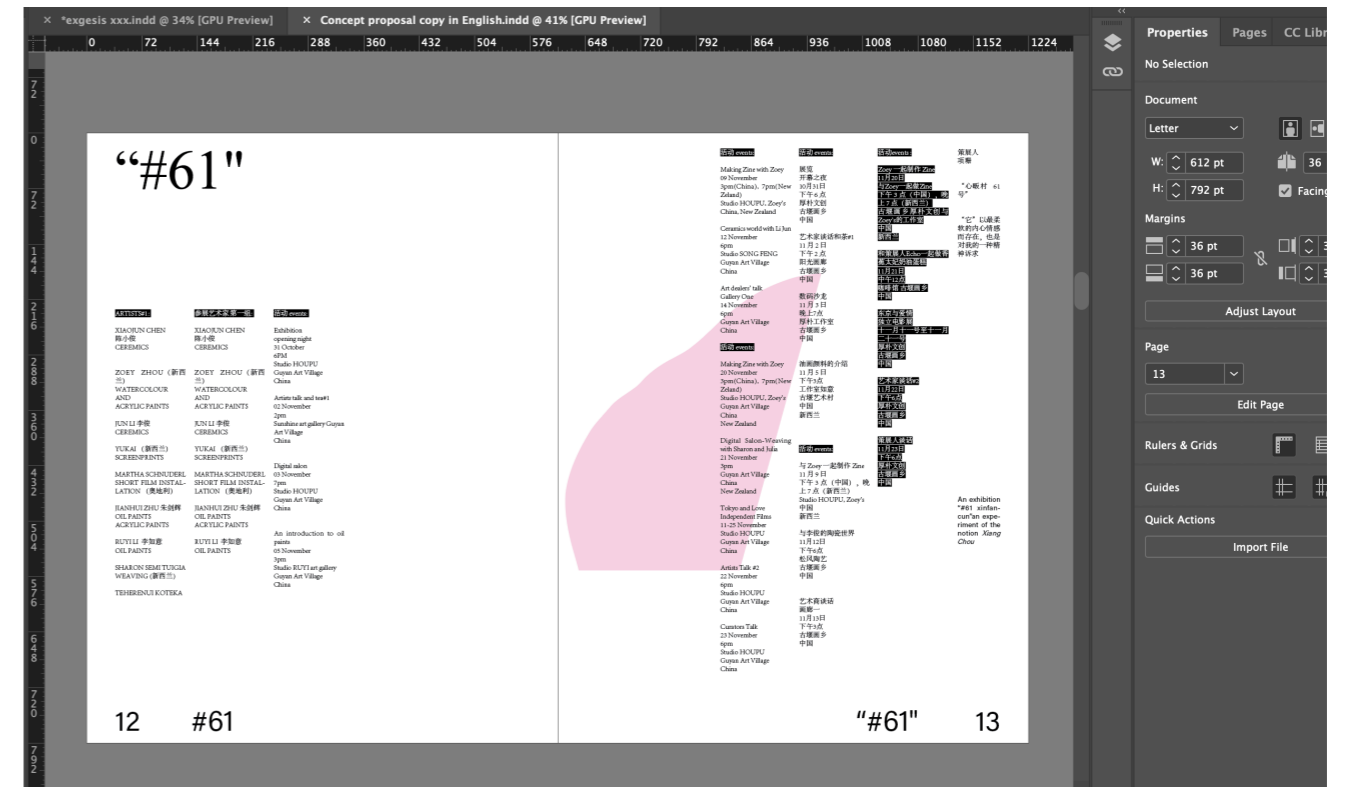
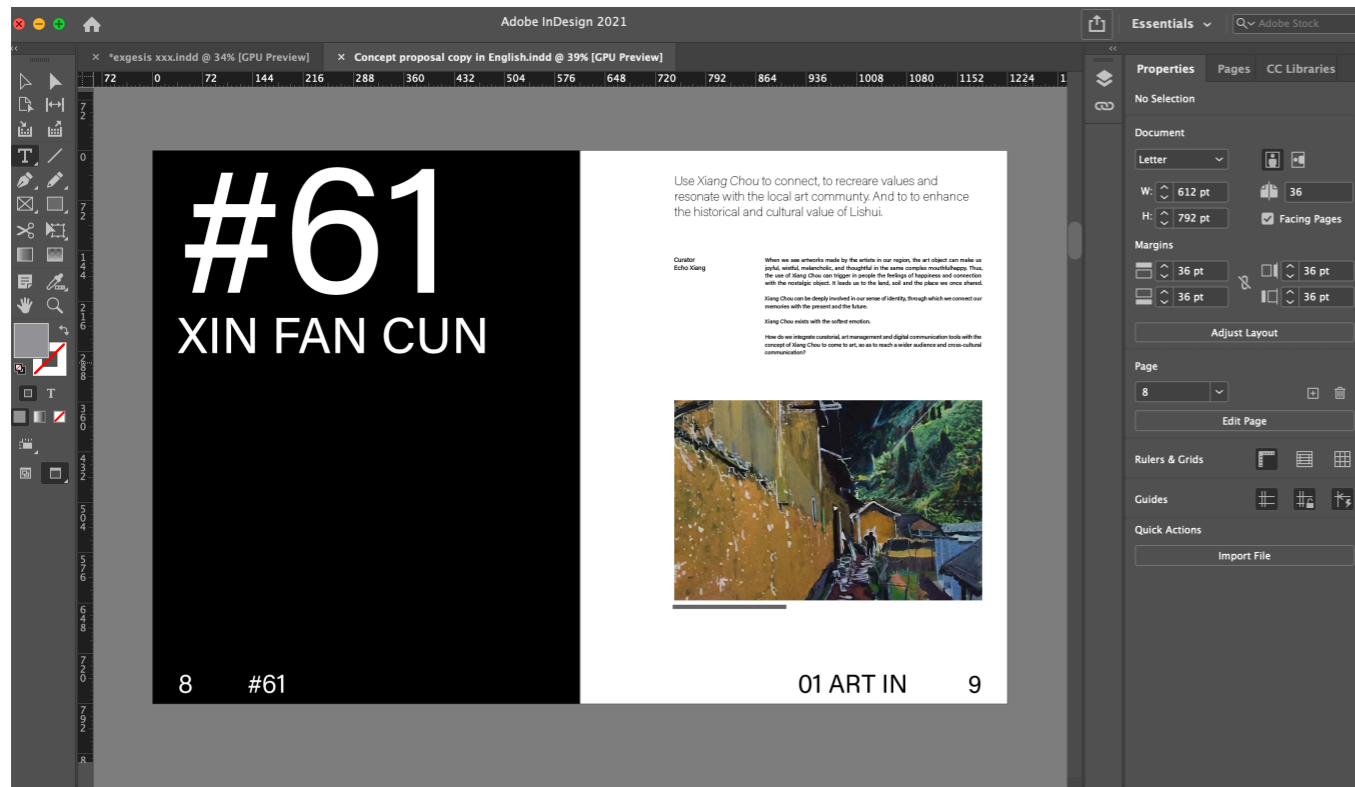
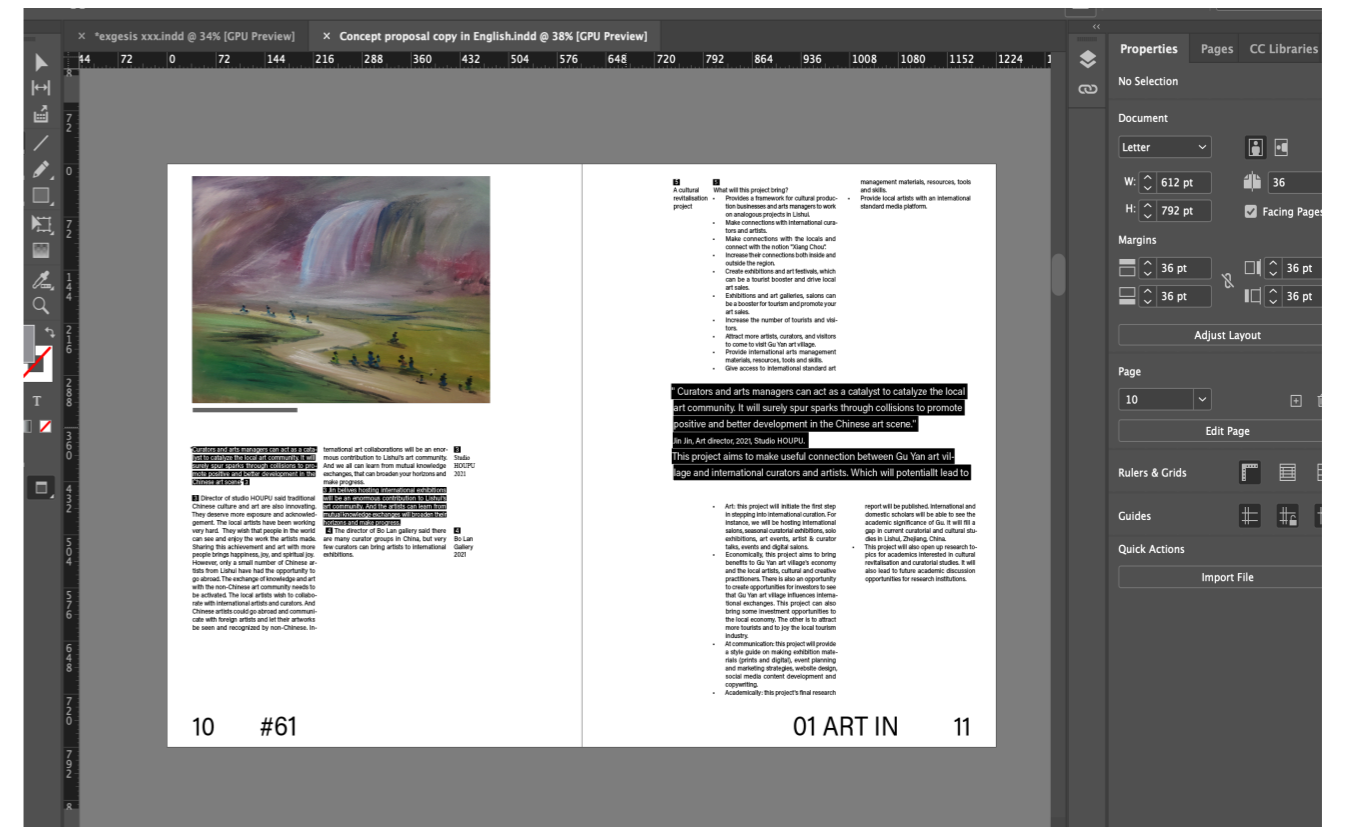
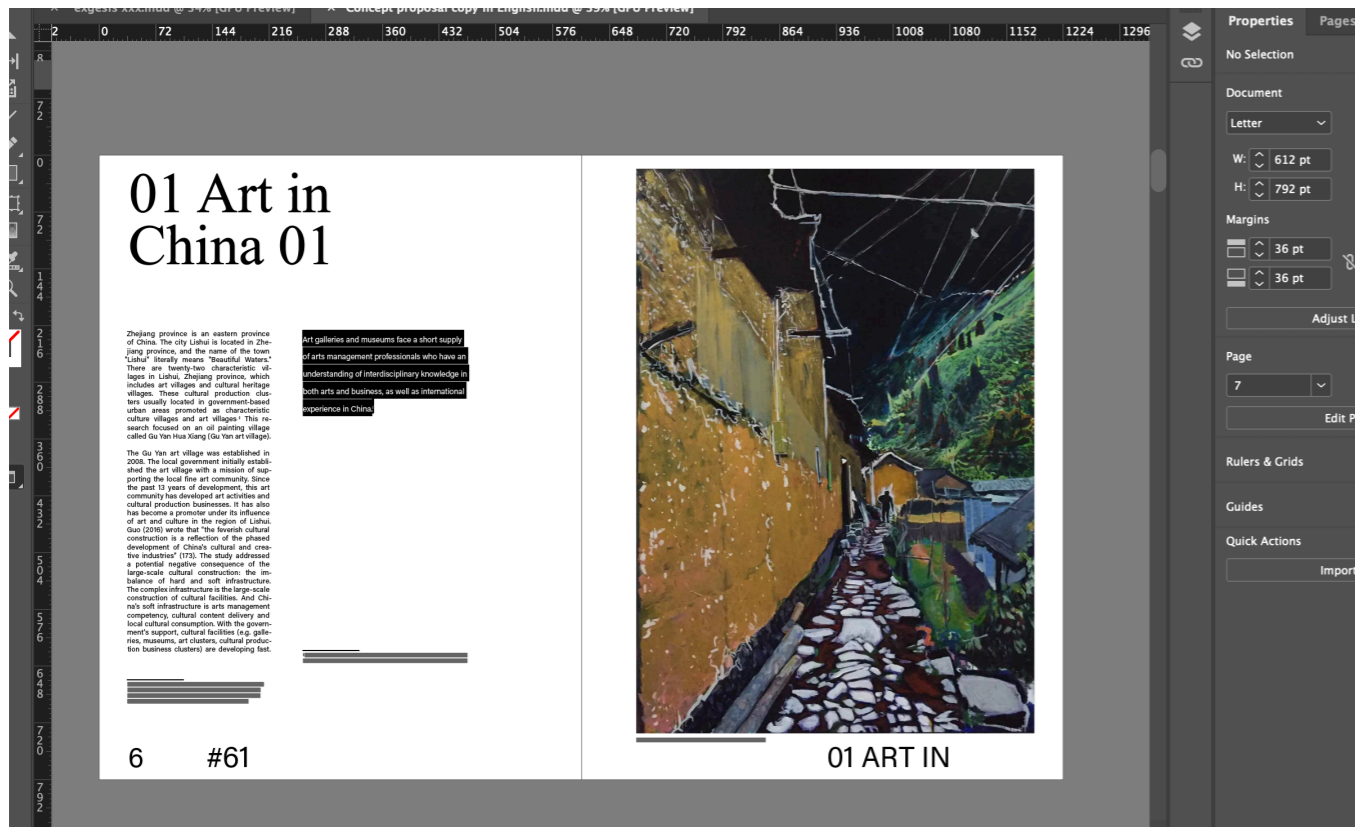


Figure 17. Echo Xiang, *Concept Proposal Stage THREE*, 2021, screenshot
 Figure 18. Echo Xiang, *Concept Proposal Stage THREE*, 2021, screenshot

Figure 19. Echo Xiang, *Concept Proposal Stage THREE*, 2021, screenshot
 Figure 20. Echo Xiang, *Concept Proposal Stage THREE*, 2021, screenshot

Visual explanation of the Value Proposition

The concept proposal content and information are sourced from the primary and secondary data collected during the research. The primary data are the interviews, and secondary data come from the case studies, contextual reviews and literature reviews from the early stage of the research. During this visual explanation process, I used information from previous literature and contextual review analysis, to keep the proven methods of service design in mind, so as to articulate and map the value propositions of this project lensed through the notion of *Xiang Chou* from start to the end.

The concept proposal has two versions, in English and Chinese. In the context of the project, the stakeholders will largely be working in the Chinese language. The Chinese concept proposal is designed for the researcher to utilise in China, in October, 2021, for presentation to the art committee, local government and potential corporate sponsors to review for funding and locating the exhibition.

The aesthetics and layouts of the concept proposal are inspired by a range of fine art books, exhibition publications and art magazines (see Figure 21).



Figure 21. Echo Xiang, Art Books On A White Table, 2021, photograph, Auckland

The nostalgic notion of *Xiang Chou* is the longing of Number 61, Xin Fan Cun (the Heart Soil Village, number 61, 心畝村, 61号) which primarily drives the aesthetic design propositions for the concept proposal. *Xiang Chou* is a Chinese nostalgia mode that links to the village, and Number 61, Xin Fan Cun is the village that gave the soil and land where the author was born.

The following statements explain the use of the design elements in the concept proposal, such as the clouds, based on the memories of Xin Fan Cun 心畝村(my village). They are both intangible and untouchable. Number 61 is the house number of our country house. I used Number 61 and Xin Fan Cun as the main characters of my practice, and the thoughts and feelings that are depicted in a continuous uninterrupted flow by the notion of *Xiang Chou*, which creates a stream of consciousness running through my creative practice. A number is easier for audiences to remember and recognise. I employ dark colours for the background to create a mysterious and intense effect, because *Xiang Chou* is dark and deep as a mode of nostalgia. *Xiang Chou* is a poetic notion; it lives in a soft spot in the heart. Because *Xiang Chou* is a beautiful feeling, I used colourful and dreamy elements to represent a soft spot in one person's heart.

For the texts and layout design, I used a variety of art books and exhibition publications as aesthetic touchstones for the concept proposal. Art books¹⁰⁸ and exhibition publications¹⁰⁹ are relevant to this research and provide exemplars of other best practice in the field, as guides towards developing the proposal, as in the use of white and black backgrounds, large portions of artworks/photography/colours, and elegant fonts and layouts (see figure 17,18,19,20).

Nostalgia 6/10 (Jun Li), 2021, ceramic, 15cm tall



Nostalgia 3/10 (Jun Li), 2021, ceramic, 15cm tall

¹ Li is a practicing artist, and he has a studio in Lishui, Zhejiang province, China. His ceramics have been exhibited in Shanghai and Tokyo.

Villages 3/6 (Jianhui, Zhu), 2021, Oil on canvas, 45 x 55 cm



¹ Zhu graduated from Guang Zhou Academy of Art. He takes pride in his beautiful hometown - Jinyun, Lishui, Zhejiang. He uses his paintings as a medium to explore and experience his memory and heritage. His artworks have been exhibited and sold in numerous cities in China.

¹⁰⁸ John Giorno et al., Jim Lambie (New York: Skira Rizzoli Publications, 2017), 19-256; Kurt Beers, *100 Sculptors of Tomorrow* (London: Thames & Hudson Ltd, 2019), 18-277.

¹⁰⁹ Matthew Higgs, *At Home/Not At Home: Works from the Collection of Martin and Rebecca Eisenberg* (New York: The Center for Curatorial Studies, Bard College, 2010), 02-164.

Figure 22. Echo Xiang, *Selected Artworks*, 2021, screenshot of concept proposal

Figure 23. Echo Xiang, *Selected Artworks*, 2021, screenshot of concept proposal

Figure 24. Echo Xiang, *Selected Artworks*, 2021, screenshot of concept proposal

Finance and Budgets

Budget sheets are crucial for a project to launch and to allow it to progress. Business thinking and a business canvas are crucial for any project. A business canvas represents how a company creates value for itself while delivering products/services for customers. Knowing how to plan a business canvas in the early stage of a project is crucial for the organisation to see an overall business plan more effectively. It is easier to tweak the model and try things from a planning perspective. The business canvas gives transparency to the team, which allows the team to have a much easier time understanding the business model and to be much more likely to buy into the vision.

For the concept proposal, the business model canvas has nine boxes to be filled in. The boxes cover the organisation's partners, activities, key resource, value proposition, customer relationships, channels, customer segments, costs and revenues (see Figure 12).

The budget sheet covers the costs and revenue in detail and shows the costs and expenses that are incurred in operating this project.

BUDGET SHEET

#61 XIN FAN

info@number61.com

DATE: 11/11/2021

Project Title: "Number 61, Xin Fan"

Project Description: The cultural revitalisation of art practices in Zhejiang Province, China, lensed through the concept of Xiang Chou (nostalgia/memories).

EXPENSE

Description	Quantity	Unit Price	Cost
Materials*	10	\$30.00	\$300.00
Assistant fees	3	\$100.00	\$300.00
Rental of equipment or venues	5	\$200.00	\$1,000.00
Travel*	2	\$1,500.00	\$3,000.00
Shipping photos/from international institution *	2	\$500.00	\$1,000.00
Fee for artsits	10	\$200.00	\$2,000.00
Installation Equipment *	3	\$100.00	\$300.00
Publicity posters for the exhibition and venue	4	\$60.00	\$240.00
Refreshments for opening reception, catering *	2	\$200.00	\$400.00
			\$0.00
			\$0.00
			\$0.00
			\$0.00
		Subtotal	\$8,540.00
		Tax	5.00%
			\$427.00
		Total	\$8,967.00

Total Expense: 8967.00 NZD = 40503.81 CHINESE RM

Design propositions

The following design proposition is based on the feelings of *Xiang Chou*. Bringing *Xiang Chou* to people can help increase their feelings of self-esteem and social belonging, and increase the empathy towards the design proposition, in the design choice of the images used to profile the selected artists and artworks. The colour and text style that I selected for the design proposition are based on *Xiang Chou* and the connection with Xin Fan village. The tacit experiences of my contexts woven with the interfaces I have had with the subject(s) trigger in me wistful experiences drawn through recalls of memory. For people who live away from home, *Xiang Chou* can evoke a sharing of similar memories and nostalgic feelings, bringing out the person's feelings of connection with the nostalgic object. It leads us to the land, soil and the place we once shared.

My practice in relation to the production of the value proposition for the project, as articulated through the designed concept proposal. I will now move on to discuss the findings and the implications of the research.



Figure 25. Above left, Echo Xiang, Exhibition Poster Blue, 2021, riso print
Figure 26. Above right, Echo Xiang, Exhibition Poster Till, 2021, riso print



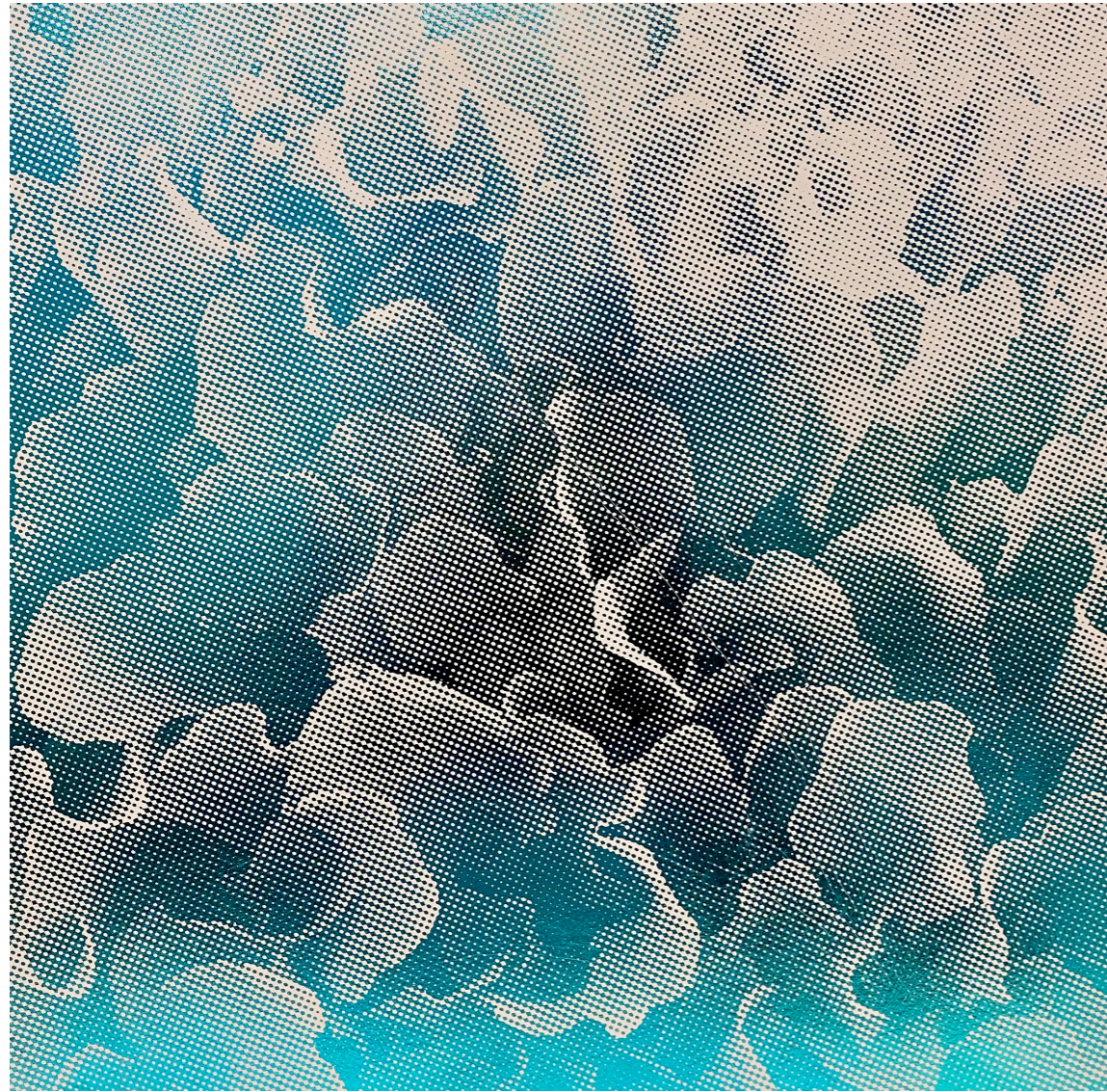


Figure 27. Above left, Echo Xiang, *Exhibition Value Proposition Print (Dad's lettuce from Xin Fan Cun)*, 2021, screenprint

Figure 28. Above right, Echo Xiang, *Exhibition Posters in Studio*, 2021, photograph, Auckland

Figure 29. Next page left, Echo Xiang, *Design Proposition Brainstorming*, 2021, photograph, Auckland

Figure 30. Next page right, Echo Xiang, *Design Proposition Brainstorming*, 2021, photograph, Auckland



"NUMBER 61"
"心畝村·61号"

"NUMBER 61"
"心畝村·61号"

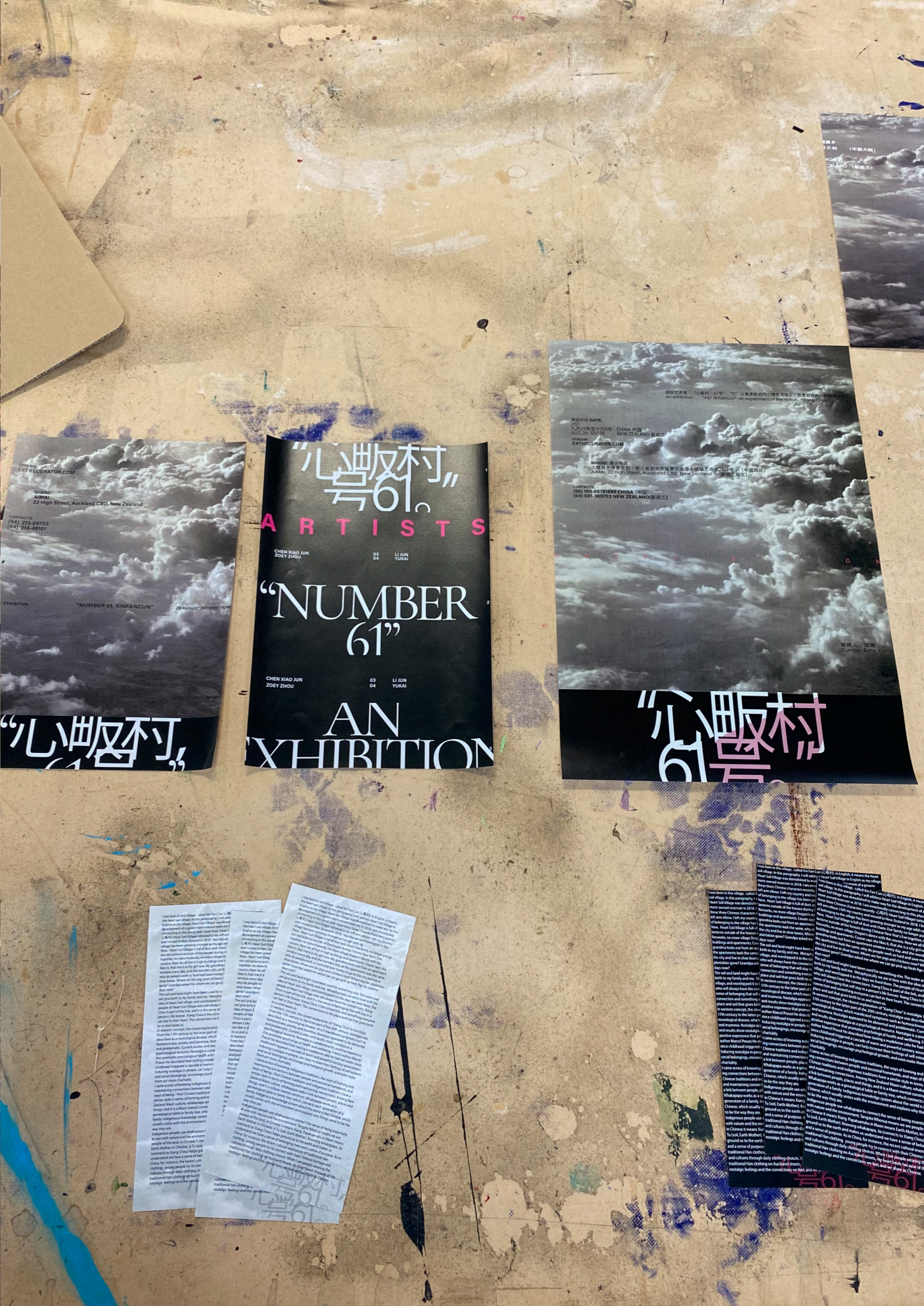
"#61.XINFAN"

ZOYEY ZHOU

心畝村

"NUMBER 61"
ARTISTS
CHEN XIAO JUN
ZOEY ZHOU
LI JUN
YUKAI
"NUMBER 61"
AN EXHIBITION

心畝村
心畝村
心畝村
心畝村



EXHIBITION
"NUMBER 61, XINFANCUN"
28 AUGUST 2017 - 20TH OCT 2017
CONTACTS
(81) 233-08703
(64) 264-88101

"心畝村"
"号61"
ARTISTS
CHEN XIAO JUN
ZOEY ZHOU
LI JUN
YUKAI
"NUMBER 61"
AN EXHIBITION

EXHIBITION DATE
2017
7月28日 - 10月20日 CHINA (青岛)
AUG 28 - OCT 20 2017 NEW ZEALAND (奥克兰)
WWW.EXHIBITIONATOR.COM

心畝村

I was born in this village... called for the Cao Cao...
I was born in this village... called for the Cao Cao...
I was born in this village... called for the Cao Cao...

心畝村
心畝村
心畝村
心畝村



Figure 31. Above left, Echo Xiang, *Exhibition 61 Xin Fan Cun at ST PAUL St Gallery Three*, 2022, photograph, Auckland

Figure 32. Above left, Echo Xiang, *Dad's lettuce from Xin Fan Cun 1/8 2/8 3/8*, 2021, screenprint

Figure 33. Above right, Echo Xiang, *Dad's lettuce from Xin Fan Cun 7/8 8/8*, 2022, screenprint

Figure 34. Above right, Echo Xiang, *Dad's lettuce from Xin Fan Cun 4/8 5/8 6/8*, 2022, screenprint

The layout of this exhibition drew on the memory of my grandpa's living room in number 61, Heart Soil Village. In his room, there were large and bright posters hung up on the wall. The series of screen prints are used to recreate and explore the memory of my grandfathers' country house. The screen prints were based on photographs of lettuces that I took from our garden. These screen prints reflect the nostalgic mode, Xiang Chou and encourage me to connect with my Chinese culture and personal memory.



Figure 35. Echo Xiang, *Exhibition 61 Xin Fan Cun* at ST PAUL St Gallery Three, 2022, photograph, Auckland

Chapter Six: Discussion

This chapter discusses the interpretation of research results and findings, then critically evaluates the issues highlighted by the research findings. Additionally, it elaborates on the research implications and limitations.

Findings

Expert Interviews

Semi-structured interviews allowed a more open and relaxed conversation between the participants and the interviewer.¹¹⁰ Also, the artists and art dealers engaged quickly, and they openly expressed their feelings on the interview topic.

The interviews were conducted in Chinese because the experts felt more comfortable communicating in their language instead of having a translator engaged during the interview process. In China, WeChat is the most commonly used communication platform.¹¹¹ Thus, the interviews were conducted online via the Chinese communication platform WeChat.

From the interviews, almost all artists and dealers stated that the art community needs more curators and arts management professionals who have international experience. Hence, the artists and their dealers want to initiate a portal to communicate with international audiences. This will increase the number of potential opportunities to engage and, eventually, sell their artworks while revitalising Chinese culture.

Artists

Artist (Number One) said:

“... painters in the system have fixed salaries, such as art teachers and university lectures. They don’t really need to think about selling paintings as making a living. However, for grassroots painters, this group of people need to consider the sales. And to make paintings that are acceptable to the public, and to sell it as a source of income. But for painters in the system, they don’t need to think about selling, so they do more purely artistic things. They make whatever they like and make art that ordinary people can’t understand {laughs}. Because those artists have a fixed salary to support themselves, they don’t need to worry about making money to survive.”¹¹²

	JOB	STRENGTH	WEAKNESS
Professional Artists Making fine art as their full-time jobs, and their primary income is from selling artworks. They usually call themselves grassroots artists in Lishui.	Make art and sell art.	Flexible working time. Practice daily. Create whatever they want once they make enough money for basic living expenses.	Creative practices sometimes need to be based on what is more popular and acceptable to the public to make an income.
Artists in the system Working at public institutions, such as professors at state-owned universities, lecturers, public primary and high school teachers.	Teach and work in an institutional environment.	Fixed salary. Make artworks depending on their feelings and philosophy,	Only practice during school holidays. Limited time for practice.

Figure 31. Echo Xiang, Two Groups of Artists in Gu Yan Hua Xiang, 2021, Table.

The artists could be categorised into two distinct groups. Some work for “the system”, such as public university teachers and school art teachers. These artists have salaries from their institutions.

The others are professional artists or grassroots artists: artists who make primary incomes from selling artworks. The post-pandemic environment has been very challenging for professional and grassroots artists in terms of selling art.¹¹³ The popularity of art and culture productions has decreased since 2019 in Lishui.¹¹⁴

The financial support mentioned during the interview is the 10,000 RMB that the Zhejiang Artists Association members receive annually from the government.¹¹⁵ Most of the artists claim that the funding is just enough to cover basic painting materials and bills.¹¹⁶ Also, as part of the local government arts encouragement policy, artists are provided with rent-free studios for three to five years.¹¹⁷

Artists face the dilemma of making large amounts of art derivatives for the sake of revenue or concentrating on pure artistic creation. Artists do not want to sell on the art fair markets if it is too cheap.¹¹⁸

110 Muratovski, op. cit.

111 “WeChat’s world,” *The Economist*, August 6, 2016. <https://www.economist.com/business/2016/08/06/wechats-world>.

112 Artist (Number 1) online interview by author, Auckland and Lishui, May 29, 2021.

113 Art dealer (Number 1) online interview by author, Auckland and Lishui, May 30, 2021.

114 Ibid.

115 Artist (Number 2) online interview by author, Auckland and Lishui, May 29, 2021.

116 Ibid.

117 Artist (Number 1) online interview by author, Auckland and Lishui, May 29, 2021.

118 Artist (Number 3) online interview by author, Auckland and Lishui, May 29, 2021.

Nevertheless, they lack a professional arts management team to support them in selling artworks. Some artists also have partnerships with private galleries in bigger cities, such as Hangzhou, Shanghai and Beijing but the sales of their artworks have dramatically decreased since the 2019 Covid pandemic. [Art dealers](#)

Art dealer (Number One) states:

“The art community of Gu Yan Hua Xiang is still in the phase of growing. They grow with the local culture development. We are authentic and very original. Indeed, the artists can represent China’s current national conditions. Dealing art in China is a systematic, long-term subject, as well as a job and hobby. In other words, we do need the help of art managers and curators who have international experiences. Curators and arts managers (with international experiences) can act as a catalyst, to catalyse it, and it will surely be able to spur sparks through collisions to promote positive and better development in China’s art scene. I think if our future collaboration is going well and smoothly, here in China we can ask the government for fund subsidies and seek more support. For example, the government should set up project funding support, for example, the funds for overseas exchanges, support it, to promote better communication and development. Our initial stage is to use our own enthusiasm for art to promote and develop art dissemination. No matter what, let’s get closer to our ability and do so first.”¹¹⁹

Most of the time, art dealers in Gu Yan Hua Xiang sell lower priced ranges of artworks and art derivatives.¹²⁰

The high-end art market is still tiny and exclusive.¹²¹ The scope of this research is grassroots artists. Their main channel for selling artworks is the scenic spot in the art village, which the local government organises on Chinese public holidays.¹²² However, online network support from the government and local tourism is currently absent.¹²³

The current main channel for selling Gu Yan Hua Xiang artworks is through national festivals and local markets. National festivals such as Labour Day, Dragon Boat, and Spring Festivals are mainly sponsored by the local government and tourism departments. The government officials are usually not from arts management backgrounds and do not have expertise in curatorial studies.¹²⁴

The Gu Yan Hua Xiang committee also anticipated that the government and tourism authorities would host markets and events.¹²⁵ During these major festivals and events, the art village committee usually sends out food vouchers and hotel coupons on their WeChat official account to attract people to visit the art site.¹²⁶

In Gu Yan Hua Xiang, there are many spaces and venues for exhibitions and art events. However, there is not enough creative human capital to create innovative content and exhibitions. To do that, we need more curators, arts managers, creative practitioners and cultural promoters.

Contextual Review

The contextual review of knowledge shows that cultural and creative industries are interpreted as cultural economisation and cultural monetisation models by policy makers in China.¹²⁷ Government prioritises economic growth as the main criterion for assessing its achievement.¹²⁸

The imbalance between soft infrastructure (creative human capital) and hard infrastructure (large scale construction development for cultural facilities) is a problem in China,¹²⁹ which needs curators and creative practitioners to contribute their skills.¹³⁰ Little research has been done in the areas of curatorial studies in the context of Lishui, Zhejiang.

Social platforms like Instagram, Facebook and WeChat have been popular and successfully used among museums, galleries and cultural organisations.¹³¹ The findings encourage galleries, artists and dealers to use social media platforms as the most convenient way to start engaging with audiences and launch online exhibitions through digital platforms. A potential future art market in blockchains is worth the effort of artists and their dealers trying to sell their artworks.

119 Art dealer (Number 1) online interview by author, Auckland and Lishui, May 30, 2021.

120 Ibid.

121 Ibid.

122 Art dealers (Numbers 1,2,3) online interview by author, Auckland and Lishui, May 30, 2021.

123 Ibid.

124 Artists (Numbers 2,3,4) online interview by author, Auckland and Lishui, May 29, 2021.

125 Art dealer (Number 1) online interview by author, Auckland and Lishui, May 30, 2021.

126 Ibid.

127 Shan, op. cit.

128 Keane, 99.

129 Guo, op. cit.

130 Ibid.

131 Russo, op cit.; Guo, 266.



Figure 32. Echo Xiang, Contextual Review of Practice (Six case studies), 2021, digital diagram

Value Proposition

The value proposition for the project is articulated through the designed concept proposal. The concept proposal was made for the artists and dealers to get funding, make effective connections, and engage with wider audiences domestically and internationally.

Art Dealer (Number One) said

“... maybe we can start with a group of artists doing a couple of elegant exhibitions together. Art exhibitions and biennials are something we should start to do soon. Something like staging exhibitions once every two years, once a year or twice a year. In other words, the process of making an exhibition is also a forum, a small forum for artists, art dealers and curators. Discuss the problem and explore a future development direction for this art community in Lishui. ... I think it is important to establish cultural exchange of Chinese and Western culture. We talk about whether we can collide ideas and philosophical knowledge with foreign artists and curators.”¹³²

¹³² Art dealer (Number 1) online interview by author, Auckland and Lishui, May 30, 2021.

The interviews generated valuable insights from the artists and their dealers. The experts’ insights and their information formed the foundation of the value proposition of this concept proposal. A combination of service design methods, such as a value proposition canvas and a business canvas, would be a potential business solution for the artists and their dealers to increase art sales and profit. The concept proposal can serve as a framework for cultural production businesses and arts managers to work on similar projects in Lishui. The knowledge within the concept proposal is transferable. The concept proposal was made in both Chinese and English for audiences in China and outside of China. Value propositions are articulated through the designed concept proposal.

Implications

Implications for practice

It has been encouraging to note that the use of service design methods is effective in evaluating a value proposition for art practices. This project is framed as a conceptual test case. The knowledge and methodological approaches developed through the research are seen as transferable across a range of potential cultural enhancement projects. This project might not bring the artists sales and tourists right away, but it will fill the gap in the lack of arts management and curatorial knowledge and practice among Lishui’s art community.

The concept proposal is supported by business principles which would be a potential solution for the art community to show to the local government and private investors in Lishui the values these artists and art dealers can bring to the economy, and add to the local government’s achievement.

The value propositions showed that this project would potentially make connections with international curators and artists. Moreover, they would increase the connections both inside and outside the region for the artists and art dealers. By doing so, the exhibitions and salons could be a booster for tourism and art retailers in the future. These curatorial activities might attract more artists, curators, and visitors to visit Gu Yan art village.

Curatorial activities, such as international salons, seasonal curatorial exhibitions, solo exhibitions, art events, artist and curator talks, events and digital salons, will benefit the local economy, the local artists and creative practitioners of Gu Yan Hua Xiang. This project will enhance the development of grassroots art communities. Furthermore, it will call upon curators and arts management professionals to connect with the art community in Lishui and outside of Lishui.

Additionally, the artists and dealers from Lishui mentioned international collaboration, and their wish to open a portal to international audiences. A potential solution is this project's concept proposal and exhibitions plans, which will open the portal to connect the artists and art dealers with international audiences.

Successfully implementing the concept proposal will bring value to the artists and art dealers. The researcher will take this proposal back to Zhejiang, with this project running at the end of this year. Future research could use the concept proposal as a framework for work on similar projects in the region.

Implications for future research

Overall, this has been a successful project with some valuable findings and results developed through the practices, and it has helped to fill in the gaps in knowledge on curatorial studies in Lishui, Zhejiang, China. To date, no research on art management in relation to art and curatorial practice appears to have been done in Lishui, Zhejiang, China. This project involved experts (the artists, art dealers) from the region and gained an in-depth understanding of their struggles.

Among the art community in Lishui, there are no curators and arts managers who permanently live in the village. Future research could look into how the local art community can attract curators and arts managers to work in a city like Lishui.

Future exploration into the use of value proposition design could benefit from investigations and demonstrations of the viability of the art community that connect cultural and art practices to audiences in a way that is meaningful for them. In doing so, researchers can investigate a bigger context through innovation in cultural revitalisation art practice to understand how best to connect government policies.

This research found that there is also a gap for future research to look at cultural revitalisation art projects from a Chinese Government point of view. Future research could focus on local authorities and agencies, and investigate the officials' insights and policies in cultural and creative industries.

Limitations

The data of this research was primarily collected in New Zealand. The Covid-19 pandemic and travel restrictions may have impacted this study. The study would have been stronger if I had flown back to China and done field research in Lishui. I made the most suitable methodological approach during the time, used an online interview method, and interviewed four artists and three art dealers from Lishui, Zhejiang.

I used synchronous interviews on the WeChat platform to talk to the interviewees. Using online interview methods mirrors a formal interview in that they occur in real time but in an online environment. I struggled at the beginning of the interview process. It was challenging to arrange to bring the artists and art dealers together, which needed to happen for the discussion to happen simultaneously. I aimed to have five participants for each focus group interview, but due to the distance and circumstances, some artists and art dealers did not show up in time during the interview. In the end, three art dealers and four artists participated in the group interviews. One elderly expert had to leave the interview early due to technical internet connection issues. If these interviews had been done face to face, the participants would have felt it more convenient in a traditional interview format.

This interview data was rich, but perhaps this research needed a longer time period. This project could also have interviewed two other groups of experts: the local government officials and private investors. It would have lifted the weight of contexts of this research if opinions and insights from the government officials had been included. The research time frame limit, budget and global travel restriction might have prevented me from conducting several in-depth investigations for art clusters in China. This research could have visited the 798 Art Zone in Beijing, Shanghai's Moganshan Road and the other art and creative clusters across China.

Language translation took a large amount of time for this research. There are two language versions for the Participant Information Sheet, Interview Question Sheet as well as Interview Transcripts. Some Chinese words are difficult to translate into English due to the nature of two different cultures and histories. The study might also be limited by the absence of Chinese literature, as the majority of the references are in English.

Although this concept proposal is just a test case, this project has already achieved sponsorship from Studio HOUPU. This private sponsor in Gu Yan Hua Xiang will provide an exhibition space for this project to hold exhibitions from November 2021 to January 2022. Future researchers could explore the field of sponsorship which this research has not specifically surveyed in relation to the topic.

CONCLUSION

This project investigated issues and dilemmas experienced by a selection of artists and art dealers in Lishui, Zhejiang, China, and surveyed relevant cultural contexts domestically and internationally. This investigation aimed to find means to share our culture through creative solutions effectively. Solutions (framed within proven service design methods), maintain an authentic voice responsive to the community. The design outcome is a cultural revitalisation concept proposal, highlighting the value proposition for the art community in Lishui. The results of this investigation show that service design methods are effective tools for developing a concept proposal for arts-based industries. The researcher believes that the transferable methods and knowledge that emerged from this research will support other curatorial and creative practitioners in similar projects.

The contribution of this study adds to the growing body of research that examines Chinese cultural and curatorial studies, as well as cultural revitalisation. This project has provided a deeper insight into Gu Yan Hua Xiang art village and curatorial studies in Lishui. Considerably more work will need to be done to determine the role of cultural practitioners and curators in the breadth of areas in cultural exchange between Chinese grassroots artists and international artists. To better understand the implications of these results, future studies could investigate local policymakers and institutions.

As a cultural researcher, I reviewed numerous cultural studies from curatorial publications, books and academic articles relevant to my hometown's art community. I surveyed curatorial philosophies and practices worldwide that can be creatively incorporated into Zhejiang's Chinese contemporary art community. As a designer and researcher, I conducted two in-depth focus group interviews with the artists and art dealers from Gu Yan Hua Xiang to gain a deep understanding of the art community.

Through this journey, my perspective has changed and transformed my thinking on cultural revitalisation. In the early stages of this project, I was eager to find a way to enhance our heritage through research and to develop a strategic plan to help the artists and art dealers in my region. Now, I understand that this project became more than initially envisaged. It became about nourishing grassroots activities and creating meaningful connections and transferable knowledge across those art communities.

The next phase of this project (current pandemic in mind) will see the realisation of the curatorial vision (presented in the concept proposal) with exhibitions in China and New Zealand. I aim to take the materials developed in this project and develop a broader purpose handbook about grassroots art communities and potential curatorial practices in these contexts. I aim, in my future, to be part of a larger community of cultural revitalisation researchers and curators who discover through close engagement with their chosen cultures to make meaningful connections between China's contemporary art communities and diasporic Chinese art communities, operating internationally.

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Auckland University of Technology Ethics Committee (AUTEC)

Auckland University of Technology
D-88, Private Bag 92006, Auckland 1142, NZ
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

14 May 2021

Andrew Denton
Faculty of Design and Creative Technologies

Dear Andrew

Re Ethics Application: **21/114 Cultural revitalisation of art practices in Zhejiang Province, China, lensed through the concept of Xiang Chou (nostalgia/memories)**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 13 May 2024.

Standard Conditions of Approval

1. The research is to be undertaken in accordance with the [Auckland University of Technology Code of Conduct for Research](#) and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard and that all the dates on the documents are updated.

AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted and you need to meet all ethical, legal, public health, and locality obligations or requirements for the jurisdictions in which the research is being undertaken.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries please contact ethics@aut.ac.nz. The forms mentioned above are available online through <http://www.aut.ac.nz/research/researchethics>

(This is a computer-generated letter for which no signature is required)

The AUTEC Secretariat
Auckland University of Technology Ethics Committee

Cc: shanxiangecho@gmail.com

受访者信息书 Participant Information Sheet

信息书生成的日期：2021年5月11日

Date Information Sheet Produced: 11th May 2021

项目名称：“乡愁”（怀旧/回忆）镜头下的中国浙江省的艺术实践进行文化再振兴。

Project Title: Cultural revitalisation of art practices in Zhejiang Province, China, lensed through the concept of Xiang Chou (nostalgia/memories).

1. 对您的一个邀请：

您好！

我的名字叫项珊，我是奥克兰理工大学研究院的一名艺术设计硕士研究生。对于这次的学术总体研究项目，是为中国浙江省丽水市的本地艺术家和艺术品经销商制定一个基于服务设计的概念提案。我希望将来将其用于更高的研究，并成为该领域的专家。该项目还将有助于我获得奥克兰理工大学设计硕士学位的资格。

我邀请您参加一项研究。在您做出决定之前，我希望您了解为什么要进行这项研究以及它会对您造成什么影响。因此，我向您提供以下信息。

花点时间来决定您是否愿意参加。感谢您抽出时间来阅读。

1. An Invitation:

Dear participants,

My name is Shan Xiang, I am a design student from AUT. For my master research project, I want to develop a service-design based concept proposal for local artists and art dealers in Lishui, Zhejiang Province, China. And I would like to take this to higher-level research in the future and become an expert in this area. This project will also contribute to my qualification in Master of Design at Auckland University of Auckland.

I (the researcher) invite you to take part in a research study. Before you decide, I would like you to understand why the research is being done and what it would involve for you. I am therefore providing you with the following information.

Take time to decide whether or not you wish to take part. Thank you for taking the time to read this.

2. 本课题研究目的，为何要实施本课题研究？

本研究的目的：

该项目旨在为中国浙江省丽水市的本地艺术家和艺术品经销商开发基于服务设计的概念方案，作为实践导向研究论文的创新成果。

这项研究将结合数字通信工具和“乡愁”（一种国人的联系和怀旧模式）概念，并将访谈数据应用到基于设计的决策中来制定最终建议。此外，本研究旨在为文化生产企业和艺术经理提供一个框架，以从事该地区的类似项目。

这项研究的结果可用于学术出版物和演示文稿。

2. The purpose of this study:

This project aims to develop a service-design based concept proposal for local artists and art dealers in Lishui, Zhejiang Province, China, as the creative output for the practice-led research thesis.

由奥克兰理工大学伦理道德委员会批准，批准日期为五月十四日 2021 年，本项研究的奥克兰理工大学道德伦理委员会参考编号 21/114。

This study will combine digital communication tools and the concept "Xiang-Chou"¹ (a Chinese mode of connection and nostalgia) and apply the interview data to use design-based decisions to develop the final proposal. Furthermore, this study aims to provide a framework for cultural production businesses and arts managers to work on analogous projects in this region.

The findings of this research may be used for academic publications and presentations.

3.您的信息是如何找到的？为什么您被邀请参加这个项目？

该项目旨在为中国浙江省丽水市的本地艺术家和艺术经销商制定概念证明提案，作为实践指导研究论文的创新成果。并在最终提案的开发中将访谈数据应用于基于设计的决策。这项研究的结果可用于学术出版物和演示文稿。

3.How was I identified, and why am I being invited to participate in this research?

您的信息可在丽水古堰画乡微信帐户上找到。我们之所以邀请您参加此研究，是因为您的经验和基于行业的知识将帮助该研究制定出概念建议，将使中国浙江省丽水市的艺术和文化生产企业以及文化振兴受益。

Your information is available on the Lishui Gu Yan Art village WeChat official blog account. You are being invited to participate in this research because your experience and industry-based knowledge would help this research develop the concept proposal that will eventually benefit the art and cultural production businesses and cultural revitalisation in Lishui, Zhejiang province, China.

4.我将如何同意参加这项研究？您需要做些什么

阅读此书后，如果您想参加，您将有两周的时间考虑它。一旦您乐于参与这项研究，请与我联系，并提供本表末尾提供的联系信息接下来，我将通过电子邮件将同意书发送给您。您将在面试前收到表格。一旦您同意并填写同意书，我们将安排一个适合您进行面试的时间。您参与此研究是自愿的（由您选择），无论您是否选择参与，都不会给您带来好处或不利。您可以随时退出研究。如果您选择退出研究，则可以选择删除任何可识别为属于您的数据还是允许其继续使用。但是，一旦产生了发现，就可能无法删除您的数据。

4.How do I agree to participate in this research?

After reading this, you will have two weeks to consider and decide whether you agree to participate. If you agree to participate in this study, please contact me with the contact information provided at the end of this sheet.

Next, I will email a Consent Form to you. You will receive the form before the interview. Once you agreed and filled the consent form, we will organise a time suitable for you to have the interview.

Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

¹ Xiang Chou means nostalgic memory, missing or longing for hometown, the place, the soil you have once lived in your sincere heart

由奥克兰理工大学伦理道德委员会批准，批准日期为 2021 年五月十四日，本项研究的奥克兰理工大学道德伦理委员会参考编号为 21/114。

Approved by the Auckland University of Technology Ethics Committee on 14/05/2021 AUTEK Reference number 21/114.

5.这项研究将会发生什么？

这项研究将提供一个供每个参与者阅读的问题单，其中包括面试的所有问题。研究人员将向参与者提供以下内容的每份副本：同意书和研究信息表。

每次采访大约需要 30 到 60 分钟，受访者将分为两组。

面试将在在线环境中进行。采访将在两个地点（新西兰奥克兰-中国浙江丽水）同时进行。中国的时间比新西兰的奥克兰时间早 4.00 小时。研究人员将会根据参与者时间来安排。

我将以音频格式记录采访。采访数据将被编译，审查，然后汇总为 Word 文档。这些文件将概述从访谈中提取的数据中的关键见解和发现。

采访音频文件将以中文抄写，并在世界文档中以英文翻译。我将保留所有文件，包括数字和物理副本，直到分析完成后放在奥克兰理工大学艺术与设计研究生学院，WE 3 级可锁定柜中。

分析完成后，电子数据（音频文件）将存储在硬盘驱动器中，并在申请人副教授：Associate Professor Andrew Denton 先生的可锁柜中存储六年。成绩单（数字文件和实物副本）将存储在申请人的可锁橱柜中（与用来存放面试音频文件的橱柜不同）。

六年后，通过使用磁盘实用程序擦除硬盘驱动器或记忆棒中的数据，将破坏任何数字或电子数据。任何硬拷贝或物理数据记录（包括同意书）将被切碎并回收。

5.What will happen in this research?

I will provide a question sheet for you to read, which includes all the questions for the interview. I will also give you each copy of the Consent Form and Research Information Sheet.

Each interview will take around 30 to 60 minutes, interviewee will be divided into two groups.

Interviews will be taken place in real time in an online environment. Interviews will be happening in two locations (Auckland, New Zealand – Lishui, Zhejiang Province, China) at the same time. Auckland, New Zealand time is 4.00 hours ahead China. I will accommodate time zone differences at the time of scheduling and throughout the interview.

I will record the interview in an audio format. Interview data will be compiled, reviewed, and then summarised in word documents. The documents will outline key insights and findings from data extracted from the interview. Interviewers' audio files will be transcribed in Chinese and then translated into English.

I will retain all documents, including digital and physical copies until the analysis is complete. These will be stored in a lockable cabinet in WE budling, level3, AUT Art & Design postgraduate studio.

Once the analysis is complete, electronic data (audio files) will be stored in a hard drive. It will be stored in the applicant, Associate Professor Andrew Denton's lockable cabinet for six years. Transcripts (digital files and physical copies) will be stored in the applicant's lockable cabinet (a different cabinet from the one that keeps the interview audio files) for six years.

After six years, any digital or electronic data will be destroyed by erasing the data from the hard drive or memory stick using disk utility. Any hard copy or physical data records (including consent forms) will be shredded and recycled.

由奥克兰理工大学伦理道德委员会批准，批准日期为 2021 年五月十四日，本项研究的奥克兰理工大学道德伦理委员会参考编号为 21/114。

Approved by the Auckland University of Technology Ethics Committee on 14/05/2021 AUTEK Reference number 21/114.

6.这项研究将会造成您哪些不适与风险？

该项目旨在研究过程的任何阶段，保护参与者免与身心任何不适。这项研究对参与者身体伤害的风险将会非常低。预计参与者不会因参与该项目，而面临高的身体或情绪风险。研究人员将强调，参与者的所有想法，知识和经验都是有价值的，并受到研究的尊重，所有信息都是机密的。

无论学术，社会和文化背景如何，所有观点，观点和想法都是平等的。这项研究课题是完全透明且诚实的，并将给予参与者完全透明与诚实态度的态度。这项研究尊重并重视每个受访者/专家各自的经验和背景。参与者有权跳过或不回答任何问题

6.What are the discomforts and risks?

This project is seeking to protect participants from harm at any stage of the research process. The risk of physical harm is very low. You are not anticipated to be exposed to high physical or emotional risk levels through participation in this project. The researcher will emphasise that all their ideas, knowledge and experience are valuable and respected to the research and all information is confidential.

All opinions, views and ideas are equal, regardless of academic, social and cultural background. I am open and honest towards you, and that the details of the research are made transparent. This research respects and values each participant/expert of their own experiences and backgrounds. you have the right to skip or refrain from answering any questions.

7.如何缓解这些不适和风险？

采访过程中将会包括询问有关其所在领域的经验。参加者不太可能在面试中遇到风险或不适。受访者有权不回答任何可能导致他们在任何水平上感到不适的问题。在研究过程的开始阶段，研究人员将注意到并强调这些风险，以最大程度地减少他们的不适并创建安全的采访环境。如果受访者需要停止采访，可以暂停和停止采访；如果不想回答，则受访者可以跳过任何问题。

研究者有义务告知受访者有关研究的目的，性质，程序和风险。

受访者有权了解研究者和研究项目以及他们在该研究项目中的细节和贡献。

为了确保尊重受访者，研究人员必须熟悉受访者/社区使用的通用语言，包括技术语言，缩写词，首字母缩写词和通用语法规则。

研究人员应始终提出适当的问题，为此，在寻求帮助之前，她必须熟悉主题。

研究人员要丽水艺术界有一定的了解。熟悉当地的风俗习惯于语言文化。

7.How will these discomforts and risks be alleviated?

The interview process includes asking questions about their experiences in their area. You are unlikely to experience risks or discomfort during the interview. You have the right not to answer any questions that may cause them discomfort at any level. The risks will be noted and emphasised by me at the beginning of the process to minimise their discomforts and create a safe interview environment. The interview can be paused and stopped if you need to stop and you can skip any of the questions if you do not want to answer.

I have an obligation to inform you about the purpose, nature, procedures, and risks of the research.

由奥克兰理工大学伦理道德委员会批准，批准日期为 2021 年五月十四日，本项研究的奥克兰理工大学道德伦理委员会参考编号为 21/114。

Approved by the Auckland University of Technology Ethics Committee on 14/05/2021 AUTEK Reference number 21/114.

Self-identification and self-presentation of myself is important, you have the right to know about me and the research project, and the credibility of this research project.

To ensure respect for you, I must be familiar with the common language used by you and your communities, including technical language, abbreviations, acronyms, and common grammatical rules.

I should always ask appropriate questions, and to do this, I must acquaint myself with the subject matter before asking for help.

Prior understanding of the Lishui art community should be attained either by observing the group for a period of time or through a review of online FAQs and archives prior to "jumping in." I have previously visited the art community in 2018, and I have communicated with one of the artists and art dealers from Lishui.

8.研究的预期成果贡献将会是什么？

这项采访过程将使研究项目在现实世界中可以体现出研究项目在实践中适用性。并建立一套指南和工具，以支持有效的市场营销和讲解文化知识和文物，以供美术馆策展人和导演参考，并为文化，创意和艺术从业者提供指导类似的网络和通信项目。

这项研究参访是为了通过与专家知识互动，为研究人员提供有关这些类型的项目在其开发过程中遇到的景观和潜在挑战的信息。并将这些知识分发给他人，以用于其他适用的项目。

研究成果将会协助本研究员带到更高层次的研究领域，并成为该领域的专家。

该项目将协助本研究在奥克兰理工大学获得设计硕士学位的资格。

8.What are the benefits?

This interview process would allow the research project in a real-world scenario to exemplar the research project's applicability in practice. And to establish a set of guideline and tools, to support effective marketing and storytelling of cultural knowledge and artifacts for art gallery curators and directors to refer to in their roles. As well as to produce a guide for cultural, creative and art practitioners to pursue analogous networking and communication projects.

To inform me through engaging with expert knowledge, on the landscape and potential challenges these types of projects encounter during their development. And to the distribute this knowledge for others to utilise on other applicable projects.

For me to take this to higher-level research in the future and become an expert in this area. This project will also contribute to my qualification in Master of Design at Auckland University of Auckland.

9.您的隐私问题将会怎么被保护？

本研究项目将为在研究过程中收集的任何信息都将是保密的。研究过程中收集的任何信息，仅限于进行研究的人员。

由奥克兰理工大学伦理道德委员会批准，批准日期为 2021 年五月十四日，本项研究的奥克兰理工大学道德伦理委员会参考编号为 21/114。

Approved by the Auckland University of Technology Ethics Committee on 14/05/2021 AUTEK Reference number 21/114.

9. How will participants privacy be protected?

Any information collected during the course of the study will be maintained on a confidential basis and access will be restricted to people conducting the study.

10. 您需要做些什么?

参与者需要给予这项研究大概 30 到 60 分钟对参访时间，每个小组参访将在线花费大约 30 到 60 分钟。将分为两组，一组三到五位艺术家，一组三到五位艺术品经销商

10. What are the costs of participating in this research?

Participants will need to give this research about 30 to 60 minutes for the interview. Each group interview will take around 30 to 60 minutes online. There will be two groups, one group of **three to five artists** and one group of **three to five art dealers**.

11. 您将会怎么考虑这个邀请?

您会阅读完此表，并给予几天的时间来考虑。如果您愿意参与这次采访，请您和我确认。您的确认将成为此研究项目的一部分，然后您将有大约四个星期的时间准备回答问题和采访。当您正式确认同意受访之后，您将收到同意书，参与者信息书和访谈问题表。

11. What opportunity do I have to consider this invitation?

After you have read this sheet and have had a few days to think about it, please let me know whether you agree to participate. With your confirmation to be part of this research project, you will receive the consent form, information sheet, and interview question. And you will have approximately four weeks to prepare to answer the questions and interview.

12. 您将怎么收到有关这项研究结果与反馈?

是的，您将收到本研究结果摘要（PDF 格式）。在其中您将能够阅读调查结果和解释的摘要。反馈将通过邮件的方式直接发送到参与者的私人帐户。

12. Will I receive feedback on the results of this research?

Yes, you will receive a two-page PDF format summary of the findings of this research at the end. I will send it to you via emails.

13. 如果参与者对此研究有疑问该怎么办?

有关此项目性质的任何顾虑，应首先通知项目负责人：

副教授 Andrew Denton 先生，邮件：andrew.denton@aut.ac.nz 联系电话：(+649) 921 9999 附加号 6242

有关研究进行的疑虑，应通知奥克兰理工大学伦理道德委员会执行秘书。邮箱地址：ethics@aut.ac.nz，联系电话：(+649) 921 9999 附加号 6038

13. What can participants do if he or she has concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor:

Associate Professor Andrew Denton, andrew.denton@aut.ac.nz, (+649) 921 9999 ext 6242.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, ethics@aut.ac.nz, (+649) 921 9999 ext 6038.

14. 如果您需要更多信息。应与谁联系以获取有关此研究的?

请保留此信息表和同意书的副本，以备将来参考。您还可以按照以下方式联系研究团队：

研究员联系方式：项珊 邮箱地址：shanxiangecho@gmail.com 微信账号：ss331881205

副教授：Associate Professor Andrew Denton 先生，邮件：andrew.denton@aut.ac.nz 联系电话：(+649) 921 9999 附加号 6242

14. Whom do participant contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details: Shan Xiang, shanxiangecho@gmail.com, WeChat ID: ss331881205

Project Supervisor Contact Details: Andrew Denton, andrew.denton@aut.ac.nz, (+649) 921 9999 ext 6242.

Consent Form

Project title: Cultural revitalisation of art practices in Zhejiang Province, China, lensed through the concept of Xiang Chou (nostalgia/memories).

Project Supervisor: Andrew Denton

Researcher: Shan Xiang

- I have read and understood the information provided about this research project in the Information Sheet dated dd mmmm yyyy.
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.
- I agree to take part in this research.
- I wish to receive a summary of the research findings (please tick one): Yes No

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 14/May/2021 AUTEK Reference number 21/114

Note: The Participant should retain a copy of this form.

同意书

学术研究项目：通过“乡愁”（怀旧/回忆）的概念，对中国浙江省的艺术实践进行文化振兴。

导师：副教授 Associate Professor Andrew Denton 先生

研究员：项珊

我已阅读并理解 年 月 日的信息表中有关此研究项目的信息。

我已提出问题并得到回答。

我知道在访谈中会做笔记，并且也会录音和转录。

我知道参加这项研究是自愿的（我的选择），我可以随时退出研究而不会受到任何不利影响。

我了解，如果我退出研究，那么将为我提供以下选择：删除任何可识别为属于我的数据，或者允许其继续使用。但是，一旦得出结论，就不可能删除我的数据。

我同意参加这项研究。

我希望收到研究结果的摘要（请勾选一个）： 是 否

参与者签名：.....

参加者姓名：.....

参与者的联系方式（如果适用）：

.....

日期：

由奥克兰理工大学道德委员会批准，类型为获得最终批准的日期二零二一年五月十四日参考编号键入 21/114 参考编号

注意：参与者应保留此表格的副本

Interview Questions for Participants (Art dealers)

The researcher will ask participants the following questions during interviews:

Question 1: Thank you - we've asked you here today because of your lived experiences of working in Lishui's artistic industries. We'd appreciate it if you could describe what a typical working day is like for you?

Question 2: What are the types of supports and networks already established for artists in your region and in China at the national level?

Question 3: How do arts managers and curators currently support artists in Zhejiang's creative and cultural industry?

Question 4: What other actions or support would you like to see in place for supporting artists in Zhejiang's creative and cultural industry?

Question 5: What, if any, are the main challenges you face in your career as an art dealer?

Question 6: How is your art currently, marketed, distributed, shown, and/or sold?

Question 7: Do you currently use any social media platforms to publicise your artworks and/or tell your story as an art dealer?

受访者访谈问题（艺术品经销商）

访谈主题：中国浙江省丽水市艺术家和艺术品经销商在文化艺术产业中的作用。

研究人员将在访谈中向参与者提出以下问题：

问题 1：谢谢你们的参与，我们今天在这里问您，是因为您在丽水市的艺术行业工作的经验。如果您能描述一下您的典型工作日，我们将不胜感激。

问题 2：您所在地区和中国在国家一级已经为艺术品经销商建立了哪些支持和网络？

问题 3：艺术经理和策展人目前如何为浙江创意文化产业的艺术家提供支持？

问题 4：对于支持浙江创意文化产业的艺术经销商，您还想采取什么其他行动或支持？

问题 5：作为艺术经销商家，您面临的主要挑战是什么（如果有的话）？

问题 6：您目前的艺术品如何，在市场上销售，发行，展示和/或出售？

问题 7：您目前是否使用任何社交媒体平台来宣传您的艺术品和/或作为艺术经销商讲述您的故事？

感谢您的时间！谢谢

Interview Questions for Participants (Artists)

Interview topic: the role of artists and art dealers in the cultural and artistic industry in Lishui, Zhejiang Province, China

Question 1: Thank you - we've asked you here today because of your lived experiences of working in Lishui's artistic industries. We'd appreciate it if you could describe what a typical working day is like for you?

Question 2: What are the types of supports and networks already established for artists in your region and in China at the national level?

Question 3: How do arts managers and curators currently support artists in Zhejiang's creative and cultural industry?

Question 4: What other actions or support would you like to see in place for supporting artists in Zhejiang's creative and cultural industry?

Question 5: What, if any, are the main challenges you face in your career as an artist?

Question 6: How is your art currently, marketed, distributed, shown, and/or sold?

Question 7: Do you currently use any social media platforms to publicise your artworks and/or tell your story as an artist?

Thank you for your time!

参与者访谈问题（艺术家）

访谈主题：中国浙江省丽水市艺术家和艺术品经销商在文化艺术产业中的作用。

研究人员将在访谈中向参与者提出以下问题

问题 1：谢谢你们的参与，我们今天在这里问您，是因为您在丽水市的艺术行业工作的经验。如果您能描述一下您的典型工作日，我们将不胜感激。

问题 2：您所在地区和中国在国家一级已经为艺术家建立了哪些支持和网络？

问题 3：艺术经理和策展人目前如何为浙江创意文化产业的艺术师提供支持？

问题 4：对于支持浙江创意文化产业的艺术师，您还想采取什么其他行动或支持？

问题 5：作为艺术家，您面临的主要挑战是什么（如果有的话）？

问题 6：您目前的艺术品如何，在市场上销售，发行，展示和/或出售？

问题 7：您目前是否使用任何社交媒体平台来宣传您的艺术品和/或作为艺术家讲述您的故事？

感谢您的时间！谢谢

Please do not
staple your
application

Auckland University of Technology Ethics Committee (AUTECH)

EA1

APPLICATION FOR ETHICS APPROVAL BY AUTECH

For AUTECH Secretariat Use only

Please print this application single sided in greyscale and do not staple. Once this application has been completed and signed, please read the notes at the end of the form for information about submission of the application for review.

NOTES ABOUT COMPLETION

- ❖ Ethics review is a community review of the ethical aspects of a research proposal. Responses should use clear everyday language with appropriate definitions being provided should the use of technical or academic jargon be necessary.
- ❖ The AUTECH Secretariat and your AUTECH Faculty Representative are able to provide you with assistance and guidance with the completion of this application which may help expedite the granting of ethics approval.
- ❖ The information in this application needs to be clearly stated and to contain sufficient details to enable AUTECH to make an informed decision about the ethical quality of the research. Responses that do not provide sufficient information may delay approval because further information will be sought. Overly long responses may also delay approval when unnecessary information hinders clarity.
- ❖ AUTECH reserves the right not to consider applications that are incomplete or inadequate. Please do not alter the formatting or numbering of the form in any way or remove any of the help text.
- ❖ Comprehensive information about ethics approval and what may be required is available online at <http://aut.ac.nz/researchethics>
- ❖ The information provided in this application will be used for the purposes of granting ethics approval. It may also be provided to the Graduate Research School, the Research and Innovation Office, or the University's insurers for purposes relating to AUT's interests.
- ❖ The Form is focussed around AUTECH's ethical principles, which are in accordance with the *Guidelines for the approval of ethics committees* in New Zealand.

To respond to a question, please place your cursor in the space following the question and its notes and begin typing.

A. Project Information

A.1. What is the title of the research?

If you will be using a different title in documents to that being used as your working title, please provide both, clearly indicating which title will be used for what purpose.

Cultural revitalisation of art practices in Zhejiang Province, China, lensed through the concept of *Xiang Chou* (nostalgia/memories).

A.2. Is this application for research that is being undertaken in stages? Yes No

If the answer is 'Yes' please answer A.2.1 and the following sections, otherwise please answer A.3 and continue from there.

A.2.1. Does this application cover all the stages of the research? Yes No

If the answer is 'No' please provide details here of which stages are being covered by this application, otherwise please answer A.3 and continue from there.

A.3. Who is the applicant?

When the research is part of the requirements for a qualification at AUT, then the applicant is always the primary supervisor. Otherwise, the applicant is the researcher primarily responsible for the research, to whom all enquiries and correspondence relating to this application will be addressed.

Associate Professor Andrew Denton

A.4. Further information about the applicant.**A.4.1. In which faculty, directorate, or research centre is the applicant located?**

Art and Design

A.4.2. What are the applicant's qualifications?

PhD & MPMA (first class)

A.4.3. What is the applicant's email address?*An email address at which the applicant can be contacted is essential.*

andrew.denton@aut.ac.nz

A.4.4. At which telephone numbers can the applicant be contacted during the day?

6242

A.5. Research Instruments**A.5.1. Which of the following does the research use:**

- a written or electronic questionnaire or survey focus groups interviews
 observation participant observation ethnography photographs
 videos other visual recordings a creative, artistic, or design process
 performance tests
 some other research instrument (please specify)

Please attach to this application form all the relevant research protocols. These may include: Indicative questions (for interviews or focus groups); a copy of the finalised questionnaire or survey in the format that it will be presented to participants (for a written or electronic questionnaire or survey); a protocol indicating how the data will be recorded (e.g. audiotape, videotape, note-taking) for focus groups or interviews (Note: when focus groups are being recorded, you will need to make sure there is provision for explicit consent on the Consent Form and attach to this Application Form examples of indicative questions or the full focus group schedule. Please note that there are specific confidentiality issues associated with focus groups that need to be addressed); a copy of the observation protocol that will be used (for observations); full information about the use of visual recordings of any sort, including appropriate protocols and consent processes; protocols for any creative, artistic, or design process; a copy of the protocols for the instruments and the instruments that will be used to record results if you will use some other research instrument.

A.5.2. Who will be transcribing or recording the data?

If someone other than the applicant or primary researcher will be transcribing the interview or focus group records or taking the notes, you will need to provide a confidentiality agreement with this Application Form.

The primary researcher will be recording the data during the interview, which will then be transcribed for data analysis for the development of the concept proposal and submitted research report.

A.6. Please provide a brief plain English summary of the research (300 words maximum).

Please provide a simple response to each of these three questions: What are you trying to find out? Who are you wanting to involve? and What would you like them to do for you?

This cultural revitalisation research project aims to develop a service-design based concept proposal for local artists and art dealers in Lishui, Zhejiang Province, China. The concept proposal will communicate a framework for cultural production businesses and arts managers to work on analogous projects in this region, with a view to developing a methods workbook as a mode of transferring the knowledge to the sector.

The project aims to interview experts from the local art industry, as a case study, to locate the project in a real-world scenario that would demonstrate, as an exemplar, the research project's applicability in practice. The purpose of the expert interviews is to accumulate lived-experience (tacit and industry-based knowledge), through their stories, and apply this data to design based decisions in the development of the final proposal. The primary researcher has developed a question sheet, which asks the participants relevant questions via online interview (WeChat. Not video recorded).

This research has applied a multimedia application, and case study and review of relevant literature to help me make design based decisions in the development of the final proposal. This research project represents the current concept of Xiang Chou (Chinese mode of nostalgia) and manifests the narratives

and background of Xiang Chou¹ in relation to this project. By pairing the concept Xiang Chou and selecting design choices to develop the concept proposal for the local artists and art dealers.

A.7. Additional Research Information**A.7.1. Is this research an intervention study?** Yes No

An Intervention Study is defined in NEAC's [National Ethical Standards for Health and Disability Research and Quality Improvement](#), as "A study in which an investigator controls and studies an intervention(s) provided to participants for the purpose of adding to knowledge of the health effects of that intervention(s). The term 'intervention study' is often used interchangeably with 'experimental study'. Many intervention studies are clinical trials." (p.247)

A.7.2. Is this Health and Disability Research? Yes No

Broadly speaking, health and disability research should:

- aim to answer a question or solve a problem and therefore generate new knowledge to prevent, identify and treat illness and disease
- have the ultimate purpose of maintaining and improving people's health – in the sense of a state of physical, mental and spiritual wellbeing, rather than simply the absence of disease or infirmity
- support disabled people to be included, participate more, exercise choice and control, and be more independent
- address health and disability disparities
- contribute to whānau ora.

This description is necessarily broad; we acknowledge that people's health is influenced by a much wider range of social factors than their health care. (NEAC's [National Ethical Standards for Health and Disability Research and Quality Improvement](#), p.28)

A.7.3. Does this research involve people in their capacity as consumers of health or disability support services, or in their capacity as relatives or caregivers of consumers of health or disability support services, or as volunteers in clinical trials (including, for the avoidance of doubt, bioequivalence and bioavailability studies)? Yes No**B. The Ethical Principle of Research Adequacy**

AUTEC recognises that different research paradigms may inform the conception and design of projects. It adopts the following minimal criteria of adequacy: the project must have clear research goals; its design must make it possible to meet those goals; and the project should not be trivial but should potentially contribute to the advancement of knowledge to an extent that warrants any cost or risk to participants.

B.1. Is the applicant the person doing most of the research (the primary researcher)? Yes No

If the answer is 'No' please answer B.1.1 and the following sections, otherwise please answer B.2 and continue from there.

B.1.1. What is the name of the primary researcher if it is someone other than the applicant?

Shan Xiang

B.1.2. What are the primary researcher's completed qualifications?

Bachelor of Arts (Business Management and Event Management)

B.1.3. What is the primary researcher's email address?*An email address at which the primary researcher can be contacted is essential.*

shanxiangecho@gmail.com

B.1.4. At which telephone numbers can the primary researcher be contacted during the day?

+64 021309703

B.2. Is the primary researcher

- an AUT staff member an AUT student

If the primary researcher is an AUT staff member, please answer B.2.1 and the following sections, otherwise please answer B.3 and continue from there.

¹Xiang (乡) usually means the place and the soil that you once lived for a long time. Chou (愁) can be referred to as psychological feelings, longing, missing something or place. Xiang Chou is of memory, missing or longing for hometown, the place, the soil you have once lived in your sincere heart

If the response to this section is the same as that already given to section A.4.1 above, please skip this section and go to section B.2.2.

148326994

Art and Design Faculty

Master of Design

Where the primary researcher is a student at AUT, please identify the applicant's experience or expertise in this area of research as well.

The primary researcher has a Bachelor of Arts degree, double majoring in event management and business management. And she has work experience in digital marketing and creative entrepreneurship, which underpins this projects focus to explore curatorial practices in from the researcher's cultural background.

Primary Researcher – Shan Xiang

Primary Researcher – Shan Xiang

If the answer is 'Yes' please answer B.7.1 and the following sections, otherwise please answer B.8 and continue from there.

Master of Design

AUT

If the answer is 'Yes' please answer B.8.1.1 and the following sections, otherwise please answer B.8.2 and continue from there.

If the answer is 'Yes' please answer B.8.2.1 and the following sections, otherwise please answer B.9 and continue from there.

Please provide the key outcomes or research questions and an academic rationale with sufficient information, including relevant references, to place the project in perspective and to allow the project's significance to be assessed.

This research is a cultural revitalisation project that applies proven methods from service-design to produce a concept proposal for arts-based industries. The outcomes of this research will combine digital communication tools and the concept "Xiang-Chou" (a Chinese mode of connection and nostalgia).² This nostalgic notion drives aesthetic and strategic design choices for the proposed cultural revitalisation research project. The researcher has explored contemporary and historical knowledge around the concept of Xiang Chou, which will manifest in the background narratives in relation to this project. This project aims to develop a proof of concept proposal aimed at local artists and art dealers in Lishui, Zhejiang Province, China, as the creative output for the practice-led research thesis.

One field study village in Lishui, Zhejiang Province in 2017, shows that cultural and creative industries boost the local economic efficiency in the Zhejiang province's economic structure.³ In another Zhejiang cultural research, Fei (2012) said art villages are like reproducible economic models,⁴ there are twenty-two characteristic villages in total in Lishui, Zhejiang province, which includes art villages and cultural heritage villages.⁵ The villages are usually located in government-based urban areas, promoted as tourist destinations.⁶ A very recent example of cultural construction is Bai Er Jian.⁷ This new cultural establishment has just completed in the late 2020,⁸ and this relocated heritage site will be a new attraction for cultural tourism in Zhejiang province.⁹

Guo (2016) wrote that "the feverish cultural construction is a reflection of the phased development of China's cultural and creative industries" (173) The study addressed a potential negative consequence of the large-scale construction of cultural and creative industry, that is, the imbalance of hard and soft infrastructure.¹⁰ The hard infrastructure is the China's construction of cultural facilities (e.g. galleries, museums, art clusters, cultural production business clusters).¹¹ The problem is "first-class venue but third-class management"(Guo,2016).¹² The art community faces a short supply of arts management professionals who have an understanding of interdisciplinary knowledge in both arts and business and international experience.¹³ The government invest so much in large-sale constructions, therefore, the soft cultural infrastructure(cultural content, arts management competency and local cultural consumption) shifts weaker.¹⁴ Xiao and Wu (2013)¹⁵conducted a case study research mainly focused on Lishui, Zhejiang Province. The study concluded the protection of historical and

characteristic villages had become an issue in China, and summarised several issues these villages are facing:¹⁶

Yes

Yes

² Xiang Chou means nostalgic memory, missing or longing for hometown, the place, the soil you have once lived in your sincere heart

³ Yu, Jiahui. "Planning for Characteristic Towns in China." (2017).

⁴ He, Fei. "Art villages, a reproducible economic model?" Art observation, May 2012, 020. <http://www.cnki.net>.

⁵ Ibid.,649.

⁶ Xiao, JianZhong, and WeiDong Wu. "Preservation and exploration thoughts and countermeasures research of characteristic culture villages in Zhejiang - a case study of Lishui, Zhejiang." Acta Agriculturae Zhejiangensis 25, no. 3 (2013), 647-651.

⁷ Bai Er Jian. Bai Er Jian (means one hundred and twenty rooms) is a cultural revitalisation project and relocate heritage site in Jin Yun county, Lishui, Zhejiang province, China.

⁸ 缙云200多岁的百廿间“异地重生”,缙云新闻网 (Bai Er Jian, JinYun News) <http://jynews.zjol.com.cn/jynews/system/2020/08/31/032701382.shtml>

⁹ Bai Er Jian WeChat official account, <https://mp.weixin.qq.com/s/1GKYMgp-503rQvvdXC6AA>

¹⁰ Guo, Marina. "Cultural organizations in China: creating digital platforms for success." Handbook of Cultural and Creative Industries in China, May 2016, 167-180.

¹¹ Ibid.,171.

¹² Ibid.,169.

¹³ Ibid.,169

¹⁴ Ibid.,170.

¹⁵ Xiao, JianZhong, and WeiDong Wu. "Preservation and exploration thoughts and countermeasures research of characteristic culture villages in Zhejiang - a case study of Lishui, Zhejiang." Acta Agriculturae Zhejiangensis 25, no. 3 (2013), 647-651.

¹⁶ Ibid.

- Lack of funding from the local government.
- Mass urban construction development makes culture village preservation work more difficult.
- Lack of regulations and management.

This research aims to explore the cultural revitalisation of art practices in Lishui, Zhejiang Province. This cultural revitalisation research project aims to develop a service-design based concept proposal for local art practices in Lishui. The concept proposal will provide a framework for cultural production businesses and arts managers to work on analogous projects in this region.

B.10. What are the potential benefits of this research to the participants, the researcher, and the wider community?

The potential benefits of this research are:

- To establish a set of guideline and tools, to support effective marketing and storytelling of cultural knowledge and artefacts for art gallery curators and directors to refer to in their roles.
- To produce a guide for cultural, creative and art practitioners to pursue analogous networking and communication projects.
- To inform the researcher through engaging with expert knowledge, on the landscape and potential challenges these types of projects encounter during their development. And to the distribute this knowledge for others to utilise on other applicable projects.
- To contribute a Master of Design qualification for the researcher.

B.11. What are the theoretical frameworks or methodological approaches being used?

This research collected and analysed primary and secondary data from written and non-written materials regarding business and arts management. Moreover, this project has reviewed relevant material around digital communication and cultural production businesses.

Furthermore, this research surveyed cultural heritage studies and (proven) effective service-design based cultural revitalisation methods and practices, to better understand the contexts around existing cultural and creative practices internationally.

This research project reviewed literature and contexts to accumulate knowledge about the concept of Xiang Chou (Chinese mode of nostalgia). The researcher will apply this knowledge to support the concept proposal's value proposition for a cultural revitalisation project in Lishui, Zhejiang Province, China.

B.12. How will data be gathered and processed?

Please provide your data collection protocols, describing step by step how you will be interacting with participants when collecting data.

Due to COVID19, the research is not allowed to travel internationally. Thus, this research will have to adapted face-to-face approaches to interviewing and adapted them for the online environment. The researcher will use synchronous interviews, this online interview methods mirror a traditional interview in that they take place in real time but in an online environment.¹⁷ This research interview is no different from face-to-face interviews in seeking to protect our participants from harm.

First, the researcher will identify the purposes of this research project to potential participants. The research will need to gain participants' informed consent to take part in research right from the time they join the project and before the online interviews are begun.

Initially, the primary researcher will take potential participants details from the Lishui Guyan art village WeChat official blog account. And the primary researcher will send an invitation and the Participant Information Sheet email to potential participants. Once the potential participants replied and agreed to participate in this project. The primary researcher and the participants will organise a suitable time for the interviews via email.

Next, participants will receive a question sheet, a participant information sheet, a consent form and a confidentiality agreement sheet two weeks before the interview date. All data will be gathered and controlled by the primary researcher at all times.

During the interview, the primary researcher will ask questions directly to the participants. And a question sheet given before the interviews. The questions are semi-structured, allowing the participants to have the freedom to answer in their style and content.

The interviews will be conducted in Mandarin, the researcher is native Chinese and she speaks fluent Mandarin. The researcher has developed a question sheet, participant information sheet and consent form, in Chinese with English translated.

The primary researcher will interview experts via the WeChat platform. The length of each interview will be from 30 mins to 40 mins.

There will be two interview groups:

1. three to five artists.
2. three to five art dealers.

Furthermore, the primary research will record each interview through audio recordings. Only the researcher is allowed to do the interview recording. There will be no data stored at any participants' WeChat platforms.

Transcribed interview data will be stored in a lockable cabinet in the applicant's office and the records will be destroyed after six years.

Why does this research chose WeChat platform for online interviews?

Due to COVID19, the research is not allowed to travel internationally. Thus, this research will have to take face-to-face approaches to interviewing and adapted them for the online environment. The researcher will use synchronous interviews, this online interview methods mirror a traditional interview in that they take place in real time but in an online environment.¹⁸

WeChat is the most used app in China, because of the unavailability of most of U.S -founded digital communication company, and complication around China internet scrutiny, participants in China are unable to access digital platforms such as Zoom Meetings, Google Meet and Microsoft Teams. This research will take WeChat platform to conduct online interviews, In China, everything is done through WeChat, this "Super App" and "App for everything" drives its over 1 billion monthly active users to use WeChat app.¹⁹ Almost everyone in China uses WeChat, this app counts over one billion active monthly user.²⁰

WeChat official website states that the platform does not share users information with any third parties. WeChat offers to maintaining the privacy and integrity of every user's personal information no matter where it stored.²¹ In this research, we will not store any visible data on WeChat, it will be only showing the participants' WeChat user name and the time duration of the meeting(chat). However, the transmission of information via the internet is not completely secure, WeChat do have information security and access to their systems and technology, and WeChat protect data through the use of technological protection measures such as encryption.²²

There will be no data stored at any participants or the researcher's WeChat platform, but on the service provider site, WeChat says on the section of "How long do we keep hold of your data" on their official policy website. The information type of Chat-(audio), data is retained for a period of 72 hours from the time of relevant interaction and them permanently deleted.²³

¹⁷ James, N., & Busher, H. (2014)., Internet interviewing In: The SAGE Handbook of Interview Research: The Complexity of the Craft. <https://dx.doi.org/10.4135/9781452218403>

¹⁹ The Economist. "WeChat's world." *China's mobile internet (Shanghai)*, August 16, . <https://www.economist.com/business/2016/08/06/wechats-world>.

²⁰ Iqbal, Mansoor. "WeChat Revenue and Usage Statistics (2020)." *BusinessofApps*. Last modified March 8, 2021. *WeChat Revenue and Usage Statistics (2020)*.

²¹ "Privacy Policy." *WeChat - Free Messaging and Calling App*. Last modified September 3, 2020. https://www.wechat.com/en/privacy_policy.html#pp_sharing

²² *Ibid.*

²³ *Ibid.*

¹⁷ James, N., & Busher, H. (2014)., Internet interviewing In: The SAGE Handbook of Interview Research: The Complexity of the Craft. <https://dx.doi.org/10.4135/9781452218403>

B.13. How will the data be analysed?

Please provide the statistical (for quantitative research) or methodological (for qualitative or other research) justification for analysing the data in this way.

The interview data will be transcribed, reviewed, and summarised in word documents. The documents will outline key insights and findings.

B.14. Has any peer review taken place?

If your answer is 'Yes', please specify and provide evidence e.g. a letter of confirmation.

- AUT Competitive Grant External Competitive Research Grant
 PGR1 PGR2 PGR9 Independent Peer Review*

Optional exemplars for evidencing peer review are available from the Ministry of Health (HDEC) website (<http://ethics.health.govt.nz/>) or from the Forms section of the Research Ethics website (<http://aut.ac.nz/researchethics>)

Yes No

C. General Project Details**C.1. Likely Research Output****C.1.1. What are the likely outputs of this research?**

- a thesis a dissertation a research paper a journal article
 a book conference paper a documentary an exhibition
 a film some other artwork other academic publications or presentations
 Some other output, please specify

A draft strategic communication proposal including (communication guides, website and social media content guides) for the art cluster community in Lishui. And a research report for the examination.

C.2. Research Location and Duration**C.2.1. In which countries and cities/localities will the data collection occur?**

Auckland, New Zealand.

Lishui, Zhejiang Province, China.

C.2.1.1 Exactly where will any face to face data collection occur?

If face to face data collection will occur in participants' homes or similarly private spaces, then a Researcher Safety Protocol needs to be provided with this application.

Expert interviews will be held through WeChat online meeting room.

C.2.2. In which countries and cities/localities will the data analysis occur?

Auckland, New Zealand and online in Lishui Province, China

C.2.3. When is the data collection scheduled to commence?

June 2021

C.3. Research Participants**C.3.1. Who are the participants?**

They are the experts in the field, local artists and art dealers from art clusters in Lishui.

C.3.2. How many participants are being recruited for this research?

If you are unsure, please provide an indicative range.

The research will recruit 6-10 experts for two groups of interviews (3-5 artists and 3-5 art dealers).

C.3.3. What criteria will be used to choose who to invite as participants?

The participant's lived-experience tacit knowledge and industry-based knowledge in the field.

C.3.3.1 How will you select participants from those recruited if more people than you need for the study agree to participate?

The primary researcher will discuss with her thesis supervisor and select participants on flexibility and timing, which match this project. And the primary researcher also considers what is most convenient for the participants as well.

C.3.4. Will any people be excluded from participating in the study?

Yes No

Exclusion criteria apply only to potential participants who meet the inclusion criteria. An exclusion criterion is any characteristic that ought to disqualify any potential participant from recruitment into the study. Consider exclusion criteria when there are heightened risks due to power differences in the relationship, recent injury, or other characteristics that might place potential participants at unreasonable risk of harms.

If the answer to this question is 'Yes' please answer C.3.4.1 and the following sections, otherwise please answer C.3.5 and continue from there.

C.3.4.1 What criteria will be used to exclude people from the study?**C.3.4.2 Why is this exclusion necessary for this study?****C.3.5. Recruitment of participants.**

Please describe in detail the recruitment processes that will be used. If you will be recruiting by advertisement or email, please attach a copy to this Application Form

C.3.5.1 How will the initial contact with potential participants occur?

Expert interview participants will be contacted by the researcher via email first.

C.3.5.2 How will the contact details of potential participants be collected and by whom?

The contact detail of experts/participants will be collected by the primary researcher.

C.3.5.3 How will potential participants be invited to participate?

Through the contact detail on the Lishui Gu Yan art village WeChat public account provides. The primary researcher will send an invitation with an Participant Information Sheet to the participants via emails.

C.3.5.4 How much time will potential participants have to consider the invitation?

Potential participants will have one to two weeks to respond to the invitation.

C.3.5.5 How will potential participants respond to the invitation?

Experts/participants will be able to reply through emails.

C.3.5.6 How will potential participants give consent?

All experts will be given written consent form through emails before the interview, and they will be allow to sign and scan the form and send it back to the primary researcher.

C.3.5.7 How and when will the inclusion criteria and exclusion criteria given in sections C.3.2 and C.3.3 be applied?

Will be given primarily through email.

C.3.5.8 Will there be any follow up invitations for potential participants?

Yes, one follow up email.

D. Partnership, Participation and Protection**D.1. How does the design and practice of this research implement the principle of Partnership in the interaction between the researcher and other participants?**

How are the researcher and the participants working together? How will your research design and practice encourage a mutual respect and benefit and participant autonomy and ownership? How will you ensure that participants and researchers will act honourably and with good faith towards each other? Are the outcomes designed to benefit the participants and/or their social or cultural group? How will the information and knowledge provided by the participants be acknowledged?

The researcher will acknowledge participant this is an interactive exchange of information, and this will also mentioned in the Participant Information Sheet. The researcher will take a number of netiquette ((communication etiquette on the Internet) considerations, these considerations will act as the

principles to prevent aggressive and insulting behaviour, in order to protect the researcher and other participants:²⁴

- The researcher has an obligation to inform the participants about the purpose, nature, procedures, and risks of the research.
- Self-identification and self-presentation of the researcher are important, participants have the right to know about the researcher and the research project, and their credibility of this research project.
- To ensure respect for participants being interviewed, the researcher must be familiar with the common language used by the participants/communities, including technical language, abbreviations, acronyms, and common grammatical rules.
- The researcher should always ask appropriate questions, and to do this, she must acquaint herself with the subject matter before asking for help.
- Prior understanding of the Lishui art community should be attained either by observing the group for a period of time or through a review of online FAQs and archives prior to “jumping in.” The researcher has previously visited the art community in 2018, and she has communicated with one of the artists from Lishui.

This research is open and honest towards any participants, and that the details of the research are made transparent. This research respects and values each participant/expert of their own experiences and backgrounds. This interview acknowledges all opinions, views and ideas of participants are equal, regardless of academic, social and cultural background.

Participants have the right to skip or refrain from answering any questions. If any question from a participant occurs, the researcher will answer. Moreover, all participants have the right to leave without explanation in any part of the interviews.

D.2. How does the design and practice of this research implement the principle of Participation in the interaction between the researcher and other participants?

What is the actual role of participants in your research project? Will participants be asked to inform or influence the nature of the research, its aims, or its methodology? Will participants be involved in conducting the research or is their principal involvement one of sharing information or data? Do participants have a formal role as stakeholders e.g. as the funders and/or beneficiaries of the research? What role will participants have in the research outputs (e.g. will they be asked to approve transcripts or drafts)?

What is the actual role of participants in your research project?

Participants are the experts in the field, they are local artists and art dealers from Lishui, Zhejiang province, China. The participants have no formal role as stakeholders. The purpose of the interview is to accumulate lived-experience tacit and industry-based knowledge, through their stories, and apply this data to design based decisions in the development of the final proposal. The primary researcher has developed a question sheet, which asks the participants relevant questions via online interview.

Taking interviews from the experts can produce a wealth of data about their experiences, thoughts, and their perspectives and can become a series of representations, as conversations and text.

D.3. How does the design and practice of this research implement the principle of Protection in the interaction between the researcher and other participants?

How are the researcher and the participants protecting each other? How will you actively protect participants from deceit, harm and coercion through the design and practice of your research? How will the privacy of participants and researchers be protected? How will any power imbalances inherent in the relationships between the participants and researchers be managed? How will any cultural or other diversity be respected?

How are the researcher and the participants protecting each other?

The researchers and participants will agree on the nature and style of their online communications that will be considered appropriate, polite, and respectful.

The researcher must be familiar with the common language used by the participants/communities, including technical language, abbreviations, acronyms, and common grammatical rules.

The researcher will inform the participants about the purpose, nature, procedures, and risks of the research. The researcher should always ask appropriate questions, and to do this, she must acquaint herself with the subject matter before asking for help.

²⁴ James, N., & Buser, H. (2014). Internet interviewing In: *The SAGE Handbook of Interview Research: The Complexity of the Craft*. <https://dx.doi.org/10.4135/9781452218403>

How will you actively protect participants from deceit, harm and coercion through the design and practice of your research?

All potential participants will be informed of the research in a clear summary and a Participant Information Sheet. All participants at any stage of the interview have the opportunity to ask any questions.

How will the privacy of participants and researchers be protected? How will any power imbalances inherent in the relationships between the participants and researchers be managed? How will any cultural or other diversity be respected?

When an expert participant has expressed their interest in participating, written consent will be obtained before the interview. Every participant will have a copy of participant information sheet, participant can contact the researcher if they have any questions and concerns. Expert participants will have the rights to stop, ask questions, withdraw at any time during the interview.

This research has a very low psychologically or physically damaging in any way. This research allows all participants have a full understanding of their requested involvement, which include their time commitment, type of activity (online interview), topics that will be covered. There is no direct relationship between the researchers and participants. Participants are highly unlikely to have physical and psychological harms and risks during the interaction between researcher and other participants.

The interviews will be conducted through the Chinese communication platform WeChat, we will not store any visible data on WeChat, it will be only showing the participants' WeChat user name and the time duration of the interview.

The identities of all expert participants will be protected in any published or submitted work and will be identified by their profession. All participants will not be identified in any published or submitted work.

All data from expert interviews will be seen by the primary researcher and supervisor only. Any representation of data used as output for research will be anonymised. Transcribed interview data will be stored in a lockable cabinet in the applicant's office and the records will be destroyed after six years.

E. Social and Cultural Sensitivity (including the obligations of the Treaty of Waitangi)

E.1. What familiarity does the researcher have with the social and cultural context of the participants?

The primary research was born in Lishui, Zhejiang Province. She is familiar with local culture, language and customs.

This project has completed literature and contextual review for this research topic to understand the current contexts better. And the primary researcher has work experience in digital marketing and creative entrepreneurship, which allows this project to explore cultural and curatorial practices back in her hometown.

E.2. What consultation has occurred?

Research procedures should be appropriate to the participants. Researchers have a responsibility to inform themselves of, and take the steps necessary to respect the values, practices, and beliefs of the cultures and social groups of all participants. This usually requires consultation or discussion with appropriate people or groups to ensure that the language and research approaches being used are relevant and effective. Consultation should begin as early as possible when designing the project and should continue throughout its duration.

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members which is able to be accessed through the Research Ethics website. Researchers may also find Te Kaahui Maangai a directory of Iwi and Maaori organisations to be helpful. This may be accessed via the Te Puni Kookiri website (<http://www.tkm.govt.nz/>). As well as these documents, the Health Research Council has published Pacific Health Research Guidelines, and Guidelines on research involving children. (see <http://www.hrc.govt.nz>). There are also guidelines by various organisations about researching with other populations that researchers will find helpful.

E.2.1. With whom has the consultation occurred?

The primary researcher has previously engaged and communicated with a member of the art community in Lishui, Zhejiang Province, China in 2018. The primary researcher's family member owns a creative cultural production business in Gu-Yan-Hua-Xiang art village in Lishui.

E.2.2. How has this consultation affected the design and practice of this research?

Consultation allows this research to know about the gap (artist and cultural practitioners are not getting enough funding from the government) and drives this research to use service-design based method to develop the final proposal.

E.3. Does this research target Māori participants?

All researchers are encouraged to make themselves familiar with [Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members](#)

If your answer is 'No', please go to section E.4 and continue from there. If you answered 'Yes', please answer the next question.

Yes No

E.3.1. Which iwi or hapu are involved?

E.4. Does this research target participants of particular cultures or social groups?

AUTEC defines the phrase 'specific cultures or social groups' broadly. In section 2.5 of *Applying for Ethics Approval: Guidelines and Procedures* it uses the examples of Chinese mothers and paraplegics. This is to identify their distinctiveness, the first as a cultural group, the second as a social group. Other examples of cultural groups may be Korean students, Samoan husbands, Cook Islanders etc., while other examples of social groups may be nurse aides, accountants, rugby players, rough sleepers (homeless people who sleep in public places) etc. Please refer to Section 2.5 of AUTEC's *Applying for Ethics Approval: Guidelines and Procedures* (accessible in the Ethics Knowledge Base online via <http://www.aut.ac.nz/about/ethics>) and to the relevant *Frequently Asked Questions* section in the Ethics Knowledge Base.

If your answer is 'No', please go to section E.5 and continue from there. If you answered 'Yes', please answer the next question.

Yes No

E.4.1. Which cultures or social groups are involved?

Lishu, Zhejiang province art community.

E.5. Does this research focus on an area of research that involves Treaty obligations?

All researchers are encouraged to make themselves familiar with [Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members](#).

If your answer is 'No', please go to section E.6 and continue from there. If you answered 'Yes', please answer the next question.

Yes No

E.5.1. Which treaty obligations are involved?

E.6. Will the findings of this study be of particular interest to specific cultures or social groups?

If the answer is 'Yes' please answer E.6.1 and the following sections, otherwise please answer F.1 and continue from there.

Yes No

E.6.1. To which iwi, hapū, culture or social groups will the findings be of interest?

Lishu, Zhejiang province art community.

E.6.2. How will the findings be made available to these groups?

A two-page long PDF format research findings will be made available to the Lishui art community.

F. Respect for the Vulnerability of Some Participants

"Vulnerable persons are those who are relatively (or absolutely) incapable of protecting their own interests. More formally, they may have insufficient power, intelligence, education, resources, strength, or other needed attributes to protect their own interests. Individuals whose willingness to volunteer in a research study may be unduly influenced by the expectation, whether justified or not, of benefits associated with participation, or of a retaliatory response from senior members of a hierarchy in case of refusal to participate may also be considered vulnerable." (Standards and Operational Guidance for Ethics Review of Health-Related Research with Human Participants, World Health Organisation).

F.1. Will your research involve any of the following groups of participants?

If your research involves any of these groups of participants, please clearly indicate which ones and then answer F.2 and the following section, otherwise please answer G.1 and continue from there.

Yes No

- people unable to give informed consent?
- preschool children?
- legal minors aged between sixteen and twenty years?
- People lacking the mental capacity for consent?
- people in a dependent situation (e.g. people with a disability, or residents of a hospital, nursing home or prison or patients highly dependent on medical care)?
- people who are vulnerable for some other reason (e.g. the elderly, persons who have suffered abuse, persons who are not competent in English, new immigrants)? – please specify
- your (or your supervisor's) own students?
- children aged between five and sixteen years?

F.2. How is respect for the vulnerability of these participants reflected in the design and practice of your research?

F.3. What consultation has occurred to ensure that this will be effective?

Please provide evidence of the consultation that has occurred.

G. Informed and Voluntary Consent

G.1. How will information about the project be given to potential participants?

A copy of all information that will be given to prospective participants is to be attached to this Application Form. If written information is to be provided to participants, you are advised to use the Information Sheet exemplar. The language in which the information is provided is to be appropriate to the potential participants and translations need to be provided when necessary.

The researcher will use the Information Sheet exemplar from AUTEC and produce a Participant Information Sheet in Chinese, and with English translation copies. And there will be interview questions and the Consent Form copies in Chinese, and copies in English translation.

Language:

The researcher is native Chinese and she speaks fluent Mandarin. She was born in Lishui and she attended primary and secondary schools in China. She moved to New Zealand when she was 16 years old, she speaks Mandarin with her family every day.

G.2. How will the consent of participants be obtained and evidenced?

AUTEC requires consent to be obtained and usually evidenced in writing. A copy of the Consent Form which will be used is to be attached to this application. If this will not be the case, please provide a justification for the alternative approach and details of the alternative consent process. Please note that consent must be obtained from any participant aged 16 years or older. Participants under 16 years of age are unable to give consent, which needs to be given by their parent or legal guardian. AUTEC requires that participants under the age of 16 assent to their participation. When the nature of the research requires it, AUTEC may also require that consent be sought from parents or legal guardians for participants aged between 16 and twenty years. For further information please refer to AUTEC's [Applying for Ethics Approval: Guidelines and Procedures](#).

A copy of the Consent Form in Chinese with English translation will be obtained with this application.

Participants will be given the Consent Form once participants are agree to join this project.

The Consent Form has to be signed and scanned back to the researcher before the interview.

G.3. Will any of the participants have difficulty giving informed consent on their own behalf?

Yes No

Please consider physical condition, cognitive status, age, language, legal status, or other barriers.

If the answer is 'Yes' please answer G.3.1 and the following sections, otherwise please answer G.4 and continue from there.

G.3.1. If participants are not competent to give fully informed consent, who will consent on their behalf?

Researchers are advised that the circumstances in which consent is legally able to be given by a person on behalf of another are very constrained. Generally speaking, only parents or legal guardians may give consent on behalf of a legal minor and only a person with an enduring power of attorney may give consent on behalf of an adult who lacks capacity.

G.3.2. How will these participants be asked to provide assent to participation?

Whenever consent by another person is possible and legally acceptable, it is still necessary to take the wishes of the participant into account, taking into consideration any limitations they may have in understanding or communicating them.

G.4. Is there a need for translation or interpreting?

Yes No

If your answer is 'Yes', please provide copies of any translations with this application and any Confidentiality Agreement required for translators or interpreters.

The interview will be conducted in Mandarin, because participants are based in Lishui, Zhejiang Province, China. The researcher is native Mandarin-speaking Chinese, she was born in Lishui and she speaks fluent Mandarin. The researcher will provide a copy of the Participant Information Sheet, the Consent Form and a page of interview questions in Chinese, and with copies with English translation.

H. **Respect for Rights of Privacy and Confidentiality**

H.1. How will the researchers respect the privacy and confidentiality of participants?

Please note that anonymity and confidentiality are different. For AUTEK's purposes, 'Anonymity' means that the researcher is unable to identify who the participant is in any given case. If the participants will be anonymous, please state how, otherwise, if the researcher will know who the participants are, please describe how the participants' privacy issues and the confidentiality of their information will be managed.

Participants will be not be identified in any published or submitted work of this research.

H.2. Will any participants be identifiable in the research outputs or findings?

If your answer is 'Yes', please answer H.2.1, otherwise please answer H.3

H.2.1. What level of confidentiality is able to be offered to participants and how will this be managed?

If the research involves small or distinctive groups of participants or procedures such as interviews conducted at the worksite, or focus groups with peers, researchers should identify the level of participant confidentiality that can be offered in the Information Sheet. If participants or groups will be identified, please state why this is appropriate, how this will happen, and how the participants will give consent.

H.3. What information on the participants will be obtained from third parties?

This includes use of third parties, such as employers or professional organisations, in recruitment.

H.4. How will potential participants' contact details be obtained for the purposes of recruitment?

The contact detail of experts/participants will be collected by the primary researcher.

H.5. What identifiable information on the participants will be given to third parties?

No identifiable knowledge on participants will be given to third parties.

H.6. Who will have access to the data during the data collection and analysis stages?

The applicant and the primary researcher.

H.7. Who will have access to the data after the findings have been produced?

The applicant and the primary researcher.

H.8. Are there any plans for the future use of the data beyond those already described?

The applicant's attention is drawn to the requirements of the Privacy Act 1993 (see Appendix I of AUTEK's [Applying for Ethics Approval: Guidelines and Procedures](#)). Information may only be used for the purpose for which it was collected so if there are plans for the future use of the data, then this needs to be explained in the Information Sheets for participants. If you have answered 'Yes' to this question, please answer section H.8.1.1 and continue from there. If you answered 'No' to this question, please go to section H.9 and proceed from there.

H.8.1.1 If data will be stored in a database, who will have access to that information, how will it be used, for what will it be used, and how have participants consented to this?

H.8.1.2 Will any contact details be stored for future use and if so, who will have access to them, how will they be used, for what will they be used, and how have participants consented to this?

H.9. Where will the data be stored once the analysis is complete?

Please provide the exact storage location. AUTEK normally requires that the data be stored securely on AUT premises in a location separate from the consent forms. Electronic data should be downloaded to an external storage device (e.g. an external hard drive, a memory stick etc.) and securely stored. If you are proposing an alternative arrangement, please explain why.

The electronic data will in a memory stick, and it will be stored in the applicant's lockable cabinet.

Yes No

Yes No

Consent forms will be stored in a lockable cabinet in AUT School of Art & Design.

H.9.1. For how long will the data be stored after completion of analysis?

AUTEK normally requires that the data be stored securely for a minimum of six years, or ten years for health data. If you are proposing an alternative arrangement, please explain why.

The data will be stored in the memory stick in the applicant's lockable cabinet for six years, and it will be destroyed after six years.

H.9.2. How will the data be destroyed?

If the data will not be destroyed, please explain why, identify how it will be safely maintained, and provide appropriate informed consent protocols.

Any digital or electronic data will be destroyed by erasing the data from the hard drive or memory stick using disk utility. Any hard copy or physical data records (including consent forms) will be shredded and recycled.

H.10. Who will have access to the Consent Forms?

The applicant and the primary researcher.

H.11. Where will the completed Consent Forms be stored?

Please provide the exact storage location. AUTEK normally requires that the Consent Forms be stored securely on AUT premises in a location separate from the data. If you are proposing an alternative arrangement, please explain why.

Consent forms will be stored in a lockable cabinet in AUT School of Art & Design.

H.11.1. For how long will the completed Consent Forms be stored?

AUTEK normally requires that the Consent Forms be stored securely for a minimum of six years, or ten years in the case of research involving health data. If you are proposing an alternative arrangement, please explain why.

Consent forms will be stored in a lockable cabinet in AUT School of Art & Design.

H.11.2. How will the Consent Forms be destroyed?

If the Consent Forms will not be destroyed, please explain why.

Key identifying information will be blacked out (with a marker pen) and then shredded and recycled.

H.12. Does your research involve the collection of personally identifiable and sensitive data?

Sensitive data can be used to identify an individual, object or location and has a risk of discrimination, harm or unwanted attention. Sensitive data potentially poses a substantial threat to those who are or who have been involved in it, especially if it is shared inappropriately, or if it falls into the wrong hands. If you have answered 'Yes' please identify what data is being collected and how it is sensitive and provide a Data Safety Management Protocol (see the Forms section of the Research Ethics website for a guide to drafting one). If the answer is 'No', please answer H.13 and continue from there.

Yes No

H.13. Does your project involve the use of previously collected information or biological samples for which there was no explicit consent for this research?

If the answer is 'Yes' please answer H.13.1 and the following sections, otherwise please answer H.14 and continue from there.

Yes No

H.13.1. What previously collected data will be involved?

H.13.2. Who collected the data originally?

H.13.2.1 Why was the information originally collected?

H.13.2.2 For what purposes was consent originally given when the information was collected?

H.13.3. How will the data be accessed?

H.14. Does your research involve the collection of information about organisational practices?

 Yes No

AUTEC applies a broad definition to the term 'organisations'. It could include for example, businesses, hospitals or clinics, schools, or sports clubs and teams. If the answer is 'Yes' please answer H.14.1, otherwise please answer I.1 and continue from there.

H.14.1. How will the authorisation to access the organisation or its staff for research purposes be obtained?

H.14.2. Could disclosure of this information potentially disadvantage the organisation or the participants?

 Yes No

If your answer is 'Yes', please answer H.14.2.1, otherwise please answer H.14.3

H.14.2.1 How will the risks associated with potential disadvantages be managed?

H.14.3. Will the participants or anyone else in the organisation be identified in this information?

 Yes No

If your answer is 'Yes', please answer H.14.3.1, otherwise please answer I.1 and continue from there.

H.14.3.1 How will the potential risks involved be managed?

If the research involves procedures such as interviews conducted at the worksite, or focus groups with peers, researchers should identify the level of participant confidentiality that can be offered in the Information Sheet.

I. Minimisation of risk

I.1. Risks to Participants

Please consider the possibility of moral, physical, psychological or emotional risks to participants, including issues of confidentiality and privacy, from the perspective of the participants, and not only from the perspective of someone familiar with the subject matter and research practices involved. Please clearly state what is likely to be an issue, how probable it is, and how this will be minimised or mitigated (e.g. participants do not need to answer a question that they find embarrassing, or they may terminate an interview, or there may be a qualified counsellor present in the interview, or the findings will be reported in a way that ensures that participants cannot be individually identified, etc.) Possible risks and their mitigation should be fully described in the Information Sheets for participants.

I.1.1. How much time will participants be required to give to the project?

Expert participants will be required to give approximately 30-60 minutes of interview conversation. Also the participants can take breaks if they want during any time of the interview.

I.1.2. What level of discomfort or embarrassment may participants be likely to experience?

In this research project, interviews will be taking online, so the risk of physical harm is very low. Also, all participants will be told at the beginning of the interview. They have the right to skip or refrain from answering any questions.

I.1.3. In what ways might participants be at risk in this research?

All participants are anticipated not to be exposed to high levels of physical and emotional risk through participation in this project. The researcher will emphasise that all their ideas, knowledge and experience are valuable and respected to the research and all information is confidential.

I.1.4. In what ways are the participants likely to experience risk or discomfort as a result of cultural, employment, financial or similar pressures?

The interview process includes asking questions about their working experiences and industry-knowledge in their area. The experts are unlikely to experience risks or discomfort during the interview. The participants have the right not to answer any questions that may cause them discomfort at any level. The risks will be noted and emphasised by the researcher at the beginning of the process to minimise their discomforts and create a safe interview environment.

I.1.5. Will your project involve processes that are potentially disadvantageous to a person or group, such as the collection of information, images etc. which may expose that person/group to discrimination, criticism, or loss of privacy?

 Yes No

If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.

I.1.6. Will your research involve collection of information about illegal behaviour(s) which could place the participants at current or future risk of criminal or civil liability or be damaging to their financial standing, employability, professional or personal relationships?

 Yes No

If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.

I.1.7. If the participants are likely to experience any significant discomfort, embarrassment, incapacity, or psychological disturbance, please state what consideration you have given to the provision of counselling or post-interview support, at no cost to the participants, should it be required.

Adult research participants in Auckland are able to utilise counselling support from the AUT Counselling Team, otherwise you may have to consider local providers for participants who are located nationwide, or in some particular geographical area or who are children. You may discuss the potential for participant psychological impact or harm with the Head of AUT Counselling, if you require. Please check the relevant Frequently Asked Question on the research ethics website as well and ensure the appropriate wording is included in the Information Sheet when counselling opportunities need to be offered.

Participants are unlikely to be rereferred to counselling.

The interview is highly unlikely to cause psychological impact or harm to the participants.

I.1.8. Will any use of human remains, tissue or body fluids which does not require submission to a Health and Disability Ethics Committee occur in the research?

 Yes No

e.g. finger pricks, urine samples, etc. (please refer to section 13 of AUTEC's [Applying for Ethics Approval: Guidelines and Procedures](#)). If your answer is yes, please provide full details of all arrangements, including details of agreements for treatment, how participants will be able to request return of their samples in accordance with right 7 (9) of the Code of Health and Disability Services Consumers' Rights, etc.

I.1.9. Will this research involve potentially hazardous substances?

 Yes No

e.g. radioactive material, biological substances (please refer to section 15 of AUTEC's [Applying for Ethics Approval: Guidelines and Procedures](#) and the Hazardous Substances and New Organisms Act 1996).

If the answer is 'Yes', please provide full details, including hazardous substance management plan.

I.2. Risks to Researchers

If this project will involve interviewing participants in private dwellings, undertaking research in unfamiliar cultural contexts either in New Zealand or overseas, doing research in a place to which a travel warning applies, or going into similarly vulnerable situations, then a Researcher Safety protocol should be designed and appended to this application. This should identify simple and effective processes for keeping someone informed of the researcher's whereabouts and provide for appropriate levels of assistance. A guide to drafting one is provided in the forms section of the [Research Ethics website](#).

I.2.1. Are the researchers likely to be at risk?

 Yes No

If the answer is 'Yes' please answer I.2.1.1 and then continue, otherwise please answer I.3 and continue from there.

I.2.1.1 In what ways might the researchers be at risk and how will this be managed?

I.3. Risks to AUT

I.3.1. Is AUT or its reputation likely to be at risk because of this research?

 Yes No

If the answer is 'Yes' please answer I.3.1.1 and then continue, otherwise please answer I.3.2 and continue from there.

I.3.1.1 In what ways might AUT be at risk in this research?

Please identify how and detail the processes that will be put in place to minimise any harm.

I.3.2. Are AUT staff and/or students likely to encounter physical hazards during this project?

 Yes No

If yes, please provide a hazard management protocol identifying how harm from these hazards will be eliminated or minimised.

J. Truthfulness and limitation of deception**J.1. How will feedback on or a summary of the research findings be disseminated to participants (individuals or groups)?**

It is normally courteous to provide participants with a one or two page summary of the findings of the research. Please ensure that this information is included in the Information Sheet.

A two page long summary of the research finding will be available for the participants.

J.2. Does your research include any deception of the participants, such as non-disclosure of aims or use of control groups, concealment, or covert observations?

Deception of participants in research may involve deception, concealment or covert observation. Deception of participants conflicts with the principle of informed consent, but in some areas of research it may sometimes be justified to withhold information about the purposes and procedures of the research. Researchers must make clear the precise nature and extent of any deception and why it is thought necessary. Emphasis on the need for consent does not mean that covert research can never be approved. Any departure from the standard of properly informed consent must be acceptable when measured against possible benefit to the participants and the importance of the knowledge to be gained as a result of the project or teaching session. This must be addressed in all applications. Please refer to Section 2.4 of AUTEK's Applying for Ethics Approval: Guidelines and Procedures when considering this question.

If the answer is 'Yes' please answer J.2.1 and the following sections, otherwise please answer J.3 and continue from there.

Yes No

J.2.1. Is deception involved?**J.2.2. Why is this deception necessary?****J.2.3. How will disclosure and informed consent be managed?****J.3. Will this research involve use of a control group?**

If the answer is 'Yes' please answer J.3.1 and the following sections, otherwise please answer K.1 and continue from there.

Yes No

J.3.1. How will the Control Group be managed?**J.3.2. What percentage of participants will be involved in the control group?****J.3.3. What information about the use of a control group will be given to the participants and when?****K. Avoidance of Conflict of Interest**

Researchers have a responsibility to ensure that any conflict between their responsibilities as a researcher and other duties or responsibilities they have towards participants or others is adequately managed. For example, academic staff members who propose to involve their students as participants in research need to ensure that no conflict arises between their roles as teacher and researcher, particularly in view of the dependent relationship between student and teacher, and of the need to preserve integrity in assessment processes. Likewise researchers have a responsibility to ensure that any conflict of interest between participants is adequately managed for example, managers participating in the same research as their staff.

K.1. What conflicts of interest are likely to arise as a consequence of the researchers' professional, social, financial, or cultural relationships?

The researcher is not an artist either an art dealer. She has family members who owns a creative cultural business in Lishui, who works with cultural production businesses. There are no current or anticipated conflicts of interest between the researcher and participants.

K.2. What possibly coercive influences or power imbalances are there in the professional, social, financial, or cultural relationships between the researchers and the participants

or between participants (e.g. dependent relationships such as teacher/student; parent/child; employer/employee; pastor/congregation etc.)?

The researcher has previously communicated with one of the art community members before, but she has no direct relationship with the participants.

K.3. How will these conflicts of interest, coercive influences or power imbalances be managed through the research's design and practice and how will any adverse effects that may arise from them be mitigated?

The chances of conflicts or power imbalance is very small. The researcher is not an artist, either an art dealer. There are no current coercive influence or power imbalance between the researchers and the participants in the expert interview process.

K.4. Does your project involve payments or other financial inducements (including koha, reasonable contribution towards travel expenses or time, or entry into a modest prize draw) to participants?

Yes No

If the answer is 'Yes' please answer K.4.1 and the following sections, otherwise please answer K.5 and continue from there.

K.4.1. What form will the payment, inducement, or koha take?**K.4.2. Of what value will any payment, gift or koha be?****K.4.3. Will potential participants be informed about any payment, gift or koha as part of the recruitment process, and if so, why and how?****K.5. Have any applications for financial support for this project been (or will be) made to a source external to AUT?**

Yes No

If the answer is 'Yes' please answer K.5.1 and the following sections, otherwise please answer K.6 and continue from there.

K.5.1. What financial support for this project is being provided (or will be provided) by a source external to AUT?**K.5.2. Who is the external funder?****K.5.3. What is the amount of financial support involved?****K.5.4. How is/are the funder/s involved in the design and management of the research?****K.6. Have any applications been (or will be) submitted to an AUT Faculty Research Grants Committee or other AUT funding entity?**

Yes No

If the answer is 'Yes' please answer K.6.1 and the following sections, otherwise please answer K.7 and continue from there.

K.6.1. What financial support for this project is being provided (or will be provided) by an AUT Faculty Research Grants Committee or other AUT funding entity?**K.6.2. What is the amount of financial support involved?****K.6.3. How is/are the funder/s involved in the design and management of the research?****K.7. Is funding already available, or is it awaiting decision?**

K.8. Do the applicant or the researchers, investigators or research organisations mentioned in Part B of this application have any financial interests in the outcome of this project?

Yes No

If the response is 'Yes', please provide full details about the financial interests and how any conflicts of interest are being managed, otherwise, please respond to section K.9 and continue from there.

K.9. Are the participants expected to pay in any way for any services associated with this research?

Yes No

If the response is 'Yes', please provide full details about the charges and describe how any benefits will balance the burdens involved as well as how any conflicts of interest are being managed. Otherwise please respond to section L.1 and continue from there.

L. Respect for Property

Researchers must ensure that processes do not violate or infringe legal or culturally determined property rights. These may include factors such as land and goods, works of art and craft, spiritual treasures and information.

L.1. Will this research impact upon property owned by someone other than the researcher?

Yes No

If the answer is 'Yes' please answer L.1.1 and the following sections, otherwise please answer L.2 and continue from there.

L.1.1. How will this be managed?

L.2. How do contexts to which copyright or Intellectual Property apply (e.g. research instruments, social media, virtual worlds etc.) affect this research and how will this be managed?

Particular attention should be paid to the legal and ethical dimensions of intellectual property. Care must be taken to acknowledge and reference the ideas of all contributors and others and to obtain any necessary permissions to use the intellectual property of others. Teachers and researchers are referred to AUT's Intellectual Property Policy for further guidance.

The designed proposal from the research will be the intellectual property of the researcher. The research findings and documented process will remain the intellectual property of the researcher.

M. References

Please include any references relating to your responses in this application in the standard format used in your discipline.

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主要市场营销方面不到位，画家其实没有走出去，没有介绍自己，主动的走出去，而不是等别人来看，策划人就像化学催化剂，综合职业要求高。是因为疫情，经济不好，抱团在一起，为了走的更远，线上。

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N. Checklist

Please ensure all applicable sections of this form have been completed and all appropriate documentation is attached as incomplete applications will not be considered by AUTEK.

Have you discussed this application with your AUTEK Faculty Representative, the Executive Secretary, or the Ethics Coordinator? Yes No

Is this application related to an earlier ethics application? If yes, please provide the application number of the earlier application. Yes No

Are you seeking ethics approval from another ethics committee for this research? If yes, please identify the other committee. Yes No

Section A	Project information provided	<input checked="" type="checkbox"/>
Section B	Research Adequacy information provided	<input checked="" type="checkbox"/>
Section C	Project details provided	<input checked="" type="checkbox"/>
Section D	Three Principles information provided	<input checked="" type="checkbox"/>
Section E	Social and Cultural Sensitivity information provided	<input checked="" type="checkbox"/>
Section F	Vulnerability information provided	<input checked="" type="checkbox"/>
Section G	Consent information provided	<input checked="" type="checkbox"/>
Section H	Privacy information provided	<input checked="" type="checkbox"/>
Section I	Risk information provided	<input checked="" type="checkbox"/>
Section J	Truthfulness information provided	<input checked="" type="checkbox"/>
Section K	Conflict of Interest information provided	<input checked="" type="checkbox"/>
Section L	Respect for Property information provided	<input checked="" type="checkbox"/>
Section M	References provided	<input checked="" type="checkbox"/>
Section N	Checklists completed	<input checked="" type="checkbox"/>
Section O.1 and 2	Applicant and student declarations signed and dated	<input type="checkbox"/>
Section O.3	Authorising signature provided	<input type="checkbox"/>

Spelling and Grammar Check (please note that a high standard of spelling and grammar is required in documents that are issued with AUTEK approval)

Attached Documents (where applicable)

Participant Information Sheet(s)	<input checked="" type="checkbox"/>
Consent Form(s)	<input checked="" type="checkbox"/>
Questionnaire(s)	<input type="checkbox"/>
Indicative Questions for Interviews or Focus Groups	<input checked="" type="checkbox"/>
Observation Protocols	<input type="checkbox"/>
Recording Protocols for Tests	<input type="checkbox"/>
Advertisement(s)	<input type="checkbox"/>
Researcher Safety Protocol	<input type="checkbox"/>
Hazardous Substance Management Plan	<input type="checkbox"/>
Any Confidentiality Agreement(s)	<input type="checkbox"/>
Any translations that are needed	<input checked="" type="checkbox"/>
Other Documentation	<input type="checkbox"/>