

1 Design Ecologies: Sustaining ethno-cultural significance of 2 products through urban ecologies of creative practice

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18 19 20 Abstract

21 This paper presents findings from the international Knowledge Exchange project *Design Ecologies:*
22 *Sustaining ethno-cultural significance of products through urban ecologies of creative practice*,
23 jointly funded by the UK's Arts and Humanities Research Council and the Chinese Academy of Social
24 Sciences, Beijing. Six exchange visits were carried out, three to China by the British team and three
25 to the UK by the Chinese team. These offered opportunities for both teams to gain insights into a
26 variety of heritage sites and craft practices, as well as to the wider policy landscapes in each country.

27 We found that the use of certain terms, like 'creative industries', to refer to traditional craft
28 practices and other heritage related activities can problematic as they tend to emphasise their
29 instrumental rather than their intrinsic value. The Chinese team found the importance and
30 significance of volunteers within the UK's cultural heritage landscape to be very different from
31 China, which does not have a history of volunteering. On the other hand, China supports its
32 *Intangible Cultural Heritage*, through adoption of the UNESCO Convention for the Safeguarding of
33 Intangible Cultural Heritage (UNESCO n.d; Cominelli and Greffe 2012); in contrast, the UK has not
34 ratified the UNESCO Convention on ICH. The China team commented on the UK's approach to

35 heritage that keeps a sense of 'living' heritage, e.g. The Lake District is a UNESCO World Heritage
36 area in which people still live and work. In China, such areas are often depopulated to preserve the
37 heritage and focus on tourism. The British team identified opportunities for design contributions in
38 the visualisation of interrelated and interdependent eco-systems of design and production, as
39 observed in Jingdezhen Ceramics Factory. Also, at Taoxichuan Creative Zone design was already
40 being used effectively for the design of artefacts, points of sale, branding and packaging. There is
41 much potential for this to be explored and developed further with different case studies in the UK
42 and China. A shared understanding was developed from the knowledge exchange visits and visit
43 reports created by each of the respective teams. These led to a set of conclusions, insights and
44 themes. Finally, this project has already paved the way for a further AHRC research project entitled
45 *Located Making*, in collaboration with the Beijing Institute of Fashion Technology and Ningxia
46 University.

47 **Keywords**

48 Knowledge exchange, UK, China, heritage, craft, policy

49 **Introduction**

50 In recent decades government policies and corporate directions have leaned towards international
51 cooperation and economic globalisation, in the West, especially the US and Europe, and in China
52 (Baldwin, 2019, pps.3-4; World Bank, 2008). These developments have had benefits in terms of
53 economic growth, the fostering of international understandings, and the raising of material
54 standards of living for millions. However, this has not only brought increased wealth but also, in
55 China, rapid urbanisation and social upheaval due to people relocating to urban centres from the
56 rural villages (Wu and He, 2018, p.3300). These societal changes have affected the standing and
57 significance of traditional ethno-cultural designs, material cultures, and heritage practices. With the
58 increased availability of affordable, mass-produced products, traditional artefacts have often

59 become regarded as old fashioned and commercially uncompetitive and, consequently, have
60 become sidelined. As a result, the traditional making practices (i.e. the intangible cultural heritage)
61 that enabled many of these artefacts to be produced have fallen into decline and, in some cases,
62 have become lost, although currently efforts are now being made to revive them as part of a rural
63 tourist economy (Gao and Wu, 2017, pps. 223, 228-232). Often, these practices incorporate
64 intergenerational, place-based knowledge about local materials and the cultural meanings of local
65 designs (Jung and Walker, 2018 p.11). These developments are especially relevant in contemporary
66 China because of its extremely rapid industrialisation and economic growth over recent decades.

67 This knowledge exchange project involved academics from Lancaster University and Manchester
68 Metropolitan University in the UK and the Chinese Academy of Social Sciences (CASS) in Beijing. The
69 aim was to develop an understanding of the ethno-cultural significance of products through urban
70 ecologies of creative practice as found in China and the UK. For the purposes of this project, we
71 defined 'urban ecologies of creative practice' as formal and informal practice-based collectives,
72 which, through their proximity, entail more than individual enterprises working in isolation. The
73 three key project objectives were as follows:

74 **a) Knowledge exchange:** To develop knowledge exchange mechanisms between the UK and
75 China for understanding the cultural significance of products through *urban ecologies of*
76 *creative practice*;

77 **b) Shared Understanding:** Develop a shared understanding of the current condition and future
78 potential, socially and economically, of culturally significant designs and products in relation
79 to urban ecologies of creative practice;

80 **c) Longer Term Collaboration:** To develop further opportunities for institutional collaboration
81 in researching the viability and future directions of culturally related industries in the UK and
82 China, including the potential offered by digital technologies.

84 In this report, we describe the mechanisms developed to further this knowledge exchange, which
85 include methods such as visits, interviews, observations, and expert presentations and discussions,
86 as well as symposia for discussion and exchange of insights and ideas. This is followed by a
87 presentation of the main findings, a discussion of these and development of conclusions and
88 insights. From this, we draw out of some key themes, discuss directions for future research, and
89 introduce a follow-on project resulting from this knowledge exchange opportunity.

90 The Exchange Mechanism

91 The exchange mechanism took the form of a series of three visits by UK researchers to China, and
92 three visits by Chinese researchers to the UK. Each visit was tailored by the host group to address
93 the specific areas of interest of the visiting group. Chinese participants were from the Department of
94 Anthropology and Ethnology at the Chinese Academy of Social Sciences in Beijing. Their research
95 interests were in heritage, urban development and policy. Participants in the UK were from
96 Imagination Design Research Lab at Lancaster University and the Department of Design at
97 Manchester Metropolitan University. They were from a design background with research interests in
98 product design and the designs, making practices, functions and cultural meanings of traditional
99 artefacts.

100 Visits were developed by both teams, with the host team offering advice as to relevant sites and
101 enterprises, in addition to organising meetings with key representatives and academic symposia.
102 During each visit (see Table 1 for details) the teams carried out empirical research through
103 interviews and observations of makers, guided tours led by experts in the field, symposia and
104 meetings with academics and policy professionals. The qualitative data from the research visits, in
105 the form of field notes, recorded interviews and photographs were then used as the basis from
106 which insights and key conclusions were made by each team. For each visit one team produced a

107 report, including information and images from the visit, insights and conclusions, from which overall
 108 conclusions were developed. The reports were circulated between both teams, who commented
 109 and added further insights and conclusions. This process enabled each team to see their own
 110 country differently, through the reflections provided by the visiting team.

111 **Table 1: Design Ecologies Knowledge Exchange Visits**

Location and date	Key visits and activities
Shanghai 2016	<p>Symposium & presentations: Project Goals; Research Interests; Planning and Implementation in Sichuan, Tibet; Protection of Woodblock Painting; Shanghai Cultural Heritage Industry; Cultural Industry in China</p> <p>Visits: Daopo Huang Memorial and Museum; Shanghai Museum of Arts and Crafts; Tianzifang Area; Nanjing Road West – Old Brands; Shanghai Silk Group Company; M50</p> <p>Output: Report by UK team</p>
Manchester & Liverpool 2016	<p>Meetings: Manchester Metropolitan University; Arts Council</p> <p>Visits: Special collection exhibition at MMU; Quarry Bank Mill; Walking Tour of Manchester; International Slavery Museum, Liverpool; The Cavern Club, Liverpool</p> <p>Output: Report by China team</p>
Hangzhou & Jingdezhen, 2017	<p>Symposium: Cultural Heritage and Cultural Identity, Zhejiang University</p> <p>Visits: Zhufhyi Grand Copper Store & Museum; Lang Ling Fashion Company (Opera Costumes); Hangzhou Arts & Crafts Museum; Taoxichuan ‘Creative Zone’ Jingdezhen; Mr Sun Ceramics Studio; Pottery Workshop Creative Market Area; Jingdezhen Heritage of Ceramics Museum; Zhu Legeng Ceramics; Jingdezhen China Ceramics Museum</p> <p>Output: Report by UK team</p>
Lake District, Cumbria 2017	<p>Meeting: Imagination Lab, Lancaster University</p> <p>Visits: Dove Cottage; Wordsworth Museum; Grasmere</p> <p>Output: Report by China team</p>
London & Swindon 2018	<p>Visits: Historic England, National Trust, Heritage Alliance</p> <p>Output: Report by China team</p>
Beijing 2019	<p>Symposium: cultural heritage, cultural creativity and cultural industries. Public open forum at CASS</p> <p>Visits: Shougang Creative Industries Park, Beijing Enamel Factory Co. 798 Creative Industries Zone</p> <p>Output: Report by UK team</p>

112

113 The Development of a Shared Understanding

114 A common understanding was developed from the knowledge exchange visits and the visit reports
115 created by each of the respective teams. It consists of a set of conclusions, insights and themes.
116 These became evident through discussions between British and Chinese participants, which
117 identified similarities and, in some cases, very significant differences between understandings of and
118 approaches to heritage practices and places in China and the UK.

119 For the Chinese delegation, their first UK visit was to significant heritage sites of the British Industrial
120 Revolution around Manchester and Liverpool, both of which experienced rapid urban development
121 in the 19th century. The second visits looked at cultural reactions and responses to these rapid
122 industrial developments, in the form of British Romanticism, the centre of which was the nearby
123 English Lake District. Visits were arranged to National Parks and significant locations, many of which
124 are now run by the National Trust. The third and final visit was to the national headquarters of
125 heritage-related organisations and national heritage archives in Swindon and London.

126 In China, the UK team visited making practices and related sites of cultural significance, including
127 museums, art galleries, maker collectives, and government-sponsored heritage sites in Shanghai,
128 Hangzhou and Jingdezhen, and in Beijing. During all these visits, the British team observed,
129 photographed, heard expert presentations, conducted key-informant interviews and benefited from
130 expert tours.

131 For each visit, a report was produced by the visiting team that documented their visit and developed
132 a series of conclusions and key insights.

133 Within these overall project objectives, the UK and China teams each had a somewhat different
134 focus. For Chinese participants, the objectives were:

- 135 • to obtain a better understanding of how British heritage and areas of historic, national and
136 international cultural importance are preserved and cared for;
- 137 • how they are financed;
- 138 • how they contribute to a thriving contemporary culture and tourist industry; and
- 139 • how the UK ensures the sustainment of its tangible and intangible cultural heritage into the
140 future.

141 The UK team had two primary objectives relating to traditional making practices and cultural
142 heritage:

- 143 • to understand how traditional making practices are valued, affirmed and sustained through
144 visits to different locations and different enterprises in China;
- 145 • how China’s intangible cultural heritage is documented and actively embraced and
146 sustained, alongside China’s very significant economic development and commitment to
147 technological innovation and becoming a major presence in the global economy.

148

149 Summary of Visits to China 2016-2019

150 Shanghai, July 2016

151 Shanghai was chosen for the first UK team’s visit to China because of its rich heritage of creative
152 practices, including both its traditional craft practices and its more contemporary interpretations of
153 heritage crafts. The city is home to various ‘Old Brand’ stores, which demonstrate China’s
154 commitment to the revival of traditional products. In 2006 the Ministry of Commerce initiated “The
155 Project of Revitalizing Chinese Old Brand Enterprises” of which more than 10,000 companies have
156 been identified throughout the country.

157 The programme began with the UK and Chinese teams discussing their particular approaches to
158 research and each showed examples of their project work. In particular, the UK team presented their
159 previous AHRC Design Routes project (Gateway to Research n.d) that explored culturally significant
160 designs, products and practices, and resulted in the book *DESIGN ROOTS* (Walker et al., 2018). The
161 Chinese team's presentations included China's Old Brands, the curatorial programme for Shanghai
162 Cultural Protection, the cultural industry in China and case studies that demonstrate the planning
163 and implementation of heritage and cultural policy in the country.

164 Site visits around Shanghai were programmed to offer insights into various types of products made
165 in the city as well as a number of relevant museums. The Daopo Huang Memorial and Museum
166 (Fig.1: Daopo Huang Memorial and Museum) is dedicated to the work and contribution of Daopo
167 Huang, a pioneer and innovator in the textile industry during the 13th century. She brought advanced
168 techniques of spinning from Hainan to her hometown of Songjiang and made various innovations in
169 the development of textile tools and the practice of spinning. Her work promoted the textile
170 industry within China and beyond and contributed to the social and economic prosperity of the
171 period.

172 Fig.1: Daopo Huang Memorial and Museum



173

174 This visit offered insights into the development of museums in China, which are seen as key to
175 promoting cultural heritage and craft practices. This is an important area for the government in
176 terms of cultural heritage and tourism, in addition to their focus on Intangible Cultural Heritage. The
177 UK team learned that China enthusiastically participates in the UNESCO Intangible Cultural Heritage
178 programme, which, importantly, includes opportunities for people to learn the practices. This
179 sustainment of the practice is fundamental to the UNESCO programme. At the Daopo Huang
180 Museum, a room had been set aside as a classroom-training facility, which housed a large number of
181 refurbished traditional spinning wheels as well as two refurbished hand looms.

182 A visit to the Tianzifang Area offered insights into the development of a cultural area that now
183 houses fashionable bars, restaurants and shops. This was originally a residential area that was saved
184 from high-rise development and repurposed to attract young people and tourists (Fig.2 Tianzifang,
185 Shanghai). When first redeveloped, it was home to many small crafts and arts enterprises. Today,
186 however, due to its success in attracting tourists, rents have increased. There are now many more
187 shops, bars and food outlets, but many of the small craft and arts enterprises have moved out.

188 Fig.2 Tianzifang, Shanghai

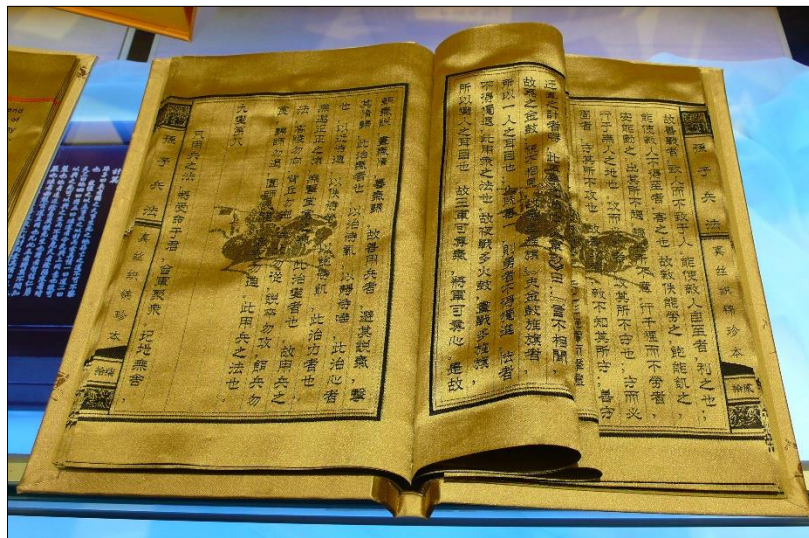


189

190 The Shanghai Silk Group Company produces double-sided silk embroidery, which is a highly skilled
191 and very time-consuming practice. The company also produces fine, high-quality silk weaving of

192 traditional pictures and weaves the lettering in silk books using sophisticated digital weaving
193 techniques. Such items are very expensive and are given as gifts to royalty and visiting dignitaries
194 (Fig. 3 Silk Book, The Shanghai Silk Group Company). This visit demonstrated how traditional craft is
195 being sustained in China not only by continuing traditional methods but also by embracing new
196 technologies. In addition, this company was also making medical products from 3D woven silk.

197 Fig. 3 Silk Book, The Shanghai Silk Group Company



198
199 M50 is now a cultural zone that was once the site of various factory buildings. The area developed as
200 artists moved into the district, attracted by the cheap rents available in this old industrial area.
201 Today, M50 is home to over 100 artist's studios, galleries, design agencies and other cultural
202 enterprises, and is a major tourist attraction in the city (Fig 4 Bamboo Weaving over Porcelain, M50
203 Creative Park, Shanghai).

204 Hangzhou and Jingdezhen, September 2017

205 This visit began with a symposium on Cultural Heritage and Cultural Identity at Zhejiang University,
206 in Hangzhou. The UK team introduced the project to academics and curatorial staff from nearby
207 museums. Presentations by Chinese participants introduced the crafts of Hangzhou and the work
208 being done at the museums to sustain traditional practices such as silk umbrella making,
209 woodcarving and kite making. The curator of Hangzhou museum highlighted the impact the Chinese

210 government's focus on Intangible Cultural Heritage is having, especially increased awareness of
211 traditional crafts and the importance of communicating their value and importance to the public.
212 The importance of tourism in China was also highlighted, where the Gross Domestic Product (GDP)
213 of cultural and creative industries makes up 25% of the overall GDP of Hangzhou and accounts for
214 some 250 billion RMB. The significance of tourism to the area has led to space being offered for
215 cultural and creative industries, with more than 300 ancient buildings (over 50 years old) being
216 preserved, the development of cultural heritage applications and techniques within the animation
217 industry, and making use of cultural heritage through its incorporation into the production of
218 everyday products.

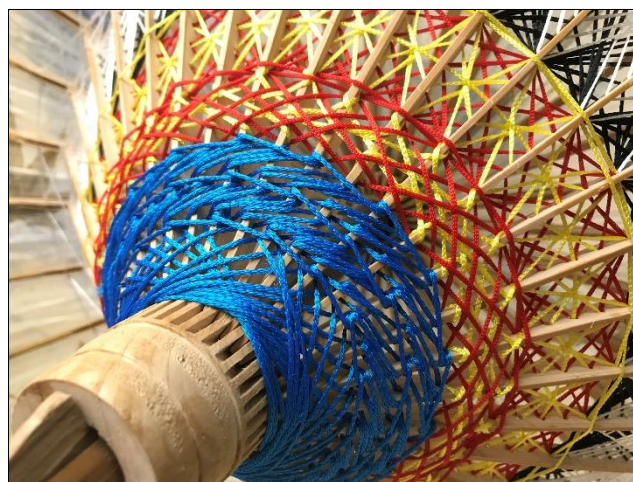
219 Fig 4 Bamboo Weaving over Porcelain, M50 Creative Park, Shanghai



220
221 Visits to shops and craftspeople in Hangzhou enabled the UK team to gain insights into the local
222 crafts and speak to a variety of makers. These included the Grand Copper store, which also contains
223 a museum, and the Chinese Art Fashion Company, which is renowned for its Chinese opera
224 costumes. Lang Ling, the owner of the company employs 40 staff and has won numerous awards for
225 her costume designs. The company works with various enterprises to design costumes for online
226 games and conducts research into the development of colours and trends. Ling Ling also designed
227 the costumes for the Chinese teams when China hosted the Olympics in 2008.

228 The curator of the Hangzhou Arts and Crafts Museum introduced the museum's four specialised
229 collections: Knives, Scissors and Swords; Umbrellas; Fans; and The Workmanship Demonstration
230 Pavilion. The museum also holds a large collection of other arts and crafts, which include ceramics,
231 wood and stone carving, ceramics, embroidery and weaving. The Pavilion houses a range of
232 traditional crafts with more than twenty master makers. Here, the public can view the crafts in close
233 proximity. It is also where apprentices are taught. Government investment provides a number of
234 studios and spaces for artisans and a strong base for the preservation, sustainment and
235 communication of traditional handcrafts by experienced masters, many of whom have been
236 awarded regional or national Intangible Cultural Heritage status. Visitors can look around studios, try
237 out crafts, watch craftspeople at work and speak directly to them (Fig. 5 Parasol Making, Hangzhou
238 Arts and Crafts Museum). It is well organised with detailed information boards in both Chinese and
239 English. Alongside artisan studios, a more traditional museum covers key arts and crafts from the
240 region.

241 Fig. 5 Parasol Making, Hangzhou Arts and Crafts Museum



242
243 The visit to Jingdezhen included the Taoxichuan 'Creative Zone', a ceramics studio, pottery workshop
244 market area and a ceramics museum. The ceramics industry in Jingdezhen has long been core to the
245 economic and cultural prosperity of the city. In recent times, old government-owned ceramics
246 factories having been redeveloped and re-purposed into museums and creative zones. Taoxichuan
247 'Creative Zone' is one such example and is a major a creative hub. It has been transformed from a

248 former ceramics factory site through investment from the local government. It now receives
249 between 7,000-10,000 visitors a day and includes galleries, cafés, restaurants, museums and the JDZ
250 Youth Zone. The latter, on the site of the old kilns, which are still visible, is a collection of individual
251 artisan stores/stalls under one roof. The products on sale are generally contemporary in nature, but
252 respectful of traditions without being constrained by or tied to the past. Some artisans have
253 employed contemporary design not only in the artefacts they produce but also in their packaging,
254 branding, etc. The JDZ Youth Zone offers an affordable way for young craftspeople to sell their
255 products, in a venue that has a high footfall due to its juxtaposition with other facilities – galleries,
256 cafés, a bar and a hotel. The JDZ Youth Zone also serves to affirm the importance of craft practices to
257 young people.

258 Jingdezhen is also home to many ceramics masters and enterprises, one of which is Mr Sun's studio.
259 Mr. Sun has worked in the ceramics industry since 1976. At the age of 16 he started working in one
260 of the large government factories before becoming an independent artist. The factory in which he
261 worked was the only one in China to produce ceramic artworks, so workers needed artistic skills to
262 decorate the ceramics. In factories that produced more utilitarian artefacts the work was generally
263 less skilled. His factory originally employed 500 workers and, when it closed, c.200 former
264 employees set up their own independent enterprises. Since setting up on his own, Mr. Sun feels he
265 has had more freedom to change his designs and is able to better respond to market demands. His
266 artwork is now simpler and primarily driven by his own style. He generally employs 5-6 people, more
267 at busy times. He is regarded as the master and he trains his employees. He also trains apprentices
268 who, when they complete their training, usually set up their own businesses. There is a distinct
269 division of labour between specialist experts in the production process, with the master creating the
270 designs and carrying out the more intricate tasks. Mr. Sun's inspiration comes from books,
271 television, archaeological sites etc. Some of his designs are based on traditional characters that have
272 cultural relevance and links to tradition. In others, he explores more contemporary themes.

273 Close to Mr. Sun’s studio, which is in an older district of Jingdezhen, there is a network of other small
274 enterprises, which appear to have grown organically over time. This has resulted in an intricate set
275 of interrelated businesses and streets that have a traditional atmosphere. There is a concentration
276 of specialist activities such as specialist mould makers, slip casters and kiln operators. Hence, in this
277 area, there are master craft studios, production workshops, retail outlets, and a market area where
278 students sell their work. This ‘mixed economy’ provides a vibrant, if somewhat chaotic, feel.

279 The Jingdezhen Heritage of Ceramics Industry Museum – The Imperial Kiln Site of Jingdezhen is
280 designated by UNESCO and comprises a ‘living museum’ experience where experienced craftspeople
281 in traditional dress demonstrate all aspects of the production of porcelain using heritage techniques
282 (Fig. 6 Jingdezhen Heritage of Ceramics Industry Museum). These practices are faithfully adhered to
283 and a high degree of skill is in evidence in the largely aging workforce. The process employs a
284 division of labour where individual tasks are conducted by specialists. Collectively, these result in the
285 production of hand-decorated porcelain products. Visitors are able to watch and speak to the
286 makers as they practise their particular specialism.

287 Fig. 6 Jingdezhen Heritage of Ceramics Industry Museum



288
289 Professor Zhu runs the Zhu Legeng Ceramics Studio at the Chinese National Academy of Arts. He
290 develops and produces a range of innovative and large-scale art ceramics (Fig. 7 Zhu Legeng
291 Ceramics Studio, Jingdezhen). The studio employs a number of assistants who work on both

292 commissioned and self-directed pieces. Organised across a number of floors, the studio also acts as a
293 museum, gallery, and factory, all of which support the development of innovative ceramics. As the
294 studio is linked to the Chinese National Academy of Arts, there is a strong research component. The
295 products demonstrate innovation in their concepts through the exploration of scale, ambition and
296 decorative finish. Professor Zhu is a well-known ceramicist who has integrated this research-led
297 approach with commercial enterprise. Many of the products produced in his studio are sold around
298 the world and command high prices.

299 Fig. 7 Zhu Legeng Ceramics Studio, Jingdezhen



300

301 Beijing, March 2019

302 The visit to Beijing included a selection of factories and cultural heritage sites, a symposium on
303 cultural heritage, cultural creativity and cultural industries, and discussion of the outputs of the
304 project.

305 Shougang Park and nearby Shijing Mountain Temple is a key site of contemporary cultural heritage.

306 It is a very large redevelopment project at the site of the former Shougang Iron and Steel Works (Fig.
307 8 Shugang Park Regeneration Site, Beijing). The steelworks closed in 2010 and the site has
308 redeveloped as the home of the Winter Olympic 2022 Organising Committee and the site for several

309 Olympic events. There is also the Museum of Regeneration of Shougang #3 Blast Furnace, and an
310 exhibition centre.

311 Fig. 8 Shougang Park Regeneration Site, Beijing



312
313 This redevelopment came about in part through President Xi Jinping’s desire to reduce air pollution
314 in Beijing. The steelworks has been relocated on the coast. This change of use from industrial to
315 cultural is on a vast scale, with a large number of the old factory buildings being used for new
316 purposes; this again demonstrates the importance of the cultural heritage sector in China. Similar
317 examples of industrial site repurposing in the UK are not on the same scale as Shougang. Often, such
318 large sites would be partially or wholly demolished, perhaps with key buildings being retained and
319 showcased, but at Shougang a great many buildings and much of the industrial infrastructure have
320 been retained. Examples in the UK of such transformative use include old mills and power stations
321 that have been re-purposed into cultural institutions, such as the Baltic Flour Mill in the Northeast
322 (Baltic Gallery n.d) and Tate Modern in London (Tate Gallery n.d), both of which are now
323 internationally renowned art galleries. In the former South Wales steel town of Ebbw Vale, however,
324 the steelworks, which was on a similar scale as Shougang, was entirely removed and the valley floor
325 rebuilt with new facilities such as a hospital, leisure centre and educational facilities.

326 A workshop on cultural heritage, creativity and the cultural industries held at the Chinese Academy
327 of Social Sciences (CASS) offered a broad range of heritage policy- and practice-related

328 presentations. Academics from the Chinese Academy of Cultural Heritage, Institute of Ethnology and
329 Anthropology at CASS and the Research Centre of Artistic Anthropology presented on subjects
330 relating to ceramics production in Jingdezhen, antiquities and heritage, heritage trends and indexes
331 and traditional Chinese enamelware. These highlighted the importance of the UNESCO Intangible
332 Cultural Heritage programme to China, particularly in terms of the development of their tourism
333 market. Issues relating to the difficult balance between preserving traditional practices whilst
334 ensuring products are relevant to contemporary audiences were discussed, especially in relation to
335 ceramic production in Jingdezhen. This is an area the UK team are exploring in their research in the
336 region of Cumbria, England (Gateway to Research n.d).

337 Key differences in policy approaches between the UK and China were foregrounded. These included:

- 338 • the importance of the UNESCO Intangible Cultural Heritage programme to China;
- 339 • the Chinese government tend to drive policy and run cultural heritage organisations;
- 340 • in the UK many organisations are driven by ‘bottom up’ initiatives;
- 341 • many UK heritage organisations rely upon funding sources other than government funding
342 e.g. National Trust memberships fees, and on volunteering (see London and Swindon Visit,
343 2018, below).

344 At the Beijing Enamel Factory Co. the teams witnessed all the steps of the enamelware making
345 process and had a chance to practise colour decoration of small enamel plates. The factory, founded
346 in 1956, is the largest enamelware factory in China, and the only one that produces the Jingfa brand,
347 classified under the ‘Time Honoured Brand’ scheme (Zhang 2019). Enamelware making is a well-
348 established craft in China, although the techniques were introduced from the West. For many
349 centuries, enamelware was produced only for the Chinese royal family. The peak period of
350 production was during the Ming Dynasty (1368-1644) during which the most elaborate and highly
351 valued pieces were produced. By the 19th century the quality of enamelware and the skills required
352 were in decline, with few historic factories remaining. However, in the twentieth century

353 craftspeople began making products for a wider audience and the craft recovered. Many pieces are
354 now exported internationally and are also given as gifts by the Chinese government. The intricacy of
355 the process makes the larger pieces very expensive (Fig. 9 Beijing Enamel Factory Co. Ltd.).

356 Fig. 9 Beijing Enamel Factory Co. Ltd.



357
358 The factory receives many orders annually from private customers, government agencies and
359 corporate institutions. They also produce pieces for exhibitions, both nationally and internationally,
360 and have won awards for their work. However, most of their income is generated from the smaller
361 products sold to the public and private collectors. Fewer than 100 people work in the factory. The
362 master creates the intricate designs and each staff member has a specific, highly skilled task. This
363 mirrors the distributed nature of production seen in the ceramics workshops in Jingdezhen, but in
364 this case it is all under one roof.

365 The factory also incorporates a showroom, where customers can place orders and purchase goods,
366 as well as a museum that features the history of enamelware and significant pieces produced in the
367 factory. We have found this approach in a variety of visits during this exchange, which tends to be
368 rare in the UK, one example being the Wedgwood factory and visitor centre, known as the 'World of
369 Wedgwood' in Stoke on Trent (World of Wedgwood n.d). In the enamelware museum we were
370 shown contemporary pieces that used modern motifs, some of which were pared down and simple,

371 and based on Western or Islamic motifs. These pieces were being made specifically for export, but
372 they still echoed the traditional forms and techniques of decoration. The factory is also
373 commissioned to create pieces for interior architectural details, such as decorative ceiling panels and
374 pillars. The majority of pieces were vases and decorative objects, but more recently the technique
375 has been applied to more functional objects such as lamps, which were still highly decorative and
376 employed traditional, brightly coloured motifs. From a design perspective, some of these more
377 contemporary designs seemed somewhat showy and/or kitsch to a Western eye.

378 Key insights from the UK team exchange visits to China

379 One key insight for the UK team was the concept and importance of Chinese Old Brands, which can
380 include traditional making practices, but also long-established retail outlets. We also learned that
381 China participates in the UNESCO ICH programme, a programme that we were not previously aware
382 of as the UK is not a participant (UNESCO(b) n.d; UK Government 2017). It also became evident that
383 China is making considerable investments into its cultural heritage for cultural tourism, particularly
384 internal tourism, by creating a large number of new museums and heritage centres. The approach to
385 this, however, is rather different from that in the UK. In China, existing residents in an area of
386 cultural value may be re-housed in an adjoining district so that the area can be better preserved as a
387 cultural site. Professionally trained interpretive staff are then employed to serve the needs of
388 visitors (Wang 2012).

389 The UK team also saw that efforts are being made to sustain traditional practices not only through
390 the UNESCO ICH programme, but also in the commercial sector by producing high- quality goods.
391 Moreover, the introduction and use of digital methods are becoming embraced in these practices
392 with few apparent barriers to the use of technology to sustain and advance cultural traditions; for
393 example we saw pattern making for silk weaving being done by highly skilled staff using computer
394 applications and the creation of very fine silk embroidery using digital making techniques. We also
395 saw, as is often the case in the UK and elsewhere, that artists and craftspeople will move into low-

396 rent, former industrial or other low-cost areas, but as their contributions stimulate tourism, rents
397 increase and the artists and craftspeople subsequently move out, changing the nature of the district
398 into primarily a venue for retail and tourism.

399 It became clear during our visit to Hangzhou that in China, tourism, including domestic tourism, can
400 be a very important aspect of a local economy; in this case contributing some 25% of the overall GDP
401 of the city. It is therefore understandable that China is making such efforts to invest in and promote
402 its cultural heritage. It is sustaining traditions, history and culture, and this is being done in
403 economically viable ways. During this visit we saw another example of how traditional crafts are
404 merging with and embracing contemporary needs and sensibilities – costume designers who
405 conventionally work in Chinese opera are now creating costumes for online games. This not only
406 reveals an ability for the crafts to remain relevant to a contemporary audience, but also
407 demonstrates that there are perhaps looser bonds between craft and the past than is often evident
408 in other places. This willingness to engage with contemporary culture can help overcome
409 perceptions of craft as being backward-looking and nostalgic.

410 While museums may provide studio spaces for craftspeople, which effectively subsidises their
411 practice, this can also mean that craftspeople may be regarded as part of the museum display, which
412 raises questions about the role and perceptions of craft, as well as ethical issues. However, similar
413 ‘living museums’ are found elsewhere, including the UK. One example is the St Fagans National
414 Museum of History (St Fagans n.d). The museum in Hangzhou also enabled apprentices to be taught
415 the practices in order to ensure the continuity of the crafts.

416 In Jingdezhen there was another example of regional investment to create a cultural zone from
417 former industrial factories which attracts thousands of visitors and provides gallery and retail spaces
418 for contemporary craftspeople, including young, up-and-coming ceramicists. It was again evident
419 from the ceramic work in Jingdezhen that contemporary sensibilities and needs are being embraced
420 by the traditional crafts to keep them relevant and desirable. Employees at former government-

421 owned factories now run private craft enterprises in which they employ and train staff as well as
422 apprentices who, once they have completed their studies with a master craftsman, set up their
423 own business. The move from state-owned factories to private-sector businesses has enabled crafts
424 people to have more freedom in the kinds of work they produce and has led to a vibrant, if
425 sometimes rather chaotic, mixed economy comprising studios, galleries, shops and markets.

426 Traditional ceramics are not only being sustained through museums and 'living museums', but also
427 through practising artists who are conducting research-through-practice within a university setting.

428 It is clear that China is making very significant government-funded investment in the cultural and
429 tourist industries, even to the point of re-purposing very large-scale former industrial sites (e.g.
430 Shougang) for contemporary activities. This occurs at a grander scale than is evident in other places.

431 The Beijing visit also reinforced our understandings of the commitment of China to the UNESCO
432 Intangible Cultural Heritage programme and its importance to the country. It also became evident
433 that development initiatives tend to be driven by the government in a top-down manner which
434 contrasts with many of the heritage development initiatives and heritage conservation organisations
435 in the UK, which often have their beginnings in grassroots, bottom up initiatives and rely on public
436 support through membership fees and volunteering. Indeed, the importance of volunteering to
437 sustain heritage sites in the UK was surprising to the Chinese team, who noted that this is not
438 something that is prevalent in the Chinese context. The combination of fabrication, product
439 showroom and craft museum within the private enterprise sector in China is very evident. This was
440 the case for a number of the larger-scale craft enterprises we visited, such as the enamelware
441 factory in Beijing (Fig. 10 The Cloisonne Art Museum of China, Beijing Enamel Factory Co. Ltd.).

442 Some of the traditional craft techniques were being used in ways that incorporated more
443 contemporary designs and techniques, and the results can seem unsympathetic to their origins;
444 sometimes there appears to be somewhat of a clash between very highly skilled techniques and the
445 resulting designs, which to a Western eye, can occasionally seem rather kitsch. However, this

446 contrasts markedly with the contemporary ceramic designs we saw in Jingdezhen where traditional
447 techniques were being used to create high-quality, well-considered and aesthetically pleasing
448 contemporary ceramic pieces that would suit an international market.

449 Fig. 10 The Cloisonne Art Museum of China, Beijing Enamel Factory Co. Ltd.



450

451

452 Summary Visits to the UK 2016-2019

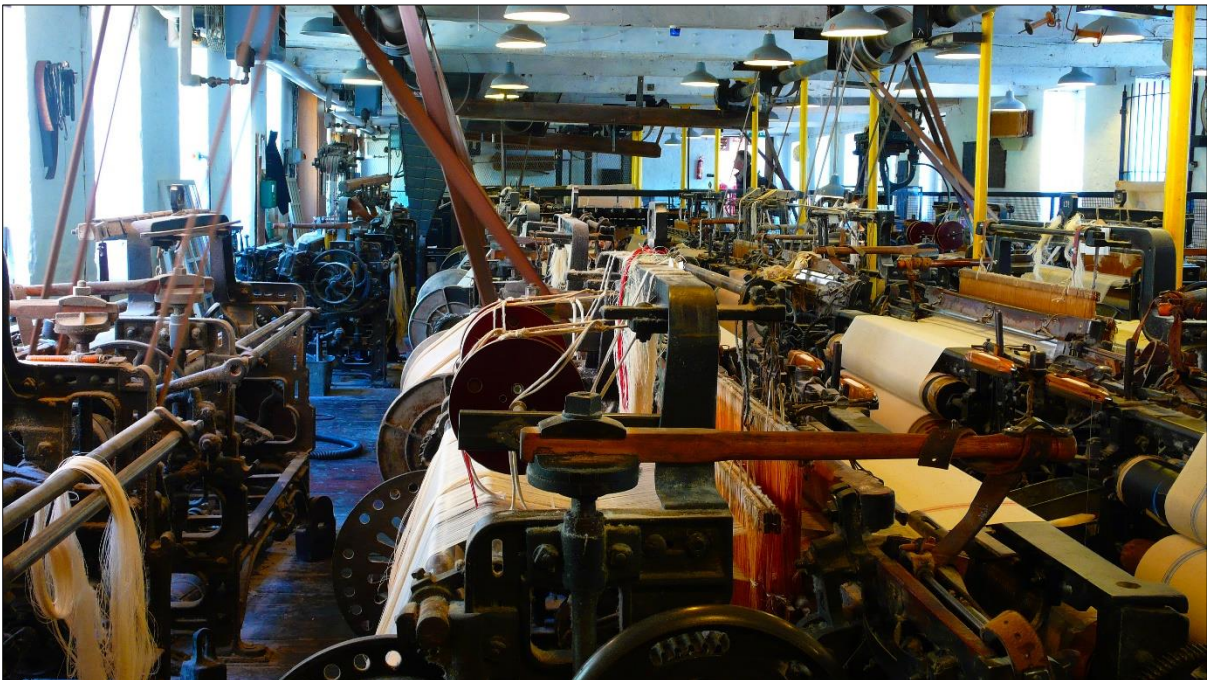
453 Manchester and Liverpool, July 2016

454 The locations of the first visit to the UK by the Chinese team were key sites of the Industrial
455 Revolution in the north of England and museums that highlight specific collections relating to social
456 history.

457 The north of England played a major role in the Industrial Revolution (Ashworth 2017), particularly in
458 the cotton industry, the legacy of which can still be seen in the industrial architecture of many towns
459 and cities in this region. Quarry Bank Mill in Cheshire is one of the best-preserved textile mills from
460 this era and is a Grade II listed building (National Trust (a) n.d) (Fig. 11 Looms, Quarry Bank Mill,
461 Manchester). The mill and estate were given to the National Trust in 1939 even though it continued
462 its production until 1959. Once production ceased, the National Trust also acquired Quarry Bank

463 House and the surrounding gardens. Today, parts of the mill are still operational and visitors can see
464 the looms and other machinery in action, in a manner similar to the 'living museum' visited in China.
465 However, unlike the examples in China, Quarry Bank does not produce goods as the looms are only
466 operated for demonstration purposes. The mill museum also has an immersive audio-visual
467 experience, where visitors are able to see the types of work formerly carried out in the mill and to
468 learn about the social history of the site and those who worked there.

469 Fig. 11 Looms, Quarry Bank Mill, Manchester



470
471 A walking tour of Manchester, the UK's second largest city, introduced the Chinese team to the
472 industrial heritage of the north of England. Manchester was a key site of the Industrial Revolution,
473 with a rapid increase in the number of factories. This placed the city at the heart of technological
474 innovation and advanced production techniques in the 18th and 19th centuries, particularly in relation
475 to the cotton industry. The architecture of the city still demonstrates its importance during that
476 period, both nationally and on the global stage. During the 20th century there was a decline in
477 Manchester's industrial importance, prompting a depression, with worsening socio-economic
478 conditions. However, from the 1990s onwards, Manchester's position as a thriving cultural city saw
479 significant investment, re-vitalising many areas and once again raising its profile nationally and

480 internationally. Manchester, with the largest concentration of students in Europe, due to its two
481 major universities and a large medical school, is again a major centre for research, innovation and
482 technological development.

483 A visit to Liverpool, also in the northwest of England enabled the group to gain an understanding of
484 cultural heritage regeneration. Liverpool was a major port during the Industrial Revolution. Its
485 success was built on trade due to its location, on the River Mersey where it meets the Irish Sea, as
486 well as (as we learned during a tour of the original Old Dock) a technological innovation related to
487 the dock's introduction of sea doors, which speeded up the loading and unloading of cargo ships.
488 The city grew as a major trading and emigration port between the 18th and 20th century, with its
489 architecture reflecting its importance in building the British Empire. Six areas within the historic
490 centre of the city have been granted UNESCO World Heritage Status, including Albert Dock, Stanley
491 Dock, and the Cultural and Merchants Quarters (Liverpool World Heritage, n.d) (Fig. 12 Albert Dock
492 Regeneration, Liverpool).

493 Fig. 12 Albert Dock Regeneration, Liverpool



494
495 A UK example that echoes the transformation from industrial to heritage site, which we saw at
496 Shougang Park in China, is the Royal Albert Dock, a complex of warehouses and mercantile buildings

497 that were transformed into cultural and retail venues during the 1980s. The docks are now home to
498 two significant cultural and heritage organisations, Tate Liverpool, part of the organisation that also
499 operates Tate Britain, Tate Modern and Tate St. Ives (Tate Gallery n.d), and the Merseyside Maritime
500 Museum and International Slavery Museum (National Museums Liverpool n.d). The docks are also
501 home to a vibrant mix of shops, restaurants and bars, and serve as a venue for large events such as
502 the Tall Ships Regatta and the Clipper Round the World Yacht Race (Albert Dock n.d).

503 The curator at The International Slavery Museum, located within the same building as the Maritime
504 Museum, introduced the group to displays concerning the role of Liverpool in the international slave
505 trade and the consequences and subsequent abolition of the trade. The social and cultural history of
506 the UK is strongly represented in museums around the country, often at local and regional level and
507 supported by government funds. Contested and discreditable periods in history, such as the UK's
508 involvement in the global slave trade are also represented as it is considered important to
509 acknowledge the impact such periods of history had upon the people involved and to illustrate the
510 legacy of such trades and the lessons to be learned.

511 Liverpool is also a significant city due to it being the childhood home of the world-famous pop group
512 *The Beatles*, who became internationally renowned in the 1960s and 1970s. *The Cavern Club*,
513 located in the centre of the city, is one of the locations where the band performed and began their
514 journey to fame. The original club closed and was converted into a railway ventilation system and
515 underground parking garage, but in 1984 a new Cavern Club was opened on a site close to the
516 original; it incorporates 15,000 bricks from the original building. Since reopening, the club has
517 become a mecca for Beatles fans from around the world (Fig. 13 Cavern Club, Liverpool). This
518 example demonstrates the potential for reinvigoration of an area based upon cultural heritage; in
519 this particular case, the strong link to *The Beatles* who were, and remain, global cultural icons. By
520 focussing upon the legacy of the band and their music, the club and surrounding area have
521 developed into an ecosystem of businesses catering to international tourism.

522 Also during this visit, a meeting was arranged in Manchester for the Chinese team to meet with
523 representative from Arts Council England, and to gain an understanding of how it works to
524 supported arts and culture in the UK, its funding mechanisms, its mechanisms for financial
525 supporting projects, and the range of projects it covers.

526 Fig. 13 Cavern Club, Liverpool



527
528 In addition, Professor Nick Dunne provided us with a walking tour of central Manchester to view and
529 hear about some of its most historically and culturally significant buildings.

530 Lake District, June 2017

531 The June 2017 visit took place at Lancaster University and the Lake District, Cumbria. The focus of
532 this visit was cultural heritage, especially that of the British Romantic Period, which in many ways
533 was a reaction to the industrialisation occurring just to the south in Manchester, Liverpool and
534 environs during the 19th century. The centre of the British Romantic movement was the English Lake

535 District, which today offers a range of cultural and natural attractions for visitors, including
536 museums, significant houses related to the Romantic Period, and natural landscapes.

537 The Lake District is a UNESCO World Heritage Site (UNESCO (b) n.d), designated for the beauty of its
538 natural landscapes and its cultural significance, with a heritage of poetry, art and architecture. The
539 British Romantic Period was largely a reaction to both rationalism and industrialism, both of which
540 had significant impacts in the north of England. A key question the Chinese team wished to explore
541 during this visit was *“How can cultural heritage be protected whilst ensuring its relevance to
542 contemporary life?”*

543 The Lake District is home to a number of significant museums that represent key cultural figures and
544 artistic movements that were not only influential in Cumbria, but internationally. Visits included:
545 Dove Cottage, Brantwood, Hill Top and Blackwell, The Arts and Crafts House. These enabled the
546 Chinese team to gain insights into how museums are operated in the region and to contrast the
547 approaches to those currently being developed in China.

548 **Dove Cottage** in Grasmere is the former home of William Wordsworth, a key figure in British
549 Romanticism (**Fig.14 Wordsworth's home, Dove Cottage, English Lake District**).

550 Fig.14 Wordsworth's home, Dove Cottage, English Lake District



551

552 The museum, cottage, tea rooms and shop are run by the Wordsworth Trust (Wordsworth Trust
553 n.d). The cottage is a small house, with very small rooms which are furnished with original pieces.
554 The lives of Wordsworth and his wife Mary, are told within the house and the Wordsworth museum,
555 which at the time of our visit was undergoing significant expansion in order to develop the exhibition
556 space and enlarge the café and gift shop. In the village of Grasmere, now a popular site for tourists
557 with many cafés, restaurants and gift shops, lies a small church with a churchyard containing
558 Wordsworth's grave. For the Chinese team, the unchanging nature of Dove Cottage was an
559 interesting feature and of particular interest was the enduring attraction for visitors. The
560 Wordsworth Trust has been an important player in this sustainment, having been founded in 1891
561 when it took over the cottage and opened it to the public.

562 **Brantwood** was also visited. This is the former home of John Ruskin which, like Dove Cottage, is
563 owned and run by a charitable trust, The Brantwood Trust, established in 1951 (Brantwood Trust
564 n.d). Now open to the public as a museum, Brantwood also hosts exhibitions of contemporary art
565 and hosts artists in residence, and to bring in additional income hosts weddings and events in the
566 newly refurbished and much expanded restaurant. There is also a small gift and book shop,
567 accommodation in an adjacent house designed by John Ruskin, and a large function room above the
568 restaurant building.

569 **Hill Top Farmhouse**, the former home of children's author, natural scientist and conservationist
570 Beatrix Potter, is owned and operated by the National Trust and attracts large numbers of
571 international tourists each year, particularly from Japan. Potter, an important cultural figure who is
572 best known for her children's books such as Peter Rabbit, also owned Herdwick sheep farms in later
573 life and cared deeply about sustaining the culture and heritage of the Lake District. Beatrix Potter
574 was involved in the foundation of the National Trust and during her lifetime she acquired 5 farms
575 and some 4,000 acres of land with the express purpose of leaving these to the National Trust so they
576 could be protected and enjoyed by the general public (Fig. 15 Traditional Spinning Wheel and

577 **Rocking Chair, Hill Top Farmhouse, English Lake District**). The house and gardens are open to the
578 public and attract a large number of visitors to the small village of Far Sawrey. It does not have many
579 visitor facilities and is rather remote. Consequently, many visitors arrive on organised coach tours.

580 Fig. 15 Traditional Spinning Wheel and Rocking Chair, Hill Top Farmhouse, English Lake District



581

582 **Blackwell, The Arts and Crafts House** (Blackwell n.d) was the final visit in the Lake District. Located
583 just outside the town of Windermere, it introduced the artistic responses to the Industrial
584 Revolution, as experienced in the visit to Manchester and Liverpool. Blackwell was built in 1889 as
585 the holiday home of Edward Holt, a brewery owner from Manchester. The house contains key
586 examples of designs by Baillie Scott, a leading designer of the Arts and Crafts movement and is
587 considered to be one of the finest remaining examples of the period in the country. After the house
588 was sold by the Holt family it was used as a school and then offices, falling into disrepair with many
589 of its fine features covered over before being purchased by the Lakeland Arts Trust which renovated
590 the house and reopened it in 2001 as a museum and gallery. The house represents the antithesis of
591 the Industrial Revolution that was embodied in the Arts and Crafts movement (Greensted 2010) and
592 championed by the designer and writer William Morris, as well as key figures including John Ruskin,
593 who favoured the handmade over machine-based production.

594 In addition to the house and museum visits, the Chinese team were given a boat tour of Lake
595 Windermere and had a chance to sample English wines and products from The Lakes Distillery at a
596 tasting evening at Storrs Hall overlooking the lake.

597 Tourism is a key industry in the Lake District, supporting many types of businesses from hotels and
598 restaurants to visitor attractions and shops selling locally produced goods. Place-based goods
599 inspired by Cumbria often embody the place through the materials from which they are made or the
600 designs that represent the landscape and animals found within. Herdy is a design-led company,
601 established in 1997 by a couple with a background in design and interiors. They live locally and were
602 inspired by the iconic Herdwick sheep, which are synonymous with the Cumbrian landscape (The
603 Herdy Company n.d). One of the company's founders explained how they try to balance the
604 development of the business with supporting the local economy, and designing products that are
605 attractive and represent the region. The company is very successful in the UK and has opened shops
606 throughout Cumbria, but they are also seeking to develop the brand globally, which brings issues
607 relating to responsible production and the challenges of branding and marketing products related to
608 Cumbria in regions where the significance of the area is not widely known.

609 A different aspect to tourism in the region is the development of international audiences, which has
610 seen significant growth in recent years. The Japan Forum (Japan Forum n.d) is a membership
611 organisation whose aim is to promote international business through research exchange and
612 collaboration. The Lake District attracts many tourists from Japan who visit the attractions, hotels
613 and restaurants that are members of the forum. Japanese tourists were initially attracted to Hill Top
614 because the character of Peter Rabbit, this attraction was then developed through the Japan Forum
615 to include more venues and has resulted in an increase in forum membership and in greater
616 numbers of Japanese visitors. For the China team this development illustrates that during the
617 expansion of cross-cultural markets, cultural sensitivity is essential.

618 London and Swindon, July 2018

619 The purpose of this visit was to introduce the China team to the organisational and policy
620 background of culture and heritage in the UK. Visits to the headquarters of Historic England and
621 Historic England Archive and Library, and the National Trust, all based in Swindon, and the Heritage
622 Alliance in London offered a broad introduction to the somewhat complex ecology of non-
623 governmental heritage and cultural organisations in the UK.

624 Historic England (Historic Buildings and Monuments Commission for England) is an executive non-
625 departmental public body of the UK Government which is sponsored by the Department for Digital,
626 Culture, Media and Sport (DCMS). It is tasked with the protection of the historic environment by
627 preserving and listing historic buildings and ancient monuments and providing advice to central and
628 local government (Historic England n.d). The organisation was established in 1984 and operated until
629 2015 as English Heritage, at which point its name and function changed, becoming known as Historic
630 England, with a new charity, officially called the English Heritage Trust taking the name of English
631 Heritage. The two organisations now play different roles in the preservation of heritage. English
632 Heritage is responsible for the stewardship and preservation of the National Heritage collection of
633 more than 400 state-owned historic sites and monuments across England. It cares for and opens the
634 properties to the public under a licence from Historic England which runs until 2023. Historic
635 England is mainly funded by DCMS, it receives ca.£86 million per year and contributes around £1
636 million through its own income streams. It is the public body responsible for helping people care for,
637 enjoy and celebrate England's historic environment, through the championing of historic sites, the
638 identification and protection of the nation's heritage and by providing expertise at both the national
639 and local levels. The organisation is also the UK government's statutory advice body and a statutory
640 consultee on all aspects of the UK's historic environment and its heritage assets.

641 The headquarters of Historic England in Swindon is home to the Historic England Archive and Library,
642 which holds over 60,000 books, journals and reports relating to the historic environment of England

643 and over 12 million photographs, drawings, reports and publications ranging from architectural
644 details and plans to archaeological sites throughout the country (Fig. 16 Historic England Archive,
645 Swindon). A major project is being undertaken to digitise much of the collection in order to make it
646 available online, which also opens up the potential for income generation through the licensing of
647 images for reuse.

648 Fig. 16 Historic England Archive, Swindon



649

650

651 Another significant organisation responsible for the preservation of heritage in the UK is the National
652 Trust (National Trust (b) n.d), whose headquarters are also in Swindon. The National Trust was
653 established in 1895 by Octavia Hill, Sir Robert Hunter and Hardwicke Rawnsley and today is one of
654 the largest non-governmental organisations responsible for the preservation and conservation of
655 both built and natural heritage in the UK. The trust, whose motto is “for ever, for everyone”, takes
656 care of 780 miles of coastline, over 248,000 hectares of land, over 500 historic houses, castles,
657 ancient monuments, gardens and parks, nature reserves and close to one million objects and works
658 of art throughout England. In recent years the trust has created a commercial organisation, which
659 oversees the retail, catering and events throughout the country. A core method of fundraising is
660 through membership, for which the trust has the largest membership of any organisation in the UK

661 and has seen significant growth, from around 226,200 in 1970 to 4.8 million members in 2016/2017.
662 Members enjoy free or reduced entry into National Trust properties and free car parking at their
663 sites throughout the country, as well as regular newsletters.

664 Properties and land are acquired through a variety of methods, but predominantly through personal
665 bequests and gifts, sometimes in lieu of significant death duties or estate tax.

666 Representatives from the National Trust offered insights into how the organisation operates and
667 how it preserves cultural heritage. A key theme of the visit was the nature of volunteer work and the
668 importance of this to the trust, with over 65,000 volunteers giving over 4.7 million hours of their
669 time during 2016/2017. Volunteers engage in a wide range of activities, including house and
670 property guides, gardeners, countryside rangers, researchers, trainers, translators and events
671 organisation. This approach differs greatly to that found in China, where volunteering within
672 heritage organisations is not a widely recognised method of engagement and operation.

673 In the UK a range of non-governmental organisations care for the wide array of cultural heritage,
674 including museums, galleries, historic monuments and houses, landscapes and industrial heritage,
675 many of which are quite small and rely upon volunteers to operate. These various organisations are
676 represented by the Heritage Alliance (Heritage Alliance n.d), which is able to represent them and
677 provide 'one voice' to the government. The Heritage Alliance is membership organisation that has
678 become the largest coalition of heritage interests in the UK. The organisation represents over 100
679 independent organisations from the National Trust, English Heritage, Canal and River Trust, to
680 smaller specialist bodies representing independent owners, volunteers, funders and educationalists.
681 It was founded in 2002 as an umbrella body for heritage organisations. It plays various roles, with a
682 primary focus being advocacy. Through the identification of the consensus of member organisations,
683 it responds to parliamentary business and formal consultations. The alliance also advocates on
684 broader issues such as the importance of heritage to the country, and seeking to influence
685 legislation, policy and guidance. Its other roles include information dissemination and sharing, the

686 coordination and capacity building among members, and the organisation of various events such as
687 projects and forums on heritage related subjects.

688 **Key Insights from the China exchange visits to the UK**

689 **The Manchester – Liverpool visits** highlighted:

690 **Industrial heritage** – the UK played a key role in the Industrial Revolution and some of these sites
691 are still operational but as museums. The architecture of Liverpool and Manchester represents the
692 history of the two intimately related cities in the industrialisation of Britain and its international
693 status as the centre of an empire. For Liverpool, this legacy has been recognised through it being
694 awarded the UNESCO World Heritage Site status for six areas around the city.

695 **Urban renewal** – in Liverpool the docks have been at the centre of urban renewal, with the opening
696 of key cultural institutions such as Tate Liverpool and the Maritime Museum being the catalyst for
697 the development. In addition, bars, restaurants and shops have added to the rich ecology in the
698 area, making it an important area for tourism.

699 **Cultural renewal** – Liverpool’s strong links to the Beatles has been the focus of renewal in the area
700 surrounding The Cavern club. We also see attractions based upon ‘personalities’ in the Lake District,
701 with the former homes of Ruskin, Wordsworth and Potter all being developed into visitor
702 attractions.

703 **The Lake District** was of interest to the China team due to its strong focus on what they called ‘living
704 heritage’, where tourists are still able to visit important locations, and life continues on the farms
705 and in the tourist areas. This approach differs from that found in China, which the Chinese Team
706 referred to as ‘dead heritage’, where there is a tendency to close off areas to visitors and remove
707 residents in order to preserve the heritage sites (Wang 2012). In China the preservation of heritage
708 often means places become ‘untouchable’ and the sole industries in a tourist area, e.g. an historic
709 walled city becomes focussed around the selling of tourist goods, hotels or restaurants (Wang *ibid.*).

710 There are also differing approaches to the contents of historic venues and houses in China and the
711 UK, with the latter often keeping the interiors as they were, with furniture and objects in situ,
712 enabling visitors to gain a glimpse of life during the historic period being represented. In China the
713 contents of historic buildings are often removed and placed in the care of museums in order to
714 preserve them.

715 Many locations in the Lake District are based around personalities, in particular Dove Cottage and
716 Wordsworth; Brantwood and John Ruskin; Hill Top and Beatrix Potter. The lives and cultural
717 contributions of these significant figures are both recognised and celebrated by allowing access to
718 their homes, in addition to continuing their legacy through events such as literature festivals. This
719 approach also enables organisations such as the Japan Forum to capitalise on cultural figures to
720 attract tourists. However, there is also a need for an ecology to develop around the visitor
721 attractions that supports tourism, including infrastructure such as transportation and good road
722 links, high quality restaurants and cafés, hotels and shops. While this ecology has developed
723 significantly in the Lake District in recent years, it still has issues relating to its location and relatively
724 weak public transportation, old and often over-burdened road systems and the issues faced by small
725 villages when they are host to increasing visitor numbers; these include a lack of adequate hotels
726 and restaurants, parking and so on.

727 **Visits to policy organisations** highlighted key differences between the approaches adopted by the
728 UK and China to cultural heritage. The UK seems to pay greater attention to tangible heritage, having
729 not ratified the UNESCO Intangible Cultural Heritage directive (UK Government 2017), whereas
730 China places significant emphasis on this. This might be attributed to the different definitions and
731 positions of heritage in each country. In China, the government focuses on three primary goals: 1) to
732 include cultural heritage within the creative industries in order to promote economic growth; 2) to
733 preserve traditional cultures; and 3) to make cultural heritage serve as a public service.

734 We also saw the differences between approaches to volunteering in the UK and China. We have
735 seen during the visits on this exchange that the UK organisations such as the National Trust rely on
736 volunteers to operate. Even in local museums, volunteers are often still required for their operation.
737 This willingness to volunteer is strong a cultural feature in the UK, but also a result of significant cuts
738 to cultural venues by the UK government over the last decade (Museums Association 2018). In
739 contrast, the Chinese government are investing significantly in museums and cultural heritage in
740 order to increase the tourism market, nationally and internationally.

741 The landscape of cultural heritage organisations in the UK is somewhat confusing, as expressed by
742 the China team after the visit to the Heritage Alliance. A wide variety of organisations that are either
743 independent or at arms-length from the UK government make it seem complex from the outside.
744 Whilst this approach often results in duplicated effort and confusion as to who looks after what, it
745 also ensures a high degree of independence from government and advocacy on behalf of smaller
746 organisations with fewer resources.

747 **Conclusions**

748 From the visits to the UK and China, the research team identified themes that emerged from the
749 interviews and observations made, the most pertinent of which are detailed below (Fig. 17 Design
750 Ecologies Research Team, London July 2018).

751 **Differing approaches towards 'living' heritage in China and the UK**

752 Insights gleaned from the UK and Chinese teams have highlighted key differences in approaches to
753 heritage in the UK and China, that might be categorised as predominantly 'bottom up' in the UK and
754 'top down' in China. The UK has a strong tradition of volunteerism, particularly in the heritage
755 sector, where organisations such as the National Trust (National Trust n.d) were created by a small
756 number of people interested in saving and sharing the natural and built environment. Many cultural
757 and heritage organisations in the UK rely on volunteers to operate and look after museums, historic

758 houses and the natural landscape. This independence from government ensures the organisations’
759 autonomy, enabling them to operate as they see fit, free from the constraints of policy and reliance
760 on government funding. The China team characterised the UK’s approach to the conservation and
761 preservation of heritage as ‘living heritage’. This approach was experienced by the Chinese team
762 especially during the visit to the Lake District, where the teams visited a variety of museums run by
763 large organisations that celebrate the heritage of the region. The Lake District achieved the status of
764 UNESCO World Heritage area in 2017 (UNESCO n.d) and is an area in which people still live and work.
765 In China, such areas are often de-populated in order to preserve the heritage and become focussed
766 specifically upon tourism (Wang 2008, 2012) whereas in the Lake District there is an ecosystem of
767 tourism and heritage, in addition to communities that live and work there. At Hill Top farmhouse,
768 once owned by children’s author Beatrix Potter (Lear 2008) and now owned and operated by the
769 National Trust, visitors are able to walk around the house and gardens after paying an entry fee or
770 showing their membership card. The National Trust is a charitable trust funded through donations,
771 annual membership fees, entrance fees and a commercial arm that operates the many gift shops,
772 cafes and special events throughout the country. The trust also owns large areas of land and farms
773 in the Lake District, acting as steward for the natural landscape whilst looking after and promoting
774 the heritage of the area.

775 Fig. 17 Design Ecologies Research Team, London July 2018



776

777 In contrast to the UK's 'bottom up' approach, China tends to operate in way in which people are
778 more removed from the experience of heritage, whose preservation is funded by the government.
779 Whilst this approach does encourage preservation, it can also create barriers that prevent
780 interactions and connections between heritage and people. This approach was termed by the
781 Chinese team 'dead heritage', an approach which could potentially be less effective through
782 focussing on preservation, that is, protecting and saving, rather than conservation, meaning to keep
783 alive and maintain. The Chinese approach is often to remove populations from within key heritage
784 areas and resettle them elsewhere in order to develop heritage and cultural tourism in that area and
785 preserve the landscape and built heritage.

786 In the Lake District there is a sense that conservation, use and commerce are not necessarily in
787 conflict. This is an area that seems to hold tensions in China, particularly in the current development
788 of the tourism industry.

789 **Terminologies and tensions regarding the cultural and creative industries in the UK and China**

790 Both the UK and China teams recognised the differing terms used to describe and categorise the
791 'Cultural' and 'Creative' Industries in China and the UK. The term 'Creative Industry' originated in the
792 UK (British Council, n.d; Hewison 2014) and has been exported worldwide, as different countries
793 have recognised the economic value of creative activities that can be as wide-ranging as computer
794 games, creative technologies, fashion, film and TV, art, design and crafts. However, tensions have
795 also been identified between the inclusion of traditional or heritage crafts within these industries.
796 Such crafts are often produced to continue traditions for their own sake rather than for valuing of
797 such practices in economic and/or instrumental terms.

798 **Differing approaches to policy support of heritage and culture in China and the UK**

799 China's heritage and cultural institutions are predominantly governed and administered by the
800 Chinese government at national, regional and local levels (Svensson 2016), whereas in the UK there
801 is a mix of government owned and administered organisations, charitable trusts and private

802 organisations, which all seek funding from a variety of sources (Bagwell and Corry 2015). The China
803 team also recognised the importance and significant value of volunteers within the UK's cultural
804 heritage landscape. There is a rich tradition of volunteers within organisations such as the National
805 Trust, which is a charity and relies on a mix of paid and unpaid workers to run and maintain many of
806 its properties and natural landscapes. It would be interesting to compare and contrast this approach
807 with China in future work to determine whether the nature of governmental policy inhibits such an
808 approach.

809 **Ecologies of practice**

810 Examples include that of Jingdezhen. The ceramics factories have changed and been repurposed
811 since they were decommissioned. They are now home to a vibrant set of visitor attractions that still
812 centre around ceramics. The ceramic makers now operate through a large number of interrelated
813 and interdependent smaller enterprises, which are more agile and offer more creative freedom than
814 the large government factories. The whole works effectively as an 'ecology of practice' that involves
815 specialist makers, production technologists, researchers, designers, artists, suppliers, retailers,
816 market stall holders, tourists, hoteliers, restaurateurs, etc.

817 **Government investment in museums**

818 During our visits to China we have seen significant investment in museums at national, regional and
819 local scales. The importance of museums was also emphasised at the symposium held during the
820 final visit, at the Chinese Academy of Social Sciences in March 2019, during which we were informed
821 of the challenges of developing museums at a local scale. Small towns are expected to have a
822 museum in order to develop the economic tourism market, but the collections usually relate to the
823 local area and it is felt such venues are more difficult to market to wider audiences. There are rich
824 collections relating to the wide variety of ethnic groups in China, but this area has been less
825 developed and is in the early stages.

826 In contrast, the UK has a rich history of small, often locally run and administered 'local' museums
827 that are often run and financed by local government, often relying on the unpaid work of volunteers
828 to keep them open (Museums Association 2018). The UK model often focusses on objects and
829 collections relating to the local community and place, which attracts domestic tourists and generally
830 charge a low entry fees or are entirely free. This model may be of use in developing the relatively
831 new Chinese 'local' museums.

832 On a national scale, museums in China are being invested in heavily by the government and they
833 have been enjoying significant increases in visitor figures in recent years. The ability to project the
834 rich history of the country through opening up collections and developing museum buildings is seen
835 to be a key driver in the tourism economy, for both domestic and international tourists. The model
836 being adopted in China is based heavily on the European model of museums and display, which has
837 also occurred in their approach to cultural heritage and preservation (Svensson, 2006).

838 An approach used within museums in China is what the teams termed the 'living museum' e.g. in the
839 Hangzhou Arts and Crafts Museum. This approach, where skilled craftspeople pursue their work in
840 studio environments within the museum, is one way of helping sustain traditional Chinese craft
841 making practices. It also provides museum visitors with opportunities to see the process, to
842 purchase craft pieces and to appreciate the care, quality and skills of the craft makers. Potentially, it
843 also raises the perceived value of such artefacts because firstly, the work that goes into their making
844 can be better appreciated and secondly, the artefacts are of museum quality and many of them are
845 displayed on the upper floors of the same building. This model tends to integrate retail and heritage
846 craft activities, providing craft makers with opportunities to discuss their work with visitors. A basket
847 maker in England reinforced the value of this approach, telling us that, by making the products at
848 fairs and festivals, visitors are more likely to appreciate the work that goes into them and are,
849 therefore, prepared to pay the relatively high prices charged for handmade products.

850 While there are positive aspects to this approach, there is also a need to be cautious. Craft makers
851 may be regarded as part of the museum display to be stared at by visitors. In addition, this approach
852 may result in the crafts and practices remaining the same, rather than evolving in line with society,
853 which could potentially lead to the stagnation of heritage crafts.

854 **Differing approaches towards Intangible Cultural Heritage in China and the UK**

855 China supports Intangible Cultural Heritage, through its adoption of the UNESCO Convention for the
856 Safeguarding of Intangible Cultural Heritage (Svensson 2016). It is also inscribed into Chinese law and
857 overseen by the Association of Intangible Cultural Heritage Safeguarding, which was established in
858 2013 and is administered by the Department of Culture.

859 In contrast, the UK tends to focus more on tangible cultural heritage, such as landscapes, historic
860 buildings, museums and galleries and has not ratified the UNESCO ICH convention (UK Government
861 2017).

862 **Policy-related support in China and the UK.**

863 For the Chinese government, efforts in heritage are focussed upon the promotion of economic
864 growth, to retain and preserve traditional cultures and to operate key heritage locations as public
865 services. Changes in government departments demonstrate the significance of this area, most
866 notably the merging of the Department of Culture with the Bureau of Tourism into the Department
867 of Culture and Tourism. This demonstrates the shift towards the economic and cultural importance
868 of the UNESCO Intangible Cultural Heritage programme in China.

869 **The potential for design to contribute to sustaining traditional making practices**

870 During the visits, the UK team has identified particular areas where design may be able to contribute
871 to the development and sustainment of cultural heritage and traditional making practices. These
872 include the potential for design visualisation of the interrelated and interdependent ecosystems of
873 design and production that was observed, for example, in the repurposed Jingdezhen Ceramics

874 Factory and related enterprises. The team observed that at Taoxichuan Creative Zone design was
875 making a considerable contribution to the design of the artefacts, point of sale, branding and
876 packaging. There is potential for this example to be explored further with different case studies,
877 perhaps in tandem with the UK team's Living Design and Located Making projects (Gateway to
878 Research n.d), which explore how design can contribute to the sustainment of small maker
879 enterprises in Cumbria, UK and in China.

880

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960 **Ethics and Informed Consent**

961 Institutional Ethics Approvals for this research were attained by the FASS and LUMS Ethics
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966

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971

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973 Data sharing is not applicable to this article as no datasets were generated or analysed during the
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975

976 **Competing Interests**

977 The authors declare that they have no competing interests".

978

979 **Authors' contributions**

980 This paper is an output from a knowledge exchange project conducted between Professor Stuart
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982 Professor Wang Yanzhong and his colleagues at the Chinese Academy of Social Sciences in Beijing.
983 The paper was jointly and collaboratively authored by SW, LM and ME with project input by WY.

984

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