Design Ecologies is an international knowledge exchange project conducted by Lancaster and Manchester Metropolitan Universities in the UK in collaboration with the Chinese Academy of Social Sciences, Beijing, China. The project explores how the UK and China seek to sustain culturally significant designs, products and practices through understandings of ecologies of creative practice.
Design Ecologies:
Sustaining Ethno-cultural Significance of Products Through Urban Ecologies of Creative Practice

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Lancaster University, Manchester Metropolitan University (UK) & Chinese Academy of Social Sciences, Beijing (China)

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Executive Summary

This document presents findings from an international Knowledge Exchange project entitled Design Ecologies: Sustaining Ethno-cultural Significance of Products Through Urban Ecologies of Creative Practice, jointly funded by the UK’s Arts and Humanities Research Council and the Chinese Academy of Social Sciences, Beijing.

Six exchange visits were carried out – three to China by the British team and three to UK by the Chinese team. These offered opportunities for both teams to gain insights into a variety of heritage sites and craft practices, as well as to the wider policy landscapes of both countries.

Key Insights and Findings

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

The UK and China teams use different terms to describe and categorise a wide range of cultural and creative activities. The term ‘Creative Industries’, which originated in the UK, has been adopted worldwide as different countries have come to recognise the economic value of activities as wide ranging as computer games, creative technologies, fashion, film and TV, art, design and crafts. However, tensions have also been identified with both these terms. The inclusion of ‘industries’ tends to suggest large scale and emphasise economic importance of the activities. Consequently, the inclusion of traditional crafts and other heritage-related practices can be problematic. These are often practised in order to continue a tradition for its own sake, rather than seeing them in predominantly economic and instrumental terms.

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

China’s heritage and cultural institutions are predominantly governed and administered by the Chinese government at national, regional and local levels, whereas in the UK there is a mix of government owned/administered organisations, charitable trusts and private organisations.

Cultural Heritage Volunteers

The Chinese team found the importance and significance of volunteers within the UK’s cultural heritage landscape to be very different from China, which
does not have a history of volunteering. In the UK, there is a rich tradition of volunteers within organisations such as the National Trust, which is run as a charity and relies heavily on unpaid volunteers to maintain and run many of its properties and natural landscapes. In China, interpretative staff are trained to maintain sites and host visitors at sites of importance, but there is no reliance on a voluntary sector.

Differing approaches towards Intangible Cultural Heritage in China and the UK

China supports its *Intangible Cultural Heritage* through its adoption of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO n.d; Cominelli and Greffe 2012). It is also inscribed into Chinese law and overseen by the Association of Intangible Cultural Heritage Safeguarding, which was established in 2013 and is administered by the Department of Culture. In contrast, the UK has not ratified the UNESCO Convention on ICH. The Chinese team observed that the UK seems to focus more on tangible cultural heritage, such as landscapes, historic buildings, museums and galleries.

Differing approaches towards ‘living’ heritage in China and the UK

The China team commented upon the UK’s approach to the conservation and preservation of heritage, which keeps a sense of ‘living’ heritage. The Lake District embodies this approach, in that it is a UNESCO World Heritage area that is also an area in which people still live and work. In China, such areas are often depopulated in order to preserve the heritage and become focussed specifically upon tourism, whereas in the Lake District there is an ecosystem of tourism and heritage, in addition to communities who live and work there.

The potential for design to contribute to sustaining traditional making practices

During the visits so far, the UK team has determined particular areas in which design may be able to contribute to the development and sustainment of cultural heritage and traditional making practices. These include the potential for design visualisation of the interrelated and interdependent eco-systems of design and production that was observed in the Jingdezhen Ceramics Factory. The team observed that at Taoxichuan Creative Zone design was making a considerable contribution to the design of the artefacts, point of sale, branding and packaging. There is potential for this example to be explored further with different case studies, perhaps in tandem with the UK team’s Living Design project, which explores how design can contribute to the sustainment of small maker enterprises in Cumbria.
Shared Understanding

A common understanding was developed from the knowledge exchange visits and the visit reports created by each of the respective teams. This led to a set of conclusions, insights and themes for understanding the current condition and future potential, socially and economically, of culturally significant designs and products in relation to urban ecologies of creative practice.
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Design Ecologies:
Sustaining Ethno-cultural Significance of Products Through Urban Ecologies of Creative Practice

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Introduction

In recent decades government policies and corporate directions have leaned towards international cooperation and economic globalisation, in the West, especially the US and Europe, and in China (Baldwin, 2019, pps.3-4; World Bank, 2008). These developments have had benefits in terms of economic growth, the fostering of international understandings, and the raising of material standards of living for millions. However, this has not only brought increased wealth but also, in China, rapid urbanisation and social upheaval due to people relocating to urban centres from the rural villages (Wu and He, 2018, p.3300). These societal changes have affected the standing and significance of traditional ethno-cultural designs, material cultures, and heritage practices. With the increased availability of affordable, mass-produced products, traditional artefacts have often become regarded as old fashioned and commercially uncompetitive and, consequently, have become sidelined. As a result, the traditional making practices (i.e. the intangible cultural heritage) that enabled many of these artefacts to be produced have fallen into decline and, in some cases, have become lost, although efforts are now being made to revive them as part of a rural tourist economy (Gao and Wu, 2017, pps. 223, 228-232). Often, these practices incorporate intergenerational, place-based knowledge about local materials and the cultural meanings of local designs (Jung and Walker, 2018 p.11). These developments are especially relevant in contemporary China because of its extremely rapid industrialisation and economic growth over recent decades.

This knowledge exchange project involved academics from Lancaster University and Manchester Metropolitan University in the UK and the Chinese Academy of Social Sciences (CASS) in Beijing. The aim was to develop an understanding of the ethno-cultural significance of products through urban ecologies of creative practice as found in China and the UK. For the purposes of this project, we defined ‘urban ecologies of creative practice’ as formal and informal practice-based collectives, which, through their proximity, entail more than individual enterprises working in isolation. The three key project objectives were as follows:
a) **Knowledge Exchange**
To provide innovative knowledge exchange mechanisms between the UK and China to help understand the cultural significance of products through *urban ecologies of creative practice*.

b) **Shared Understanding**
Develop a shared understanding of the current condition and future potential (social and economic) of culturally significant designs and products in relation to urban ecologies of creative practice.

c) **Long-Term Collaboration**
For institutional collaboration in researching the viability and future directions of culturally related creative industries in the UK and China including the potential offered by digital technologies.

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

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

Visits were developed by both teams, with the host team offering advice as to relevant sites and enterprises, in addition to organising meetings with key representatives and academic symposia. During each visit (see Table 1 for details) the teams carried out empirical research through interviews and observations of makers, guided tours led by experts in the field, symposia and meetings with academics and policy professionals. The qualitative data from the research visits, in the form of field notes, recorded interviews and photographs were then used as the basis from which insights and key conclusions were made by each team. For each visit one team produced a report, including information and images from the visit, insights and conclusions, from which overall conclusions were developed. The reports were circulated between both teams, who commented and added further insights and conclusions. This process enabled each team to see their own country differently, through the reflections provided by the visiting team.
Table 1: *Design Ecologies Knowledge Exchange Visits*

<table>
<thead>
<tr>
<th>Location and date</th>
<th>Key visits and activities</th>
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| **Shanghai, July 2016** | **Symposium & presentations:** Project Goals; Research Interests; Planning and Implementation in Sichuan, Tibet; Protection of Woodblock Painting; Shanghai Cultural Heritage Industry; Cultural Industry in China  
**Visits:** Daopo Huang Memorial and Museum; Shanghai Museum of Arts and Crafts; Tianzifang Area; Nanjing Road West – Old Brands; Shanghai Silk Group Company; M50  
**Output:** Report by UK team |
| **Manchester & Liverpool, July 2016** | **Meetings:** Manchester Metropolitan University; Arts Council  
**Visits:** Special collection exhibition at MMU; Quarry Bank Mill; Walking Tour of Manchester; International Slavery Museum, Liverpool; The Cavern Club, Liverpool  
**Output:** Report by China team |
| **Hangzhou & Jingdezhen, September 2017** | **Symposium:** Cultural Heritage and Cultural Identity, Zhejiang University  
**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  
**Output:** Report by UK team |
| **Lake District, Cumbria, June 2017** | **Meeting:** Imagination Lab, Lancaster University  
**Visits:** Dove Cottage; Wordsworth Museum; Grasmere  
**Output:** Report by China team |
| **London & Swindon, July 2018** | **Visits:** Historic England, National Trust, Heritage Alliance  
**Output:** Report by China team |
| **Beijing, March 2019** | **Symposium:** cultural heritage, cultural creativity and cultural industries. Public open forum at CASS  
**Visits:** Shougang Creative Industries Park, Beijing Enamel Factory Co. 798 Creative Industries Zone  
**Output:** Report by UK team |
Development of a Shared Understanding

A common understanding was developed from the knowledge exchange visits and the visit reports created by each of the respective teams. This led to a set of conclusions, insights and themes for understanding the current condition and future potential, socially and economically, of culturally significant designs and products in relation to urban ecologies of creative practice. These became evident through discussions between British and Chinese participants, which identified similarities and, in some cases, very significant differences between understandings of and approaches to heritage practices and places in China and the UK.

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

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

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

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

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

The UK team had two primary objectives relating to traditional making practices and cultural heritage:
• to understand how traditional making practices are valued, affirmed and sustained through visits to different locations and different enterprises in China;
• how China's intangible cultural heritage is documented and actively embraced and sustained, alongside China's very significant economic development and commitment to technological innovation and becoming a major presence in the global economy.
Summary of the British team’s Visits to China 2016-2019

Shanghai, July 2016

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

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

Site visits around Shanghai were programmed to offer insights into various types of products made in the city as well as a number of relevant museums. The Daopo Huang Memorial and Museum is dedicated to the work and contribution of Daopo Huang, a pioneer and innovator in the textile industry during the 13th century. She brought advanced techniques of spinning from Hainan to her hometown of Songjiang and made various innovations in the development of textile tools and the practice of spinning. Her work promoted the textile industry within China and beyond and contributed to the social and economic prosperity of the period. This visit offered insights into the development of museums in China, which are seen as key to promoting cultural heritage and craft practices. This is an important area for the government in terms of cultural heritage and tourism, in addition to their focus on Intangible Cultural Heritage. The UK team learned that China enthusiastically participates in the UNESCO Intangible Cultural Heritage programme, which, importantly, includes opportunities for people to learn the practices. This sustainment of the practice is fundamental to the UNESCO programme. At the Daopo Huang Museum, a room had been set aside as a classroom-training facility, which housed a large number of refurbished traditional spinning wheels as well as two refurbished hand looms.

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

The Shanghai Silk Group Company produces double-sided silk embroidery, which is a highly skilled and very time-consuming practice. The company also produces fine, high-quality silk weaving of traditional pictures and weaves the lettering in silk books using sophisticated digital weaving techniques. Such items are very expensive and are given as gifts to royalty and visiting dignitaries. This visit demonstrated how traditional craft is being sustained in China not only by continuing traditional methods but also by embracing new technologies. In addition, this company was also making medical products from 3D woven silk.

M50 is now a cultural zone that was once the site of various factory buildings. The area developed as artists moved into the district, attracted by the cheap rents available in this old industrial area. Today, M50 is home to over 100 artist's studios, galleries, design agencies and other cultural enterprises, and is a major tourist attraction in the city.

**Hangzhou and Jingdezhen, September 2017**

This visit began with a symposium on Cultural Heritage and Cultural Identity at Zhejiang University, in Hangzhou. The UK team introduced the project to academics and curatorial staff from nearby museums. Presentations by Chinese participants introduced the crafts of Hangzhou and the work being done at the museums to sustain traditional practices such as silk umbrella making, woodcarving and kite making. The curator of Hangzhou museum highlighted the impact the Chinese government’s focus on Intangible Cultural Heritage is having, especially increased awareness of traditional crafts and the importance of communicating their value and importance to the public. The importance of tourism in China was also highlighted, where the Gross Domestic Product (GDP) of cultural and creative industries makes up 25% of the overall GDP of Hangzhou and accounts for some 250 billion RMB. The significance of tourism to the area has led to space being offered for cultural and creative industries, with more than 300 ancient buildings (over 50 years old) being preserved, the development of cultural heritage applications and techniques within the animation industry, and making use of cultural heritage through its incorporation into the production of everyday products.

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

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

The visit to Jingdezhen included the Taoxichuan ‘Creative Zone’, a ceramics studio, pottery workshop market area and a ceramics museum. The ceramics industry in Jingdezhen has long been core to the economic and cultural prosperity of the city. In recent times, old government-owned ceramics factories having been redeveloped and repurposed into museums and creative zones. Taoxichuan ‘Creative Zone’ is one such example and is a major a creative hub. It has been transformed from a former ceramics factory site through investment from the local government. It now receives between 7,000-10,000 visitors a day and includes galleries, cafés, restaurants, museums and the JDZ Youth Zone. The latter, on the site of the old kilns, which are still visible, is a collection of individual artisan stores/stalls under one roof. The products on sale are generally contemporary in nature, but respectful of traditions without being constrained by or tied to the past. Some artisans have employed contemporary design not only in the artefacts they produce but also in their packaging, branding, etc. The JDZ Youth Zone offers an affordable way for young craftspeople to sell their products, in a venue that has a high footfall due to its juxtaposition with other facilities – galleries, cafés, a bar and a hotel. The JDZ Youth Zone also serves to affirm the importance of craft practices to young people.

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

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

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

Professor Zhu runs the Zhu Legeng Ceramics Studio at the Chinese National Academy of Arts. He develops and produces a range of innovative and large-scale art ceramics. The studio employs a number of assistants who work on both commissioned and self-directed pieces. Organised across a number of floors, the studio also acts as a museum, gallery, and factory, all of which support the development of innovative ceramics. As the studio is linked to the Chinese National Academy of Arts, there is a strong research component. The products demonstrate innovation in their concepts through the exploration of scale, ambition and decorative finish. Professor Zhu is a well-known ceramicist who has integrated this research-led approach with commercial enterprise. Many of the products produced in his studio are sold around the world and command high prices.
Beijing, March 2019

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

Shougang Park and nearby Shijing Mountain Temple is a key site of contemporary cultural heritage. It is a very large redevelopment project at the site of the former Shougang Iron and Steel Works. The steelworks closed in 2010 and the site was redeveloped as the home of the Winter Olympic 2022 Organising Committee and the site for several Olympic events. There is also the Museum of Regeneration of Shougang #3 Blast Furnace, and an exhibition centre.

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

A workshop on cultural heritage, creativity and the cultural industries held at the Chinese Academy of Social Sciences (CASS) offered a broad range of heritage policy- and practice-related presentations. Academics from the Chinese Academy of Cultural Heritage, Institute of Ethnology and Anthropology at CASS and the Research Centre of Artistic Anthropology presented on subjects relating to ceramics production in Jingdezhen, antiquities and heritage, heritage trends and indexes and traditional Chinese enamelware. These highlighted the importance of the UNESCO Intangible Cultural Heritage programme to China, particularly in terms of the development of their tourism market. Issues relating to the difficult balance between preserving traditional practices whilst ensuring products are relevant to contemporary audiences were discussed, especially in relation to ceramic production in Jingdezhen. This is an area the UK team are exploring in their research in the region of Cumbria, England (Gateway to Research n.d).
Key differences in policy approaches between the UK and China were foregrounded. These included:

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

At the Beijing Enamel Factory Co. the teams witnessed all the steps of the enamelware making process and had a chance to practise colour decoration of small enamel plates. The factory, founded in 1956, is the largest enamelware factory in China, and the only one that produces the Jingfa brand, classified under the ‘Time Honoured Brand’ scheme (Zhang 2019). Enamelware making is a well-established craft in China, although the techniques were introduced from the West. For many centuries, enamelware was produced only for the Chinese royal family. The peak period of production was during the Ming Dynasty (1368-1644) during which the most elaborate and highly valued pieces were produced. By the 19th century the quality of enamelware and the skills required were in decline, with few historic factories remaining. However, in the twentieth century craftspeople began making products for a wider audience and the craft recovered. Many pieces are now exported internationally and are also given as gifts by the Chinese government. The intricacy of the process makes the larger pieces very expensive.

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

The factory also incorporates a showroom, where customers can place orders and purchase goods, as well as a museum that features the history of enamelware and significant pieces produced in the factory. We have found this approach in a variety of visits during this exchange, which tends to be rare in the UK, one example being the Wedgwood factory and visitor centre, known as the ‘World of Wedgwood’ in Stoke on Trent (World of Wedgwood n.d). In the enamelware museum we were shown contemporary pieces that used modern motifs, some of which were pared down and simple, and based on Western or Islamic motifs. These pieces were being made specifically for export, but they still echoed the traditional forms and techniques of decoration. The factory is
also commissioned to create pieces for interior architectural details, such as decorative ceiling panels and pillars. The majority of pieces were vases and decorative objects, but more recently the technique has been applied to more functional objects such as lamps, which were still highly decorative and employed traditional, brightly coloured motifs. From a design perspective, some of these more contemporary designs seemed somewhat showy and/or kitsch to a Western eye.
Key Insights from the UK team exchange visits to China

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

The UK team also saw that efforts are being made to sustain traditional practices not only through the UNESCO ICH programme, but also in the commercial sector by producing high-quality goods. Moreover, the introduction and use of digital methods are becoming embraced in these practices with few apparent barriers to the use of technology to sustain and advance cultural traditions; for example we saw pattern making for silk weaving being done by highly skilled staff using computer applications and the creation of very fine silk embroidery using digital making techniques. We also saw, as is often the case in the UK and elsewhere, that artists and craftspeople will move into low-rent, former industrial or other low-cost areas, but as their contributions stimulate tourism, rents increase and the artists and craftspeople subsequently move out, changing the nature of the district into primarily a venue for retail and tourism.

It became clear during our visit to Hangzhou that in China, tourism, including domestic tourism, can be a very important aspect of a local economy; in this case contributing some 25% of the overall GDP of the city. It is therefore understandable that China is making such efforts to invest in and promote its cultural heritage. It is sustaining traditions, history and culture, and this is being done in economically viable ways. During this visit we saw another example of how traditional crafts are merging with and embracing contemporary needs and sensibilities – costume designers who conventionally work in Chinese opera are now creating costumes for online games. This not only reveals an ability for the crafts to remain relevant to a contemporary audience, but also demonstrates that there are perhaps looser bonds between craft and the past than is often evident in other places. This willingness to engage with contemporary culture can help overcome perceptions of craft as being backward-looking and nostalgic. While museums may provide studio spaces for craftspeople, which effectively subsidises their practice, this can also mean that craftspeople may be regarded as part of the museum display, which raises questions about the role and perceptions of craft, as well as ethical issues. However, similar 'living
museums’ are found elsewhere, including the UK. One example is the St Fagans National Museum of History (St Fagans n.d). The museum in Hangzhou also enabled apprentices to be taught the practices in order to ensure the continuity of the crafts.

In Jingdezhen there was another example of regional investment to create a cultural zone from former industrial factories which attracts thousands of visitors and provides gallery and retail spaces for contemporary craftspeople, including young, up-and-coming ceramicists. It was again evident from the ceramic work in Jingdezhen that contemporary sensibilities and needs are being embraced by the traditional crafts to keep them relevant and desirable. Employees at former government-owned factories now run private craft enterprises in which they employ and train staff as well as apprentices who, once they have completed their studies with a master craftsperson, set up their own business. The move from state-owned factories to private-sector businesses has enabled craftspeople to have more freedom in the kinds of work they produce and has led to a vibrant, if sometimes rather chaotic, mixed economy comprising studios, galleries, shops and markets. Traditional ceramics are not only being sustained through museums and ‘living museums’, but also through practising artists who are conducting research-through-practice within a university setting.

It is clear that China is making very significant government-funded investment in the cultural and tourist industries, even to the point of repurposing very large-scale former industrial sites (e.g. Shougang) for contemporary activities. This occurs at a grander scale than is evident in other places. The Beijing visit also reinforced our understandings of the commitment of China to the UNESCO Intangible Cultural Heritage programme and its importance to the country. It also became evident that development initiatives tend to be driven by the government in a top-down manner which contrasts with many of the heritage development initiatives and heritage conservation organisations in the UK, which often have their beginnings in grassroots, bottom-up initiatives and rely on public support though membership fees and volunteering. Indeed, the importance of volunteering to sustain heritage sites in the UK was surprising to the Chinese team, who noted that this is not something that is prevalent in the Chinese context. The combination of fabrication, product showroom and craft museum within the private enterprise sector in China is very evident. This was the case for a number of the larger-scale craft enterprises we visited, such as the enamelware factory in Beijing.

Some of the traditional craft techniques were being used in ways that incorporated more contemporary designs and techniques, and the results can seem unsympathetic to their origins; sometimes there appears to be somewhat of a clash between very highly skilled techniques and the resulting designs, which to a Western eye can occasionally seem rather kitsch. However, this contrasts markedly with the ceramics we saw in Jingdezhen where traditional techniques were combined beautifully with contemporary designs.
Summary of the Chinese team’s Visits to the UK 2016-2019

Manchester and Liverpool, July 2016

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

The north of England played a major role in the Industrial Revolution (Ashworth 2017), particularly in the cotton industry, the legacy of which can still be seen in the industrial architecture of many towns and cities in this region. Quarry Bank Mill in Cheshire is one of the best-preserved textile mills from this era and is a Grade II listed building (National Trust (a) n.d). The mill and estate were given to the National Trust in 1939 even though it continued its production until 1959. Once production ceased, the National Trust also acquired Quarry Bank House and the surrounding gardens. Today, parts of the mill are still operational and visitors can see the looms and other machinery in action, in a manner similar to the ‘living museum’ visited in China. However, unlike the examples in China, Quarry Bank does not produce goods as the looms are only operated for demonstration purposes. The mill museum also has an immersive audio-visual experience, where visitors are able to see the types of work formerly carried out in the mill and to learn about the social history of the site and those who worked there.

A walking tour of Manchester, the UK’s second largest city, introduced the Chinese team to the industrial heritage of the north of England. Manchester was a key site of the Industrial Revolution, with a rapid increase in the number of factories. This placed the city at the heart of technological innovation and advanced production techniques in the 18th and 19th centuries, particularly in relation to the cotton industry. The architecture of the city still demonstrates its importance during that period, both nationally and on the global stage. During the 20th century there was a decline in Manchester’s industrial importance, prompting a depression, with worsening socio-economic conditions. However, from the 1990s onwards, Manchester’s position as a thriving cultural city saw significant investment, revitalising many areas and once again raising its profile nationally and internationally. Manchester, with the largest concentration of students in Europe, due to its two major universities and a large medical school, is again a major centre for research, innovation and technological development.

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

A UK example that echoes the transformation from industrial to heritage site, which we saw at Shougang Park in China, is the Royal Albert Dock, a complex of warehouses and mercantile buildings that were transformed into cultural and retail venues during the 1980s. The docks are now home to two significant cultural and heritage organisations, Tate Liverpool, part of the organisation that also operates Tate Britain, Tate Modern and Tate St. Ives (Tate Gallery n.d), and the Merseyside Maritime Museum and International Slavery Museum (National Museums Liverpool n.d). The docks are also home to a vibrant mix of shops, restaurants and bars, and serve as a venue for large events such as the Tall Ships Regatta and the Clipper Round the World Yacht Race (Albert Dock n.d).

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

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

Also during this visit, a meeting was arranged in Manchester for the Chinese team to meet with representative from Arts Council England, and to gain an
THE CAVERN CLUB
LIVERPOOL
Est. 1967
The Most Famous Club In The World
understanding of how it works to supported arts and culture in the UK, its funding mechanisms, its mechanisms for financial supporting projects, and the range of projects it covers. In addition, Professor Nick Dunn (Lancaster University) provided us with a walking tour of central Manchester to view and hear about some of its most historically and culturally significant buildings.

Lake District, June 2017

The visit in June 2017, took place at Lancaster University and the Lake District, Cumbria. The focus of this visit was cultural heritage, especially that of the British Romantic Period, which in many ways was a reaction to the industrialisation occurring just to the south in Manchester, Liverpool and environs during the 19th century. The centre of the British Romantic movement was the English Lake District, which today offers a range of cultural and natural attractions for visitors, including museums, significant houses related to the Romantic Period, and natural landscapes.

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

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

Dove Cottage in Grasmere is the former home of William Wordsworth, a key figure in British Romanticism. The museum, cottage, tea rooms and shop are run by the Wordsworth Trust (Wordsworth Trust n.d). The cottage is a small house, with very small rooms which are furnished with original pieces. The lives of Wordsworth and his wife Mary are told within the house and the Wordsworth museum, which at the time of our visit was undergoing significant expansion in order to develop the exhibition space and enlarge the café and gift shop. In the village of Grasmere, now a popular site for tourists with many cafés, restaurants and gift shops, lies a small church with a churchyard containing Wordsworth’s grave. For the Chinese team, the unchanging nature of Dove Cottage was an interesting feature and of particular interest was the enduring attraction for visitors. The Wordsworth Trust has been an important player in this sustainment, having been founded in 1891 when it took over the cottage and opened it to the public.
Brantwood was also visited. This is the former home of John Ruskin which, like Dove Cottage, is owned and run by a charitable trust, The Brantwood Trust, established in 1951 (Brantwood Trust n.d). Now open to the public as a museum, Brantwood also hosts exhibitions of contemporary art and hosts artists in residence, and to bring in additional income hosts weddings and events in the newly refurbished and much expanded restaurant. There is also a small gift and book shop, accommodation in an adjacent house designed by John Ruskin, and a large function room above the restaurant building.

Hill Top Farmhouse, the former home of children’s author, natural scientist and conservationist Beatrix Potter, is owned and operated by the National Trust and attracts large numbers of international tourists each year, particularly from Japan. Potter, an important cultural figure who is best known for her children’s books such as Peter Rabbit, also owned Herdwick sheep farms in later life and cared deeply about sustaining the culture and heritage of the Lake District. Beatrix Potter was involved in the foundation of the National Trust and during her lifetime she acquired 5 farms and some 4,000 acres of land with the express purpose of leaving these to the National Trust so they could be protected and enjoyed by the general public. The house and gardens are open to the public and attract a large number of visitors to the small village of Far Sawrey. It does not have many visitor facilities and is rather remote. Consequently, many visitors arrive on organised coach tours.

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

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

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

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

London and Swindon, July 2018

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

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

The headquarters of Historic England in Swindon is home to the Historic England Archive and Library, which holds over 60,000 books, journals and reports relating to the historic environment of England and over 12 million photographs, drawings, reports and publications ranging from architectural details and plans to archaeological sites throughout the country. A major project is being undertaken to digitise much of the collection in order to make it available online, which also opens up the potential for income generation through the licensing of images for reuse.

Another significant organisation responsible for the preservation of heritage in the UK is the National Trust (National Trust (b) n.d), whose headquarters are also in Swindon. The National Trust was established in 1895 by Octavia Hill, Sir Robert Hunter and Hardwicke Rawnsley and today is one of the largest non-governmental organisations responsible for the preservation and conservation of both built and natural heritage in the UK. The trust, whose motto is “for ever, for everyone”, takes care of 780 miles of coastline, over 248,000 hectares of land, over 500 historic houses, castles, ancient monuments, gardens and parks, nature reserves and close to one million objects and works of art throughout England. In recent years the trust has created a commercial organisation, which oversees the retail, catering and events throughout the country. A core method of fundraising is through membership, for which the trust has the largest membership of any organisation in the UK and has seen significant growth, from around 226,200 in 1970 to 4.8 million members in 2016/2017. Members enjoy free or reduced entry into National Trust properties and free car parking at their sites throughout the country, as well as regular newsletters.

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

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

In the UK a range of non-governmental organisations care for the wide array of cultural heritage, including museums, galleries, historic monuments and houses, landscapes and industrial heritage, many of which are quite small and rely upon volunteers to operate. These various organisations are represented by the Heritage Alliance (Heritage Alliance n.d), which is able to represent them and provide ‘one voice’ to the government. The Heritage Alliance is a membership organisation that has become the largest coalition of heritage interests in the UK. The organisation represents over 100 independent organisations from the National Trust, English Heritage, Canal and River Trust, to smaller specialist bodies representing independent owners, volunteers, funders and educationalists. It was founded in 2002 as an umbrella body for heritage organisations. It plays various roles, with a primary focus being advocacy. Through the identification of the consensus of member organisations, it responds to parliamentary business and formal consultations. The alliance also advocates on broader issues such as the importance of heritage to the country, and seeking to influence legislation, policy and guidance. Its other roles include information dissemination and sharing, the coordination and capacity building among members, and the organisation of various events such as projects and forums on heritage related subjects.
Key Insights from the Chinese team exchange visits to the UK

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

**Urban renewal** in Liverpool centres around the docks, in particular the opening of key cultural institutions such as Tate Liverpool and the Maritime Museum in the former industrial warehouses. In addition bars, restaurants and shops have added to the rich ecology in the area, making it an important venue for tourism.

**Cultural renewal** is also based on Liverpool’s strong links to The Beatles. This has included renewal in the area surrounding the Cavern Club, where The Beatles once played. We also saw attractions based upon personalities in the Lake District, with the former homes of Ruskin, Wordsworth and Potter all being developed into visitor attractions.

**The Lake District** was of interest to the China team due to its strong focus on what they called ‘living heritage’, where tourists are still able to visit important locations, and life continues on the farms and in the tourist areas. This approach differs from that found in China, which the Chinese Team referred to as ‘dead heritage’, where there is a tendency to close off areas to visitors and remove residents in order to preserve the heritage sites (Wang 2012). In China the preservation of heritage often means places become ‘untouchable’ and the sole industries in a tourist area, e.g. an historic walled city becomes focussed around the selling of tourist goods, hotels or restaurants (Wang ibid.). There are also differing approaches to the contents of historic venues and houses in China and the UK, with the latter often keeping the interiors as they were, with furniture and objects in situ, enabling visitors to gain a glimpse of life during the historic period being represented. In China the contents of historic buildings are often removed and placed in the care of museums in order to preserve them.

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

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

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

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

From the visits to the UK and China, both teams identified themes that emerged from the interviews and observations made, the most pertinent of which are detailed below.

Differing approaches towards ‘living’ heritage in China and the UK

Insights gleaned from the UK and Chinese teams have highlighted key differences in approaches to heritage in the UK and China, that might be categorised as predominantly ‘bottom up’ in the UK and ‘top down’ in China. The UK has a strong tradition of volunteerism, particularly in the heritage sector, where organisations such as the National Trust (National Trust n.d) were created by a small number of people interested in saving and sharing the natural and built environment. Many cultural and heritage organisations in the UK rely on volunteers to operate and look after museums, historic houses and the natural landscape. This independence from government ensures the organisations' autonomy, enabling them to operate as they see fit, free from the constraints of policy and reliance on government funding. The China team characterised the UK’s approach to the conservation and preservation of heritage as ‘living heritage’. This approach was experienced by the Chinese team especially during the visit to the Lake District, where the teams visited a variety of museums run by large organisations that celebrate the heritage of the region. The Lake District achieved the status of UNESCO World Heritage area in 2017 (UNESCO n.d) and is an area in which people still live and work. In China, such areas are often depopulated in order to preserve the heritage and become focused specifically upon tourism (Wang 2008, 2012) whereas in the Lake District there is an ecosystem of tourism and heritage, in addition to communities that live and work there. At Hill Top farmhouse, once owned by children’s author Beatrix Potter (Lear 2008) and now owned and operated by the National Trust, visitors are able to walk around the house and gardens after paying an entry fee or showing their membership card. The National Trust is a charitable trust funded through donations, annual membership fees, entrance fees and a commercial arm that operates the many gift shops, cafes and special events throughout the country. The trust also owns large areas of land and farms in the Lake District, acting as steward for the natural landscape whilst looking after and promoting the heritage of the area.

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

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

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

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

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

China’s heritage and cultural institutions are predominantly governed and administered by the Chinese government at national, regional and local levels (Svensson 2016), whereas in the UK there is a mix of government owned and administered organisations, charitable trusts and private organisations, which all seek funding from a variety of sources (Bagwell and Corry 2015). The China team also recognised the importance and significant value of volunteers within the UK’s cultural heritage landscape. There is a rich tradition of volunteers within organisations such as the National Trust, which is a charity and relies on a mix of paid and unpaid workers to run and maintain many of its properties and natural landscapes. It would be interesting to compare and contrast this approach with China in future work to determine whether the nature of governmental policy inhibits such an approach.

**Ecologies of practice**

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

Government investment in museums

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

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

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

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

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

Differing approaches towards Intangible Cultural Heritage in China and the UK

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

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

Policy-related support in China and the UK

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

The potential for design to contribute to sustaining traditional making practices

During the visits, the UK team has identified particular areas where design may be able to contribute to the development and sustainment of cultural heritage and traditional making practices. These include the potential for design visualisation of the interrelated and interdependent ecosystems of design and production that was observed, for example, in the repurposed Jingdezhen Ceramics Factory and related enterprises. The team observed that at Taoxichuan
Creative Zone design was making a considerable contribution to the design of the artefacts, point of sale, branding and packaging. There is potential for this example to be explored further with different case studies, perhaps in tandem with the UK team’s Living Design and Located Making projects (Gateway to Research n.d), which explore how design can contribute to the sustainment of small maker enterprises in Cumbria, UK and in China.
**Next Steps**

The exchange visits enabled the UK and Chinese researchers to develop much better understandings of the ethno-cultural significance of products through urban ecologies of creative practice in both countries. They also learned about the different approaches, mechanisms, organisations, and approaches to heritage recognition and affirmation – such as UNESCO World Heritage Status, the UNESCO Intangible Cultural Heritage Programme, the importance of volunteerism, ‘living heritage’, and the contrasting ‘bottom up’ and ‘top down’ approaches being adopted in each of the countries. Longer term collaborations have been established, and the foundations for understanding and developing a future framework have been laid. This project has already resulted in a follow-on collaboration through a new AHRC funded project ‘Located Making’ in collaboration with the Beijing Institute of Fashion Technology and Ningxia University, as well as an ongoing collaboration with CASS through the development of research papers and invited presentations.
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Appendices

Visit Reports
Appendix 1: Workshop #1

Shanghai, China

10 – 14 July 2016

Introduction

This document provides a summary of the inaugural visit to China in July 2016 by the UK-based members of the ESRC-AHRC funded Design Ecologies project, which is co-funded and conducted in collaboration with staff at the China Academy of Social Sciences (CASS) in Beijing. The team spent four days in Shanghai with members of CASS. The visit included presentations, meetings and visits to sites of interest – museums, retail outlets and workshops related to Design Ecologies and Intangible Cultural Heritage.

In this visit report, notes, presentations, meetings and field visits are supplemented by photographs from the sites visited as well as additional, sourced materials related to the topics covered.

Key points and issues arising, conclusions and insights are also included.

The Project

Prof. Stuart Walker:

The project was introduced by placing it in the context of other research we are doing at Lancaster and Manchester (AHRC: Design Routes and Living Design) and those present were reminded of the purpose and objectives of the Design Ecologies project.

A Design Ecology comprises the interactions of a wide range of practices, organisations, resources, activities and connections that enable culturally significant designs, products and practices to flourish. In addition to these 'external' factors, we also include in our study 'internal' factors – the priorities, perceptions, motivations, values and outlooks of those involved in the sustainment of these culturally significant traditions.

Research Motivations

• Around the world, traditional practices are in decline due to
  • urbanisation, young people not interested – not seen as an attractive career option etc.
• What is being lost?
  • knowledge – place, resources, cultural meanings
  • skills – know-how, expertise, ways of doing
  • connections – to place, community

• Relevance for today
  • fit with place, people, culture
  • developed over generations
  • lessons for contemporary sustainability

**Design Ecologies Research Aim:**

To develop an understanding of the ethno-cultural significance of products through urban ecologies of creative practice in China and the UK.

**Joint Objectives:**

1. **Knowledge Exchange**
   To provide innovative knowledge exchange mechanisms between the UK and China for understanding the cultural significance of products through urban ecologies of creative practice.

2. **Shared Understanding**
   Develop a shared understanding of the current condition and future potential (social and economic) of culturally significant designs and products in relation to urban ecologies of creative practice.

3. **Long-term Collaboration**
   For institutional collaboration in researching the viability and future directions of culturally related creative industries in the UK and China, including the potential offered by digital technologies.

**International Studios or Creative Labs:**

• Two international, practice-based projects
• Interdisciplinary, design-led research process
• Students in UK and China will conduct projects around common themes related to culturally significant designs, products and practices.
• Individual and international collaborative components, with the work presented via a common website.
CASS Objectives in the UK:

Through site visits to a variety of distributed locations:

• 2016 Visit: *Industrial Heritage and Contemporary Production (URBAN)* sites that illustrate the successful sustainment of culturally significant designs, products and practices in the UK context – especially related to the Industrial Revolution.

• 2017 Visit: *Cultural Heritage and Contemporary Arts and Crafts (RURAL)* sites that offer excellent examples of the successful sustainment of culturally significant design, products and practices – especially related to Romanticism.

• 2018 Visit: *Heritage-related Policy Makers* that offer insights into UK approaches to heritage conservation, funding and involvement of government.

UK Team Objectives in China

Through site visits to a variety of distributed locations:

Determine characteristics of ethnic traditional designs, products and practices of significance in urban transformation in terms of culture and heritage.

Our Research Interests - Design Routes

Prof. Martyn Evans:

Further detail was provided about the *Design Routes* project in particular. Examples were presented – such as the Welsh Love Spoon (see below) and the dual approach taken in *Design Routes* was explained:

1. Taxonomy of Culturally Significant Designs, Products and Practices which classifies the individual examples and identifies existing examples of strategies that have been used to revitalise these practices (such as redesign, mash-up, combining different practices etc.). A series of cards are being developed to create a practical way of disseminating and using these results.

2. The Design Ecology looks at the larger environment in which the individual artisan exists – and the variety of factors that can support the artisan and enable them to flourish. Examples include markets, galleries, museums, policy, access to resources, access to training, and so on. The slides were made available to our colleagues from CASS.
CASS Research Interests

Prof. Wang Yanzhong:

From the CASS perspective, the research focus is Social, Economics, Arts and Culture.

Here in Shanghai, there is expertise in Film and Culture at Shanghai University – including a partnership between Vancouver Film and the Film Department at Shanghai University. The president is a famous Chinese film director.

There is a need to develop ideas at Shanghai Academy because the Shanghai Government recognises that Shanghai is falling behind some other cities. The Shanghai Government wants to focus on these issues and this is the main reason why the government supports the University. There may be a lack of talent, but there is no lack of investment. The talent comes from Beijing, and the UK team on this project can bring some international experience to help Shanghai in its development of these areas. We look to Tokyo and New York as suitable examples, not Beijing.

Social Governance and Economic shortcomings are elements of culture.

Within the Shanghai Academy there are seven academics concentrating on Finance, Culture, Society, Archaeology, the Free Trade Zone (which is applicable to Shanghai), Survey Data, and Rural-Urban Development and Integration.

Reference to Previous Work

Mention was made here of the UK team’s experience of research in these areas:

**Example from Thailand: Preservation of Traditional Making Practices or Preservation of Traditional Socio-Cultural Practices.**

In Northern Thailand, one of our PhD Students, Disaya Chudasri, identified different approaches to retaining traditional culture. One approach maintained traditional, intricate weaving methods. These are complex and time-consuming and consequently the woven fabrics are very expensive. The fabrics are sold to wealthy people but are unaffordable to the local people living in the villages and towns nearby. The second method introduced more modern, quicker, less expensive weaving methods that have simpler patterns and use less expensive, imported and locally-made threads. These woven fabrics are affordable to the local people and so can be used to make clothing to wear to festivals and temple ceremonies. The first preserves the traditional making practices (an example of intangible cultural heritage) but the second has a more relevant place in the everyday cultural practices of the people.
Example from Wales: Efficient Practice or Meaningful Praxis

The Welsh Love Spoon is an example of traditional wood carving. Traditionally a young man, such as a shepherd, would carve an elaborately designed spoon from wood to give to the girl he was in love with. This tradition is out of step with modern culture. Traditionally these objects were not part of a market economy. Today, they are carved by professional craftspeople as souvenirs of Wales – so while the wood-carving practice is retained (i.e. an element of the intangible cultural heritage) the sociology practice, i.e. carving as an act of love and gift-giving (which is a different element of the intangible cultural heritage), has disappeared. This latter practice was not conducted for monetary reward at all; the reward was the act of giving. This affects the nature of the practice. If the objective is monetary reward, then the more efficient the making and the less detailed and finished the final object, then the quicker it can be made – the tendency here is to make things simply and quickly, to increase efficiency in order to create wealth. If the objective is gift-giving for love there is a tendency towards fine detail, complex patterns, and excellence of making and finishing as these things are manifested as tangible expressions of effort and dedication to the one whose love is being sought. The first we can call efficient practice, the second we can call meaningful (values-laden) praxis.

Planning and Implementation in Sichuan Area of Tibet

Prof. Huang Chenglong: Institute of Ethnology and Anthropology, CASS


Dr. Huang displayed a map of the Cultural Industry Corridor in the area of interest. Discussed: 1. Significance of Planning; 2. Implementation Process

Tibetan, Qiang, Yi and other ethnic minorities – 7.6 million people, 680 square kms

The Planning – shows the unique position and special value of the ethnic cultural pattern in China. A number of Cultural Industry Corridor Projects were presented as case studies:
Case Study #1: Torch Festival of Liangshan Yi Autonomous Prefecture

A 3-day Festival – torch processions, dancers, traditional costume contest, cockfighting.

This festival is actually a newly 'created' tradition that celebrates the historical traditions of this area.

Case Study #2: Qiang Ancient Castle Of China

Constructed in 2008 based on traditional styles, combining different parts from different areas. This area had previously suffered a hugely destructive earthquake and so rebuilding was needed to support the people of the area – to encourage tourism and to provide a focus for traditional festivals. The Sacrifice to the Gods Festival (5th May) is a local festival. The festival lasts three days (it is similar to the Dragon Festival – held on the same day but is a locally relevant festival). Close to the castle is an ethnic museum, but in 1986, after the earthquake, it was moved and rebuilt in 2008.

Case Study #3: Tibetan’s Large Scale Music, Songs and Dance “Mystery Tibetan”

A theatre located in scenic area.

Case Study #4: Tibetan Traditional Costume

Embroidery practices. Training programme in embroidery, very elaborate clothing, traditional embroidery applied to modern products (e.g. panels on women’s bags).

Case Study #5: Ya’an Tibetan Tea Village

- A modern park to celebrate Tea
- A Tea Plantation
- A Commercial Operation
- Local style traditional packaging operation
- Dating from 1546
- A modern Tibetan tea shop www.zgchawang.com (NO ENGLISH VERSION)
Old Brands

Prof. Zhang Jijiao:

Professor Zhang Jijiao opened his presentation by questioning the West’s designation of China as an ‘emerging economy’. Actually, China has a very long economic history and part of this history today is China’s Old Brands – which are recognised as a way of preserving China’s cultural heritage. This recognition and preservation of China’s economic history and cultural heritage was an important aspect of Shanghai Expo 2016, the slogan of which was “BETTER CITY – BETTER LIFE”

Case Study #1 Quanjude (Peking Duck)

“Chinese famous old “Quanjude”, was founded in 1864"

(Source: http://nws.en.b2b168.com/detail/c46-i963373.html)

This is a special way of cooking duck – achieved by hanging the duck in the oven (a large, white duck) so that the fat drains. In 2012, this restaurant chain sold 2 million roast duck. It is a very successful restaurant chain with outlets in China, Hong Kong and Australia – it is called Quanjude Roast Duck Restaurant.

Reference: Michael Porter – diamond theory for economic competiveness, see: http://www.valuebasedmanagement.net/methods_porter_diamond_model.html

Blue Book on Old Brand Enterprises
(see Workshop #1)

Factors include:

• intangible cultural heritage
• distinctive character
• brand reputation
• wide recognition

How can these Old Brands survive? The ten years of the Cultural Revolution in China (1966-1976) meant that many aspects of China’s heritage were set aside and forgotten. But China has a long history of business tradition going back thousands of years.
The Cultural Revolution

“In 1966, China’s Communist leader Mao Zedong launched what became known as the Cultural Revolution in order to reassert his authority over the Chinese government. Believing that other Communist leaders were taking the party, and China itself, in the wrong direction, Mao called on the nation’s youth to purge the “impure” elements of Chinese society and revive the revolutionary spirit that had led to victory in the civil war 20 years earlier and the formation of the People’s Republic of China. The Cultural Revolution continued in various phases until Mao’s death in 1976, and its tormented and violent legacy would resonate in Chinese politics and society for decades to come.” http://www.history.com/topics/cultural-revolution accessed 15 July 2016.

Typical ‘Old Brand’ Cases

1. Hangzhou Zhang Xiaoquan Company – making scissors since the 17th century.


Market coverage in China is 90%. 40% of Chinese market, 30% of products are exported. 120 types of scissors.

2. Wang Zhihe Fermented Bean Curd

(see Workshop #1, Attachment 3)

Since 1669, The Hui Group was one of the most famous merchant groups selling this product.

Chinese Old Brands

In 2006 the Ministry of Commerce initiated “The Project of Revitalizing Chinese Old Brand Enterprises”. More than 10,000 companies have been identified. Chinese Old Brand Certificate of Authenticity: China Time-honoured brand.

“Wang Zhihe fermented bean curd is a delicious snack reputed as one of “China’s time-honoured brand” that has a history of over three hundred years.”


This revitalisation programme aims to:
• protect the heritage
• make the old brand clear; to protect it and to provide it with certification. Each province has their own brand – they want to keep their local products. This programme offers some protection from the government
• protect intellectual property rights
• provide certification
• provide financial support in some cases to maintain a company's reputation.

Criteria for an ‘Old Brand’ – 50 years or older (meaning established in 1956 or before at the time of this visit).

How significant are the Chinese Old Brands in China becoming the world's second largest economy? For example, the BBC report on Hangzhou Zhang Xiaoquan Scissors Company suggested that the old methods of hand forging had given way to new mechanised production methods, but the export market remains very low for these scissors.

There are certification programmes in the UK and EU that offer somewhat similar recognitions and protections – e.g. Harris Tweed from Scotland has the ‘Orb Mark’.

**Visit: Nanjing Road East**

We visited Nanjing Road East to see some of the ‘Old Brand’ stores but the section of the street that had housed these was being refurbished.

**Harris Tweed** is a famous British brand with similar status to a Chinese Old Brand. The definition of Harris Tweed is enshrined in law, with clear legal criteria laid down in the Harris Tweed Act of 1993. To meet the legally prescribed definition of Harris Tweed, tweed has to adhere to a strict specification. This sets out that to be considered Harris Tweed, a tweed must have been “hand-woven by the islanders at their home in the Outer Hebrides and made from pure virgin wool dyed and spun in the Outer Hebrides”. Tweed that does not comply with these conditions is not Harris Tweed and cannot be marketed as such. The Orb Mark, Britain’s oldest surviving Certification Mark, is managed and protected by the Harris Tweed Authority, a statutory body.


**Shanghai Academy of Social Sciences (SASS)**

Present: Prof. Wang Ru Zhong, Professor, Vice Director Enterprise and Research Centre, SASS
Dr. Chongxuan Zheng, Associate Professor, Director, Institute of Literature, SASS

The Dean of SASS deals with the Ministry Office of CASS in Shanghai – the Dean is the Head of the People’s Arts and Folk Museum.

**Curatorial Programme for Shanghai Cultural Protection**

Work is being done on public heritage and the public cultural industry of Shanghai. The Government has set up a department to protect heritage culture. A team of leaders from Shanghai City is leading the Shanghai Cultural Protection System, which covers:

1. Cultural Arts
2. People who make these cultural arts.

Protection is offered at national, provincial and district levels. This system is a way of deciding which of the arts are to be protected. It aims to,

- Review applications for protection
- Rank these according to merit
- Approve those considered to be worthy of protection due to their heritage value.

At the national level, Shanghai has 55 items recognised as being of national importance in terms of their heritage value. In actual fact, there are a total of 63, because in some cases there was a co-application.

There are 10 categories to which people can apply including literature, arts and crafts.

In Shanghai, for those approved to the national level, SASS works closely with the people involved in order to protect this heritage. In addition to those 55 (or 63) recognised as being of national importance, there are also 128 recognised at the provincial level and 200 at the district level.

Protection of this heritage can include:

- Funds for protection, which initially came from central government
- From last year (2015) Shanghai city is also providing funds every year for protection
- All funds should be for heritage protection
- Artists have to compete for these funds
- For all those intangible cultural heritage items that are recognised at the national level, each programme has 1 book and 1 CD (Note: we were given the complete CD set – 3 boxed sets – and 2 of the books – one for Drum Storytelling and one for Lantern making; these books are in Chinese with no English translation).
• Publicising cultural heritage to people.

The main principle is ‘productive protection’ – paying more attention to the protection of the production skills, rather than to the artefacts themselves. For example, in Shanghai we have the production of ethnic cultural musical instruments.

The Cheongsam Dress – this is a close-fitting silk dress. The design and style can change for different people, according to age, for example. New technology can be used but, even so, the dress connects back to old Chinese culture.

The dresses have meanings and explanations in Chinese classical culture.

Intangible Cultural Heritage

UNESCO Definition: “Intangible cultural heritage” means the practices, representations, expressions, knowledge and skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Protection of Woodblock Painting – a Case Study

Dr. Zang Deshun, SASS

A company produces these woodblock prints. In 2003, UNESCO launched the Protection of Intangible Cultural Heritage programme. In 2008, DuoYun Xuan’s woodblock printing technique was recorded for protection. One of only two stores listed in China, Duoyxuan is a store founded in 1900. The woodblock printing technique originated from traditional wood carving. It can be traced back to the Tang Dynasty. Value and Significance are recognised in terms of:

1. Preserving and inheriting traditional culture
2. Training apprentices and artists
3. High level replication technique

Future Dilemma

1. How to deal with traditional manual techniques in the era of mechanical reproduction

2. Master crafters – how to raise their economic status and social status

Note: There is a difference between a personal studio and a government studio.

Shanghai Cultural Heritage Industry

Dr. Chongxuan Zheng, SASS

In the last five years, the GDP of Shanghai’s Cultural Creative Industries has risen from 54.499 billion yuan to 90.540 billion yuan, increasing by some 40% over this period. In 2014 new cultural industries – i.e. cultural design and cultural software – produced 6.9 billion yuan, but in the same period news agencies and publishing industries declined. Public services for public life increased by 17%. In 2014, there was total trade of 17 billion US$, an increase of 7.3 billion US$.

Local Policies on Cultural Industries: In the city there are many policies and there is programme funding for cultural industries – arts, crafts, film etc. (video games are included). In 2014, there was 0.9 billion yuan for 245 projects. In total, 2.3 billion yuan was put into these industries. In 2015, Shanghai set up creative industry parks to support the creative industries and the cultural industries. There are 22 of these parks. Ten of these are exemplary – those that have done well. There are policies and programmes to set up an ecology of programmes.

In recent years, the creative industries in Shanghai have made outstanding achievements under the leadership of the municipal government. The value added that has been generated by the creative industries has increased from 49.3 billion yuan in 2004 to 114.8 billion yuan in 2009, and the percentage in the overall GDP of the city has increased from 5.8% to above 7.7%. In 2009, the creative industries in Shanghai produced a total output of 390 billion yuan, with the value-added increasing by 17.6% to 2008, and 950,000 employees. Among the creative industries, the R&D and design field has shown a 23.6% increase in the value-added, and architectural design has shown an 18.9% increase in the value added. At present, there are 80 creative industry clustering parks, covering a total construction area of 2.68 million square metres, with over 6,000 enterprises and more than 110,000 employees from over 30 countries and regions around the world. They have attracted accumulative total capital of over 100 billion yuan in the development of the creative industries.

The Cultural Industry in China

Prof. Wang Ru Zhong:

In 2004, the Shanghai Government didn't pay much attention to the cultural industries. After some time, we found that the creative/cultural industries grow more rapidly than any others. Last year (2015) the sector increased by some 302 billion yuan. It is very important for Shanghai's income. Of all the parks, 17% are connected to manufacturing to promote the Shanghai economy.

**Question:** Are there some that are supported because they are important but cannot financially sustain themselves today? (i.e. that are not cost effective).

**Answer:** It would seem from the materials given to us (books and CDs from SASS) that this is indeed the case – Drum Storytelling etc. Also, Shanghai has paid attention to culture and science together.

Shanghai is home to 15% of digital industries and 18% of videogame industries in China. Shanghai is the financial capital of China. Cultural and creative industries are always connected with trade. Shanghai is the first city to have a free trade policy. Shanghai can make money through cultural trade.

**Question:** Does it have to be commercial?

**Answer:** All programmes paying attention to traditional Chinese culture – intangible heritage – have to be 100 years old (this requires clarification – Professor Zhang Jijiao indicated that 1956 (50 years ago) was acceptable for the designation of ‘Old Brand’; is this a conflict or is this just different?). Its skills, its practices mean a great deal. It depends on different programmes. Some cannot make money but are kept alive by other aspects of the company or by the government.

**Question:** How are they separated out and classified?

**Answer:** Classification is taken from the UK model – the UK uses the term ‘Creative Industries’, but here the classification is somewhat different.

**Observation:** It seems that the term ‘Cultural and Creative Industries’ includes entertainment industries (film, video, games etc.) – this is also the case in, and the term is borrowed from, the UK – but this is a rather broad set of inclusions which seems to ‘muddy’ understanding. History, culture, tradition and beliefs would seem quite different to video games, entertainment, and digital applications – not least because to be designated as ‘Intangible Cultural Heritage’ requires a tradition of 50 years or longer (this requires clarification – Professor Zhang Jijiao indicated that 1956 (50 years ago) was enough for the designation ‘Old Brand’, whereas Prof. Wang Ru Zhong (SASS) indicated 100 years was required for Intangible Cultural Heritage - is this a conflict or is this just different?)
**Observation:** Classification is based on Content, IP, which can be commercial etc. But many traditional practices are not done for IP, nor for commercial value, but as a duty to one's culture, for the love of the craft, and for the attainment of excellence.

It is difficult to obtain numbers of the many small shops and workshops from larger companies. It is easier to obtain figures from the government. Because of this, the small craft enterprises in communities, and small shops and workshops tend to become marginalised. The figures simply don’t appear because they are difficult to obtain.

There are two kinds of protection:

- Programmes run by the government to keep traditional technology, to protect it and to train people
- Programmes run by the companies themselves – a company may produce many products and will support some practices that don’t make a profit.

Why does a company support non-profit practices? Because it is important to that brand to do so – to that company’s identity.

One company makes very traditional dress for Chinese people; the tradition is a thousand years old. The company set up a studio in the centre of Shanghai where people can learn the traditional craft. This type of making will never be able to make money. This kind of training is not in the school system but in the social system – it is a social education to learn these traditional skills.

**Prof. Evans asked:** What criteria are used to select intangible heritage? And what does protection mean?

1. 100 years old and still found today (this requires clarification – Professor Zhang Jijiao indicated that 1956 (50 years ago) was sufficient for the designation ‘Old Brand’; is this a conflict or is this different?)

2. Important for local culture and/or local societies

Some programmes are just for protection – the important ones. [But what are the criteria for assessing ‘importance’ here?]

**Visit: Daopo Huang Memorial and Museum**

Daopo Huang was a pioneer and famous innovator in the textile industry of China in the 13th century. She brought the advanced technique of spinning from Hainan to Songjiang, her hometown. After her innovation, Huang Daopo created a series of advanced textile tools and developed the skill of spinning, which promoted the textile industry throughout China. Furthermore, the advanced technique of spinning impelled the social and economic prosperity of the time.
The museum exhibits Huang Daopo’s contribution – to memorialise her and her innovatory spirit. “She was an assiduous, brave, wise and selfless woman in ancient China. We will sing high praise for her achievements and will remember her forever.”

**Visit: Tianzifang**

The Tianzifang area is an old Shanghai residential area that has been saved from the developers of high-rise apartments and converted into a fashionable area of small shops, cafés and bars that is attractive to young people and a leading tourist attraction in Shanghai.

**Visit: Shanghai Silk Group Company and M50**

Double-sided silk embroidery is a highly skilled, time-consuming process. The company also does very fine, high-quality silk weaving of traditional pictures and even weaves the lettering in silk books using sophisticated digital weaving methods. Such items are very expensive and are given as gifts to royalty and presidents. The company also makes medical products.

“The pure silk vascular prosthesis has been applied in our clinic with success since August 1957. Based upon more than two hundred canine experiments with satisfactory results, it has been accepted as a graft in the treatment of 152 cases of aneurysms (thoraco-abdominal aorta, carotid arteries and arteries of extremities), atypical coarctation of the thoraco-abdominal aorta, arterio-venous fistulae, arterial trauma, chronic arteriosclerotic occlusions, renal and portal hypertensions.” Source: [http://en.cnki.com.cn/Article_en/CJFDTO-TAL-SHYK198102003.htm](http://en.cnki.com.cn/Article_en/CJFDTO-TAL-SHYK198102003.htm) accessed 16 July 2016

**Key Insights**

**Emerging Points of Interest and Items for Further Consideration**

**Preservation of Traditional Making Practices or Preservation of Traditional Socio-Cultural Practices** (example: N. Thailand weaving)

**Efficient Practice or Meaningful Praxis** (example: Welsh love spoon)

**Instrumental Value and Intrinsic Values: Transition from traditional economy to market economy.** Examples include:

- Welsh love spoon
- Tibetan Traditional Costume – Embroidery Practices (small panels of embroidery on modern products).
An important question arises here about the transition from the traditional to the market economy and the commodification of cultural heritage. It seems questionable or problematic to take traditional practices and products and produce them for primarily commercial purposes – as tourist items or high-end gift items. Is there something unseemly or demeaning about commercialising one’s cultural heritage in this way? It would seem that there is because its relevance to local people – as a ‘living’ part of their culture – their Lebenswelt or lifeworld – is effectively lost. Hence, these traditions and practices come to be seen primarily as a means to another (commercial) end i.e. they have instrumental value rather than as an end in themselves i.e. they have intrinsic value – they are valued in and of themselves, for their own sake.

Newly ‘Created’ Tradition that celebrates the historical traditions of an area (example: Torch Festival of Liangshan Yi Autonomous Prefecture).

Newly Constructed Place as a Focus for Tradition, based on traditional architectural styles of the area as a place to celebrate traditional artistic and cultural activities (example: Qiang Ancient Castle of China).

Parallel’s with China’s Certification of Protection of Intangible Cultural Heritage. China’s UNESCO Certification of Protection of Intangible Cultural Heritage at the National, Provincial and District levels has parallels in England and Europe. For example, Harris Tweed is protected by the Orb Mark (Source: http://www.harristweedisleofharris.co.uk/index.php/history/harris-tweed-faq accessed 16 July 2016.) There are also three EU programmes: PDO (protected designation of origin), PGI (protected geographical indication) and TSG (traditional speciality guaranteed) to promote and protect the names of quality agricultural products and foodstuffs. (Source: http://ec.europa.eu/agriculture/quality/schemes/index_en.htm accessed 16 July 2016.)

Importance (Physically and Aesthetically) of Architecture and ‘Place’ in creating a suitable location for engaging in traditional socio-cultural practices. These can be genuinely ‘old’ but are commonly revitalised, repurposed, newly built or returned to ‘traditional’ style. Examples include:
- Qiang Ancient Castle of China (newly built);
- Tianzifang area (revitalised through repurposing as shopping district);
- M50 Old Factory, Shanghai – repurposed as galleries;
- Plaza, Santa Fe – refurbished in early 20th century in traditional adobe style;
- Albert Dock area, Liverpool – refurbished and repurposed in late 20th century as galleries, museums, shops and restaurants.

Traditional Architecture and Non-traditional Products and Vice Versa
- Tianzifang is an old, traditional residential area of Shanghai that sits among the new high-rise developments. However, this former housing area has been repurposed and revitalised through the introduction of a large number of small shops, cafés and bars. The products on sale are
not traditional or ‘old brands’ but new, trendy and fashion-oriented items. The area attracts many young people and is one of Shanghai’s principal tourist venues.
- M50 is an old factory that has been repurposed to house a variety of small art galleries and ‘designer’ shops. The shops sell a variety of arts and crafts from modern art and trendy design to very high-quality traditional Chinese crafts such as fine bamboo weaving and fine art porcelain.
- Nanjing Road West – this high-traffic retail area with new or recent buildings houses many ‘Old Brand’ stores such as jewellery makers/retailers and the Hangzhou Zhang Xiaquan scissors company.

Hence, we see from these examples three different relationships between architecture/place and product retail:

1) Old architecture/place and new, trendy products that have little relationship to China’s heritage;

2) Old architecture/place and a mix of high quality new, fashionable and design-led items alongside high-quality traditional, heritage products;

3) Contemporary style (new or recent) architecture/place and a concentration of China’s ‘Old Brand’ retailers.

**Importance of Museums in Conjunction with Activities**, such as festivals, for sustaining and honouring cultural heritage. Examples include:
- Ethnic Museum at Qiang Ancient Castle of China
- Spanish Colonial Arts Museum, Internal Folk Arts Museum, and Indian Arts Museum, Santa Fe

**Terminology Seems Confusing and Conflicting**
- ‘Cultural and Creative Industries’ includes Entertainment Industries (film, video, games etc.) – this is also the case in, and the term is borrowed from, the UK – but this is a rather broad set of inclusions which seems to ‘muddy’ understanding. History, culture, tradition and beliefs would seem quite different from video games, entertainment, and digital applications – not least because to be designated ‘Intangible Cultural Heritage’ requires a tradition of 50 years or longer.
- Cultural/creative industries are always connected with trade so they have an instrumental value. However, cultural and creative practices are often performed for their own sake – they have an intrinsic value. The word ‘industries’ here seems to be a very contemporary, market-oriented addition that seeks to commodify every aspect of life. This tendency is widely criticised by cultural commentators because it tends to brutalise society by reducing every aspect of life to terms that demand
quantification and evidence of value, and that are capable of yielding monetary profit. Classification is based on content, IP, what may be commercial etc. But many traditional practices are not done for IP, nor for their commercial value, but as a duty to one’s culture, for the love of the craft, and for the attainment of excellence.

**Design Ecologies and Intangible Cultural Heritage** – for the UK team’s work, we have created a graphic that illustrates our current thinking on a ‘Design Ecology’ based on our research in Santa Fe, USA. In this diagram, the ‘Artisan’ is at the centre, surrounded by those things the artisan requires to perform his/her craft, namely ‘Knowledge’, ‘Expertise’ and ‘Materials/Tools’. It is these, the ‘Knowledge’ (cultural, local, historical), the ‘Expertise’ (‘know-how’, knowledge plus skills) and the ‘Materials/Tools’ (instruments, objects, artefacts) that would seem to correspond to ‘Intangible Cultural Heritage’. According to UNESCO, intangible cultural heritage includes “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”.

**Design Ecologies, ‘Internal’ Factors and Intangible Cultural Heritage** – in addition to the above, in our work we have also identified ‘internal’ factors, by which we mean the priorities, perceptions, motivations, values and outlooks of those involved in the sustainment of these culturally significant traditions. These ‘internal factors’ are perhaps implicit to the UNESCO definition, but they appear not to be explicitly mentioned. Notably, these ‘internal factors’ are values-based, which is their connection to Walker’s *Quadruple Bottom Line of Sustainability* (Walker, S. (2011) *The Spirit of Design*, Routledge; Walker, S. (2014) *Designing Sustainability*, Routledge).

**Skill and Imagination:** During our time in Shanghai we saw many different forms of arts and crafts, both traditional and contemporary. Two points struck us during our visits:

- **Skill:** Many of the traditional crafts – such as bamboo on porcelain, silk tapestry, and carvings – were executed with exceptional skill, precision and attention to detail. This resulted in beautiful traditional pieces of outstanding quality.

- **Imaginative Design Flair and Originality:** It also struck us that the more contemporary work – e.g. design work at Tianzifang and art work at M50 – was often rather repetitive and derivative and, with some exceptions, tended to lack originality and imaginative design thinking and execution.

**Tension:** There is a tension between traditional craft, which is communally designed and slow to change and contemporary design for an individualistic, market-led economy. However, for traditional craft to survive, one important avenue for development is the exploration of how imaginative design flair and originality can offer productive, cost effective ways forward.
Appendix 2: Workshop #2

Manchester and Liverpool, UK
25 – 28 July 2016

Introduction

This document provides a summary of the inaugural visit to the UK in July 2016 by the China-based members of the ESRC-AHRC funded Design Ecologies project, which is co-funded and conducted in collaboration with staff at the China Academy of Social Sciences (CASS) in Beijing. The team spent four days in Manchester and Liverpool with academics from Manchester Metropolitan University and Lancaster University. The visit included presentations, meetings and visits to sites of interest – museums, and places of industrial and cultural heritage. Here, notes, presentations, meetings and field visits are supplemented with additional, sourced materials related to the topics covered.

Key points and issues arising, conclusions and insights are also included.

Welcome and Introduction

Prof. Joe McCullagh and Stuart Walker:

Professor Joe McCullagh (Head of Design and Associate Dean, School of Art, Manchester Metropolitan University) expressed a warm welcome to the joint-team from the UK and China. As the second-oldest design school in the UK, established in 1838, Manchester School of Art provides design training to the manufacturing industry, and offers undergraduate and postgraduate courses that are still very much influenced by the specialist needs of industry to provide students with the essential skills and knowledge needed for their chosen career. Professor Stuart Walker introduced the purpose and locations of all the visits arranged in both Manchester and Liverpool, 2016, and in Lancaster, 2017.

Dr Zhang Shaochun from the Department of Ethnic Policy, Institute of Ethnology and Anthropology, Chinese Academy of Social Sciences presented on “Pan Gao Shou: from Drug to Lung Expert”.

Visit: Special Collection Exhibition: MMU

The topic of the special collection exhibition was “The Lost Boys: remembering the boy soldiers of the First World War”. 
Visit: Quarry Bank Mill

Quarry Bank Mill, on the outskirts of Styal in Cheshire, is one of the best preserved textile mills of the Industrial Revolution and is now a museum for the cotton industry. It is recorded in the National Heritage List for England as a designated Grade II listed building.

Brief History of Quarry Bank Mill

It is said that the first Industrial Revolution was achieved through water power, and the second Industrial Revolution through steam power. Both happened in the UK, and we can see these processes at Quarry Bank Mill. The factory was built in 1784 by Samuel Greg to spin cotton. When Greg retired in 1832 it was the largest such business in the UK.

The estate and mill were donated to the National Trust in 1939 by Alexander Carlton Greg and are open to the public. The mill continued with production until 1959. The National Trust acquired Quarry Bank House and its gardens in 2006, and then the gardener’s house and the upper gardens in 2010.

Industrial revolution through Water and Steam Power

Quarry Bank is an example of an early, rural, cotton-spinning mill that was initially dependent on waterpower. A large waterwheel, at the north end of the mill, powered the spinning machines in the mill. The mill is on the banks of the River Bollin, which provided the water to the mill. It was connected by road to the Bridgewater Canal to enable the transport of raw cotton from the port of Liverpool.

An auxiliary steam engine was procured in 1810. The engine no longer exists and the museum has purchased a similar steam engine to display in its place.

Apprentice System and Mill Community

Quarry Bank Mill employed child apprentices, a system that continued until 1847 – the apprentice’s house included dormitories, schoolroom and vegetable gardens. The owner, Greg, also built cottages, which were rented to his workers. He built Oak School to educate the children and Norcliffe Chapel where the villagers worshipped and held a Sunday school.
Visit: City of Manchester

Manchester has been on a provisional list for UNESCO World Heritage City status on numerous occasions. The visiting team were given a guided walk of the city led by Professor Nick Dunn. Manchester remained a small market town until the late 18th century. The Industrial Revolution marked a major turning point in its history in the early 19th century. After this, industrialisation developed in NW England, especially Manchester and particularly in relation to cotton spinning. It later spread from Great Britain to continental Europe, and went on to establish itself throughout much of the world. The mid-20th century saw a decline in Manchester’s industrial importance, prompting a depression in social and economic conditions. Subsequent investment, gentrification and rebranding from the 1990s onwards changed its fortunes again.

Visit: International Slavery Museum, Liverpool

The International Slavery Museum is located in the important historic site of Liverpool’s Albert Dock. The district is actually a complex of buildings consisting of numerous docks and warehouses. Back in 1846, Jesse Hartley and Philip Hardwick designed this complex as the first non-flammable warehouse system in the world, using cast iron, brick, and stone. The completion of the Albert Dock and the surrounding facilities greatly improved the status of Liverpool as a port in the marine trade, and also made Liverpool the most important slave trade port in Europe. Today, the area is a well-known tourist attraction in Liverpool. The dock has been developed into a collection of museums, galleries, restaurants, bars and other facilities in one integrated building, incorporating the TATE Liverpool art gallery, the Beatles Story Museum, Merseyside Maritime Museum, and the International Slavery Museum.

The International Slavery Museum, as part of National Museums Liverpool, is located on the third floor of the Maritime Museum in Liverpool, and was opened on 23 August 2007. This is the International Day for the Remembrance of the Slave Trade and its Abolition, which helps commemorate the banning of slavery in the United Kingdom 200 years ago. The purpose of the museum is to “Hear the untold stories of enslaved people and learn about historical and contemporary slavery.” The International Slavery Museum is the only national museum in the world dedicated to demonstrating the history of the slave trade across the Atlantic.

The exhibitions at the museum focus on the history and contemporary implications of the slave trade, particularly on the role of the city of Liverpool in the famous “triangular trade”. They attempt to reveal why millions from African populations were forced to become slaves, how they were incorporated into the slave trade system across the seas, and their social and cultural influences.
The main exhibition can be divided into three parts: (1) Life in West Africa, introducing the civilisations, histories, nationalities, cultures and social life of West Africa. (2) Enslavement and the Middle Passage, on the process of the slave trade and its historical changes. (3) Legacy and Campaign Zone, about the social and cultural influences of the slave trade, especially the black rights movement. During the visit, an exhibition on the history of the slave trade could be seen, incorporating The Triangular Trade, European Slaves before Africa, European Traders, Slaves, Life on Ships, Arriving in America (arrival, sale, plantation, habitation and life, American abolition) and Oral History.

David Fleming, director of National Museums Liverpool, at the gala dinner to celebrate the opening of the International Slavery Museum on 22 August 2007, gave a talk on “The need for the International Slavery Museum”. He said, “It is needed because the consequences of that era are all around us in the shape of a rich and vibrant multi-national, multi-racial Atlantic world, but also in inequality of opportunity, racial prejudice, ignorance, intolerance and hatred.”

Visit: The Cavern Club

The present-day Cavern Club is located at 10 Matthew Street, Liverpool. The original club opened nearby on 16 January 1957 as a jazz nightclub, and later became the centre of rock music in Liverpool in the 1960s. After that, the bar changed hands several times, before being converted into a railway ventilation system, and underground parking lot. In 1984, a new Cavern was built on the site of the place, using 15,000 blocks from the original building. After that, this bar/club became an important memorial to UK popular music, being especially sacred to fans of the Beatles from across the world.

Ranked number 1 of the 50 greatest pop musicians of all time by Rolling Stone magazine, the Beatles gave 292 performances in the Cavern Club between 1961 and 1963. On 9 February 1961, Lennon, McCartney and four others became the Beatles for the first time while performing at the club, and they held their last performance in the club on 3 August 1963. In memory of this great band, a new statue of Lennon was erected in 1997 at the entrance to the new bar. It is said that there have been no big changes to the original made in the bar. All the music scores and pictures of performances in every corner have kept their old places. Aside from the Beatles theme, there are posters of other pop stars performing in the bar over the past few decades. The walls are full of commemorative pictures, and bricks contain messages from tourists all over the world. These give the space a nostalgic and psychedelic feeling. Currently, the cavern bar has an independent official website http://www.cavernclub.org, which includes performance information, tickets, bar history, Beatles exhibitions and licensed stores.

As the Beatles became more famous, the Cavern Club attracted a large number of fans and gradually became one of the most famous clubs in Britain. Through radio and television, the club gained worldwide influence. It is not only for fans of the Beatles – the place also attracts other famous musicians, and new bands/singers, thus remaining a sacred place for popular music. To highlight the club’s link with the Beatles, reproductions of the Beatles’ classic songs are also a major feature. There are bands that dress up as the Beatles, affectionately singing familiar songs. We went to the club one afternoon and it was full of fans and visitors from all over the world. A singer on stage was playing Beatles’ classics, while interacting with the audience from time to time.

From the dialogue between the singer and the audience, it was clear that a part of the audience were local regulars at the bar. Others had come from other parts of Britain and from all over the world. The audience members were mostly older, concentrating on the performance and throwing themselves into the rhythm. Young people shooting footage all the time on their phones seemed to be tourists attracted to the club by its reputation as a scenic spot.

The Cavern Club and Landscapes of Matthew Street

Matthew Street where the Cavern Club is located is also known as Beatles Street. This street is only around 200 metres long, but there are more than ten bars with all kinds of sculptures, words and monuments related to the Beatles there. In addition to the Cavern, there are many pubs reputedly frequented by members of the Beatles. Motivated by the demands of music fans, the street is filled with shops selling Beatles-related audio-visual products and souvenirs. Thus, the influence of the Beatles is not limited to an individual club or music pub, but has greatly changed the external features of Matthew Street and reshaped the local streetscape.

Pop Music and Liverpool

Liverpool, once a small fishing village in Britain, was the childhood home of the Beatles’ members. The Beatles Story, a museum dedicated to the memory of this band, is located at Albert Dock near to the Museum of Liverpool. Today, in the streets of the city, the connection between the city and the band is clear. Traces of the band members can be found everywhere. Among all these places and traces, Matthew Street has become the Mecca for Beatles fans, and also a famous tourist attraction for visitors to Liverpool. The Cavern Club is the liveliest demonstration of the link between such fans, visitors and pop cultures that originated in this city. Each year nearly 0.6 million tourists come to Liverpool, greatly promoting the local tourism industry. In the industrialisation of tourism, the Beatles have been turned into Liverpool’s cultural totem.
Summary

Through the investigation of the cultural heritage of Liverpool, it was found that the city has established its own way in the practice of the activation of its cultural heritage. Taking Liverpool’s pop music as an example, the heritage of the Beatles has been well developed and closely integrated with the development of the city. As one of the symbols of the city of Liverpool, Beatles’ heritage has been integrated into the city’s cultural context, reshaping its social spaces, cultural protection mechanisms, city landscape, popular culture practices, and creative industries. Through this process, heritage resources with cultural value are not isolated in a museum cabinet behind glass, but connected with local people’s social life and the cultural experience of travellers. Through the recreation of cultural resources, the significance and value behind the heritage is re-explored to achieve the sustainable development of cultural and creative industries. Development, not only protection, has become a distinctive feature of Liverpool’s cultural and creative industries.

Review of Draft Report of Workshop #1

The UK and China teams reviewed the draft report on Workshop #1 together. The dates of old brands and the dates of intangible cultural heritage were verified, and other details were discussed and finalised.

Outcomes of the Project

Professor Walker asked how both teams would carry out/complete reports, case studies and academic papers

Professor Zhang answered:

• The reports provide data from field investigations.
• Case studies —The Chinese team may choose cases in the UK, while the UK team can choose them in China.
• Academic papers — it is not necessary to separate case studies from academic papers; it would be good for cases to be included in academic papers

Timing and Places of 2017 Visit

• CASS visit to the UK in 2017—The UK team suggested the second half of May.
• UK team visit to China in 2017—The team hope to travel in the second half of September to Beijing.
• Places to visit in UK—those linked to the rural heritage of the Industrial Revolution, plus natural places in Lancaster, to experience ‘living design’.
• Places to visit in China—Shougang Cultural and Creative Industrial Park in Beijing, The UK team suggested seeing traditional crafts in rural places in Beijing.

Workshop #2: Key Insights

Points of interest and topics for further consideration:

• Technological Innovations and the Industrial Revolution
• The Industrial Revolution and Urbanisation
• The difference between “Cultural Industries” and “Creative Industries”
• Urban Renewal and Cultural Industry & Creative Industry
• Cultural heritage

Based on case studies in the cities of Manchester and Liverpool

Technological Innovations and the Industrial Revolution

The Industrial Revolution began in Great Britain and most of the important technological innovations of the time were British. The Industrial Revolution was the transition to new manufacturing processes that took place in the period from about 1760 to sometime between 1820 and 1840. This transition included going from hand production methods to machines, new chemical manufacturing and iron production processes, improved water power efficiency, the increasing use of steam power, the development of machine tools and the rise of the factory system. Textiles were the dominant industry of the Industrial Revolution in terms of employment, value of output and capital invested; the textile industry was also the first to use modern production methods. There were two main values that really drove the Industrial Revolution in Britain. These values were self-interest and an entrepreneurial spirit. Countries around the world started to recognise the changes and advancements in Britain and use them as an example to begin their own Industrial Revolutions.

The Industrial Revolution and Urbanisation

The Spinning Jenny in 1764 marked the beginning of the Industrial Revolution, and cotton as a new commodity was imported through the port of Liverpool, which was connected with Manchester by two rivers – the Mersey and the Irwell. In 1830, Manchester was again at the forefront of transport technology with the opening of the Liverpool and Manchester Railway, the world’s first steam passenger railway. Manchester began expanding “at an astonishing rate” around the turn of the 19th century as part of a process of unplanned urbanisation brought on by a boom in textile manufacturing during the Industrial Revolution.
The difference between “Cultural Industries” and “Creative Industries”

Cultural Industry is different from Creative Industry not only in the UK, but also in China and around the world. Various commentators have provided varying suggestions on what activities to include in the concept of “cultural industries” and “creative industries”.

Cultural Industries

According to international organisations such as UNESCO and the General Agreement on Tariffs and Trade (GATT), “cultural industries” (sometimes known as “creative industries”) combine the creation, production, and distribution of goods and services that are cultural in nature and usually protected by intellectual property rights. The notion of cultural industries generally includes textual, music, television, and film production and publishing, as well as crafts and design. For some countries, architecture, the visual and performing arts, sport, advertising, and cultural tourism may also be included as adding value to content and generating values for individuals and societies. They are knowledge-based and labour-intensive, creating employment and wealth. By nurturing creativity and fostering innovation, societies will maintain cultural diversity and enhance economic performance.

Creative Industries

There are different definitions of the creative industries, and different ideas about what they encompass. Some think that the creative economy comprises advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, R&D, software, toys and games, TV and radio, and video games. Some scholars consider the education industry, including public and private services, as forming a part of the creative industries. The creative industries refers to a range of economic activities that are concerned with the generation or exploitation of knowledge and information. They may variously be referred to as the cultural industries (especially in Europe) or the creative economy, and most recently they have been denominated as the Orange Economy in Latin America and the Caribbean.

Differences

Cultural industries are best described as an adjunct-sector of the creative industries, which are more concerned with delivering other kinds of value—including cultural wealth and social wealth—rather than primarily providing monetary value, and include industries that focus on cultural tourism and heritage, museums and libraries, sport and outdoor activities, and a variety of ‘way of life’ activities that arguably range from local pet shows to a host of hobbyist concerns.
Urban Renewal and Cultural Industry & Creative Industry

Urban renewal, which is generally called urban regeneration in the UK (“urban revitalisation” in the US), began in the late 19th century in developed nations and experienced an intense phase in the late 1940s, involving the relocation of businesses, the demolition of structures, and the relocation of people.

Manchester’s history is concerned with textile manufacture during the Industrial Revolution. The number of cotton mills in Manchester itself reached a peak of 108 in 1853. Thereafter the number began to decline. However, this period of decline coincided with the rise of the city as the financial centre of the region. Manchester continued to process cotton, and in 1913, 65% of the world’s cotton was processed in the area.

Cotton processing and trading continued to fall after WWII, and the exchange closed in 1968. By 1963, the port of Manchester was the UK’s third largest, but the canal was unable to handle the increasingly large container ships in circulation. Traffic declined, and the port closed in 1982. Heavy industry suffered a downturn from the 1960s and was greatly reduced after 1979.

Manchester’s regeneration began in the late 1980s. Since 1996, Manchester’s city centre has undergone extensive regeneration. New and renovated complexes have become popular shopping, eating and entertainment destinations.

Maybe “cultural industries” and “creative industries” will be the new engine for Manchester’s regeneration in the future.
Appendix 3: Workshop #3

Hangzhou and Jingdezhen, China
18 – 22 September 2017

This document provides a summary of the visit to China in September 2017 by the UK-based members of the ESRC-AHRC funded Design Ecologies project, which is co-funded and conducted in collaboration with staff at the China Academy of Social Sciences (CASS) in Beijing. The team spent two days in Hangzhou and two days in Jingdezhen with members of CASS.

Overview and Introductions

Symposium on Cultural Heritage and Cultural Identity, Zhejiang University

Professor Ruan Yunxing (Dept. of Sociology, School of Public Affairs, Zhejiang University; Standing Deputy Director, The Institute of Anthropology, Zhejiang University) provided an overview of the symposium and introduced guests.

Introduction of Design Ecologies Project

Prof. Wang (CASS, China) and Prof. Walker (Lancaster, UK)

Professor Wang introduced the project, key activities and planned outcomes. Professor Walker summarised related research projects we are currently involved in (Design Routes, Living Design and Design Ecologies). In particular, Professor Walker summarised the Design Routes project, including the development of the research, covering the in-depth field trip to Santa Fe, New Mexico, US, artisan intrinsic motivators, mappings, etc.; the focus of Living Design on the crafts in the Cumbria region, UK; and the comparison of crafts and intangible cultural heritage between the UK and China in the Design Ecologies project.

Curator of Hangzhou Museum of Arts & Crafts
Wang Ying Xiang

Students undertake apprenticeships with masters who pass on expertise and knowledge of particular crafts. This consists of craft projects, for example silk umbrella making, woodcarving, and handmade kites. Traditionally, crafts from this region had been vibrant and were exported to Beijing, but crafts have been in decline more recently due to industrialisation. Of workers in the crafts in the
region 42.8% of students have a high-school education; 18.6% have college
degrees. In recent times there has been a shortage of suitably qualified
craftspeople to continue the skills. Failures in the education pipeline include 1)
low pay, and 2) the failure of the education system to train future
craftspeople. Due to UNESCO Intangible Cultural Heritage (ICH) projects,
awareness of traditional crafts has increased and more is being done to
communicate their value and importance to the public. In 2012, Hangzhou joined
UNESCO's ‘Creative City’ network and, since then, the museum has funded
masters to be in residence in the museum resulting in a demonstrable increase
in awareness of traditional crafts and associated practices.

Crafts offered include embroidery, bronze casting (4th generation), ceramics,
etc. Students undertake the course for five years. The programme is funded by
the Hangzhou Government and administered by the Hangzhou Museum of Arts
& Crafts. Some projects have good relationships with industry as the master
craftspeople have their own companies and it is easier to develop such
connections. These projects demonstrate effective initiatives between students
and masters to pass on knowledge. Some masters (in particular in porcelain)
develop successful products with students and share the profits from sales.
When this initiative started there were very few students interested but this is no
longer the case and it is proving to be more and more popular.

Key drivers moving forward (i.e. what is needed for success) include:
requirements for government support, effective promotion, and an aligned
education system (how to innovate within the apprenticeship model). Hangzhou
City Council/Government provide 32K Chinese yuan per student/per year for
apprenticeships. Innovations in techniques in bronze have also been used to
revitalise crafts in the region.

In the region, 100 ICH examples that link traditional crafts to production have
been identified via the museum. There is a recognised need to promote these
crafts to young children and encourage them to engage in these activities, which
are intended to increase appreciation of crafts in future generations. Historically
there were colleges in the region that trained students in these crafts but these
no longer exist. A future project will focus on younger masters with the aim of
sustaining crafts in the region.

Hangzhou International Urbanology Research Centre, Zhejiang
University
Ma Zhihui

The policy agenda in the region in relation to traditional crafts was introduced.
Hangzhou does not have an abundance of resources but takes an environmental
approach to maintain cultural industries. Tourism is a key industry. The GDP of
cultural and creative industries makes up 25% of the overall GDP of Hangzhou
and accounts for 250 Billion RMB. Hangzhou is the centre of cultural and
creative industries in this region of China. Policies have attempted to transfer cultural heritage into the cultural and creative industries. Three approaches have been adopted: 1) offering space for the cultural and creative industries, with more than 300 ancient buildings (older than 50 years) being preserved; 2) application of cultural heritage in the animation (cartoon) industry (as Hangzhou is the centre of the animation industry in China); and 3) making use of cultural heritage and incorporating it into the production of everyday products (gifts, etc.). Over the next five years the aim is to make use of cultural heritage in the tourism industry. Hangzhou is seen as an effective model for cultural and creative industries in China.

The Art and Archaeology Research Centre, Zhejiang University; Zhejiang University Museum of Art and Archaeology
Miao Zhe

Miao Zhe has a background in art history with expertise in the interpretation of arts and crafts, e.g. papermaking, ceramics, casting, etc. but is now moving towards the materiality of crafts, and how they are used. A recent focus has been on studying crafts and associated techniques, and understanding knowledge rather than translating knowledge into the practice of use, i.e. there has been a focus on knowledge (of traditional crafts and techniques) not its application in a real-world context. Some museums are now getting involved in cultural industries and linking to the production of artefacts that draw directly upon traditional practices.

Q&A

• Professor Walker asked how traditional crafts maintain relevance today given that their ‘utility’ may not be relevant to contemporary ways of life.
• C&CI have two main links: 1) research and innovation (that is linked to) 2) investment from entrepreneurs.
• Bronze museum is a good example of craft master with entrepreneurs (given make up of region and high value of C&CI in Hangzhou) where investment has been made to sustain traditional crafts.
• Professor Ruan Xunxing is chairing the Heritage Across Borders Conference in September 2018. Conference proposals for panels can no longer be submitted, but there is an opportunity to host a panel if we are interested.

Visit: Zhufhyi Grand Copper Store (Bronze Museum), Hefang Street

Based on Hefang Street, a tourist area of Hangzhou, the Zhufhyi Grand Copper Store provided insight into the traditions of bronze production in the region with a comprehensive collection covering a variety of decorative styles of different scales.
Above the store is a bronze studio that is involved in the production of a range of products that draw upon traditions of bronze production but has in more recent times diversified its product range across three main categories: 1) architectural products used in ceilings, cladding, elevator sidings, etc. (c. 40% of business); 2) artistic products comprising one-off handmade pieces (20% of business); and 3) cultural products including smaller cast sculptures and utilitarian ‘everyday’ products, batch produced (40% of business). With a national reputation the studio is involved in a range of high-profile projects including production of products for the G20 Summit. They are responsive to the market and expand their range of mass-produced products in response to client needs such as architectural gates for banks, etc. as well as making utilitarian products, such as teapots. They are the only recognised example in China of designated bronze intangible cultural heritage. The products are very decorative and require highly developed skills to produce, imbuing an Eastern rather than Western aesthetic with intricate and opulent decoration that typically demonstrates high social standing.

Visit: Chinese Art Fashion Company (Famous for Opera costumes)
Lan Ling, costume designer

An award-winning specialist in costume designs for opera. Lan Ling was brought up in an artistic family and has been involved in this area for 50 years. Currently employing 40 employees (10 in design and administration; 30 in production and manufacturing). The Chinese Art Fashion Company started in the 1990s, after the Cultural Revolution, providing specialist services for costume design for operas. They now have significant experience in this area. The company has capability in costume design, production, and styling ‘from head to toe’ (including make-up and hairstyling) although they are not involved in stage set design. After the first opera designed by Lan Ling was a major success, she was sought out to design costumes for opera and television. She has developed strong relationships (and reputation) with leading opera singers and directors resulting in ‘return business’ over many years. Her reputation means that she is revered in the industry and involved in opera that is Western in style but has Chinese characters and music. She designed costumes for the evening gala/event for the G20 summit. Her daughter is now involved in the business and has been diversifying company focus, going into television for example. She was educated at the best fine art (design) college in Hangzhou and undertook additional training in Hong Kong. Future plans include engaging with international opportunities, with her daughter taking the lead in new developments.

Potential within creative industries in Hangzhou identified, including links to new enterprises (not necessarily manufacturing-based but in the knowledge/creative economy) that employ new technologies while maintaining reference to tradition. For example, designing costumes for online games, and trend and colour research, etc. Aware of opportunities enabled by new technologies such as developments in stage design (that include sound and lighting technologies) thus consideration as to how best to maintain status of costume design requires
innovation. New developments need to respect traditions within opera that require particular rules to be adhered to (how hats are worn, underlying clothing structures, etc.) but there are opportunities to break from tradition too. Such innovation is only a small proportion of current activities. The new generation attempts to respect traditions but also innovate in new directions. The commissioning process is competitive involving ‘pitch’ to opera companies/theatres with budget, proposed number of costumes, timescales, etc. Each garment is a one-off for an individual and not used again. The company is not involved in private commissions from individuals for garments at present. The key focus remains costumes for traditional operas, but motivation to engage with new markets and innovations has been driven by the needs of television and opera for traditional Chinese costumes (responsive to marked demand). They also serve overseas customers for Western operas. Designers need to be aware of many aspects of opera to be able to design effectively.

Design process: Current systematic design education process too specialist (focuses on specific aspects such as costume, hairstyle, etc.) and there is a need for designers to be conversant in all aspects of costume and styling to support operas. There is a need to understand how to translate ideas into practice, e.g. how will hairstyles be achieved to complement traditional costumes? Current education system tends to specialise and not provide holistic understanding and associated skills. Distinction between fashion design and costume design – in fashion design the main function is beauty and comfort (for garments to be worn); costume design needs to serve the character and story so design process involves research to become informed about specific requirements (e.g. costumes from a particular time period). The central design team had three designers but this has increased to five to meet demand. As the workload has continued to increase (more demand for costumes) the company has started to work with partners on particular aspects of the process such as shoe design, meaning they are no longer involved in every aspect directly but working with/commissioning external specialists. Since the company started, two key changes in the process have become apparent: 1) the demand for costumes has resulted in the expansion of the design team; and 2) technology used in the design process – e.g. the move from paper sketches to digital sketches.

Visit: Hangzhou Arts & Crafts Museum

Guided tour with museum curator Wang Ying Wiang. Hangzhou Arts and Crafts Museum is located on the west bank of the Gongchen Bridge, which crosses over the Grand Canal. The museum consists of four specialised museums and one demonstration pavilion, namely Hangzhou Arts and Crafts Museum; China Knives, Scissors and Swords Museum; China Umbrella Museum; China Fan Museum and Workmanship Demonstration Pavilion. The museums are all rebuilt industrial relics – the factories and warehouses along the Grand Canal – which represent the history of the birth and development of modern national industry as well as the textile industry in the local area (http://www.hzacm.com/#/app/main/introduction).
The museum includes:

- **Permanent Exhibition “Hangzhou Arts and Crafts Materials”** – Includes:
  - Sculpture (Stone Carving/Wood Carving/Miniature Engraving/Jade Carving/Bamboo Carving);
  - Ceramics (Southern Song Dynasty Official Kiln/Yue Kiln/Longquan Celadon/Artistic Ceramics);
  - Embroidery (Hand Embroidery/Machine Embroidery/Silk Weaving);
  - Weaving (Xiaoshan Lace/Bamboo and Rattan Weaving);
  - Metal Arts (Bronze Sculpture/Gold and Silver Ornamental); and
  - Folk Arts and Crafts.

- **Temporary Exhibition Hall** – Includes:
  - Clay Sculpture; Fan Crafts; Woodblock Prints; Block Printing; Artistic Ceramics; Engraving; Coloured Lantern Kite; Purple Sand; Stone Carving; Silk Pyrograph; Bamboo Weaving & Crafts; Wood Carving; Hand Embroidery; and Machine Embroidery.

- **Master Studio** – Houses a range of traditional crafts with more than twenty masters ranked at national, provincial and municipal levels where the public can view the crafts in close proximity and where apprentices are taught.

- **China Knives, Scissors and Swords Museum** – Rebuilt from the Ware house of Specialised Products on the west bank of the Grand Canal. The museum interprets the unique culture of knives, scissors and swords as cultural heritage.

- **China Fan Museum** – Fans have a long tradition in Hangzhou, and were known in the Southern Song dynasty as one of the “Five Top Products of Hangzhou”. As the only specialised museum of fans in China, it was rebuilt on the historic site of Hangzhou’s First Cotton Factory.

- **China Umbrella Museum** – The first specialised museum of umbrellas in China provides a comprehensive display of associated culture, history, anecdotes, arts and making techniques.

The museum specialises in traditional and modern arts and crafts, with precious collections and exhibitions of historical relics and art works. The museum provides visitors with a permanent site in which to learn about the arts and crafts history of Hangzhou, appreciate masterworks, as well as to develop an understanding of handicrafts from the region. The museum has a strong educational remit and aims to increase the understanding of traditional handicrafts in the young as a mechanism to foster a sustainable and meaningful future for these crafts.

Government investment provides a number of studios/spaces for artisans and a strong base for the preservation, sustenance and communication of traditional handicrafts from very experienced masters, many of whom have been awarded regional or national intangible cultural heritage status. The museum is experiential as you can visit studios, try out crafts, watch craftspeople at work, and speak directly to them. It is well organised with detailed information boards in Chinese and English. Alongside artisan studios, a more traditional museum covers key arts and crafts from the region. See above notes from the Symposium on Cultural Heritage and Cultural Identity (at Zhejiang University) by Wang Ying Xiang (Curator of Hangzhou Museum of Arts & Crafts).
**Visit: Taoxichuan ‘Creative Zone’, Jingdezhen**

The local government invested 600M RMB to transform a former ceramics factory site into a creative hub which now receives 7,000-10,000 visitors per day. The area includes galleries, a café, restaurants, museums, etc. and the *JDZ Youth Zone* – a collection of individual artisan stores under one roof. Built on a former kiln site, the *JDZ Youth Zone* provides young contemporary artisans with space to sell their wares to customers. The type of artefacts sold are generally contemporary in nature, respecting traditions without being constrained by or tied to the past. Some artisans have employed contemporary design not only across the artefacts they produce but also through their packaging, branding, etc. This is a move away from tradition to a modern and contemporary style.

**Visit: Mr Sun, Ceramics Studio, Jingdezhen**

The master has worked in ceramics since 1976 (when he was 16), originally in a factory and then as an independent artist. He worked in the one factory in China that produced ceramic artworks (known as art & craft factories) where workers needed artistic skills to be able to decorate ceramic artefacts. In factories that produced utilitarian artefacts workers needed fewer or no skills as work was generally unskilled. During his training he worked under a master for three years before he was deemed to be qualified. For another three years he went to ‘occasional’ college for further study in fine art and ceramics. The factory originally employed 500 workers and when it closed down, around 200 workers set up their own enterprises (no information on how successful these enterprises were). Since setting up on his own, Sun has had more freedom to change his designs and is able to respond to market demands. His artwork is now simpler than when in the factory and is primarily driven by his own personal style – ‘simple is better’. He feels that the requirements of design are to simplify, and complex artworks are not necessary. Customers come mainly from other provinces in China but no international sales are made. He only sells via his studio (which we visited) and not through any other outlets or online. One of the most popular products, a traditional vase (height: 70cm, diameter: 30cm), takes 2-3 days to decorate and each one is unique. Material costs 300-500 RMB not including indirect costs and overheads; sells for 32,000 RMB (10% of sale price). He purchases blank vases for 300-500 RMB and does this himself. Decoration is hand painted with no stencil.

Mr Sun employs 5-6 people but this number increases at busy times. He is the master of his employees and trains them. He has trained more than 10 apprentices who, when they ‘graduate’, usually go out and set up their own businesses. This network of former apprentices work for the master when he is busy. His employees do less skilled work (slip casting, etc.) but the master does intricate design and drawings himself. The master also designs 2D artwork and then sources the moulds externally from specialised suppliers. He doesn’t make the moulds himself but does cast artefacts. His specialism is painting and not sculpture. There is a distinct division of labour between specialist experts in the
production process. Inspiration is from books, television, archaeology sites (historical sources), etc. Some designs are based on traditional characters that have cultural relevance and links to tradition but others explore more contemporary themes, e.g. a woman taking a selfie in communist uniform.

Visit: The Pottery Workshop Creative Market Area, Jingdezhen

Located in an old district of Jingdezhen, this is a series of predominately ceramics studios, workshops and warehouses in an area that hosts a concentration of traditional ceramics retailers and manufacturers. Studios, workshops and warehouses are located alongside market spaces which seem to have developed organically over time. This results in an intricate set of interrelated spaces and streets that have a traditional feel.

There is a concentration of related specialist activities, e.g. a street dominated by specialist mould makers and slip casters. In this area, master craftspeople have studios (with apprentices) alongside retail outlets where students also sell their work. This ‘mixed economy’ provides a vibrant if somewhat chaotic feel. The area also hosts a night craft market (which we did not see).

Visit: Jingdezhen Heritage of Ceramics Industry Museum

The Imperial Kiln Sites of Jingdezhen

The Jingdezhen Heritage of Ceramics Industry Museum comprises a ‘living museum’ experience, where experienced craftspeople demonstrate all aspects of the traditional production of porcelain using heritage techniques. These practices are faithfully adhered to and a high degree of skill is in evidence in the largely aging workforce. The Imperial Kiln Site employs a division of labour where individual tasks are conducted by specialists that collectively result in the production of porcelain. Visitors are able to view and speak to employees as they contribute their particular specialism to the production process. In many ways, the museum is set up as a factory where individuals undertake particular stages of the production process. The museum sells the products produced in the living museum. The UNESCO designation to the Imperial Kiln Sites of Jingdezhen noted:

The major component of the Imperial Kiln Sites of Jingdezhen is the Imperial Kiln Site, which fired, produced and created porcelain for the imperial family during the Ming and Qing dynasties. It includes porcelain-firing workshops and kiln ruins as well as abundant porcelain pieces from the Ming and Qing dynasties deposited underground. There also exist several civil kiln sites which reflect the system of moulding by imperial kiln and firing by civil kiln, as well as other important kiln relics showing the imperial kilns’ technical origins. These heritage sites, scattered around the imperial kiln in Jingdezhen and its surrounding areas, demonstrate the complete course of development of the imperial kiln in workshop layout, kiln...
structure, processing techniques, management system and other aspects, and provide concrete evidence of the highest level of porcelain-making craftsmanship in China. As a whole, they reveal the features and key contents of Jingdezhen as a world porcelain-making centre and an integrated model of China’s porcelain-making industry. The Imperial Kiln Site sites demonstrate the evolutionary process of China’s porcelain culture, reflecting the course of porcelain-making technique development from maturity to its peak, and genuinely revealing the material and technical foundation of the Imperial Kiln established in the Ming Dynasty, as well as its significant influence on the later development of the porcelain industry. The craftsmanship and products of imperial kilns have made great contributions to China’s porcelain culture. Large-scale porcelain exports promoted intercultural communication and interaction, clearly demonstrating China’s outstanding contributions to world trade through porcelain production. (https://whc.unesco.org/en/tentativelists/6265/).

The museum has a contemporary feel yet provides a detailed historical overview of the key stages related to the development of ceramics in Jingdezhen and more broadly across China.

**Visit: Zhu Legeng Ceramics Studio at the Chinese National Academy of Arts**

Professor Zhu Legeng is a Professor at the Chinese National Academy of Arts and leads a ceramics studio that develops and produces a range of innovative and large-scale products. The studio employs a number of assistants who work with Professor Zhu on commissioned and self-directed activities. Organised across a number of floors, the studio also acts as a museum, gallery, and factory – all supporting the development of innovative ceramics. As this is linked to the Chinese National Academy of Arts, there is a strong research component and products demonstrate innovation in their concepts through the exploration of scale, ambition and decorative finish. Professor Zhu is a well-known ceramicist who has integrated this research-led approach with a commercial enterprise, as many of the products produced in his studio are sold at high prices.

**Visit: Jingdezhen China Ceramics Museum**

Jingdezhen China Ceramics Museum opened in October 2015 with an investment of RMB 240M, and provides a detailed overview of the key stages of the history of ceramics in China. The museum includes a permanent exhibition, a temporary exhibition, an academic research area, space for public activity and a leisure and business zone. It hosts a comprehensive collection that is organised around key historical stages of China with a contemporary curation. It integrates points of collection, research, exhibition and education, through which visitors can learn about the development of Jingdezhen ceramics – in the Chinese capital of porcelain. The museum is well organised and covers all key phases of the history
of Jingdezhen and its relationship to the ceramics industry before, during and after Communism.

**Conclusions and Reflections**

**Design Ecologies – Conclusions: Project Discussion**

Professor Wang thanked us for coming to China and for an enjoyable week together. Professor Walker thanked the Chinese team for their organisation and hospitality, recognising that we have packed in lots of interesting and valuable activities.

Professor Walker summarised the key activities and visits, drawing out some of the insights generated in terms of the relationship between the high-end art that draws upon tradition but is innovative, and more utilitarian and ‘everyday’ crafts. Professor Walker noted some themes that have arisen across the crafts we have seen, in particular the interrelationship between high-end artistic work and more utilitarian crafts. Overall, it is clear that some overarching themes are evident across the crafts we have been exploring.

A number of approaches are evident that support the sustainment of intangible cultural heritage and the contribution that design can make – the transition from state-owned businesses to privately-owned specialist businesses; working with a range of specialists (division of labour, more vested interests and competition, less coordinated, investment needed from individuals, no overall management of individual efforts, market-driven without a coherent or shared vision: is this a better model or not?); government investment to revitalise former factory sites, providing retail opportunities for young craftspeople and designers, combined with a café, restaurants, hotels etc. thus making a ‘destination’. Design makes a contribution here to the artefact but importantly also to the point of sale display, through packaging, branding, brochures, etc. We have seen an interrelated and interdependent eco-system in Jingdezhen that would benefit from being visualised to more effectively reveal and convey these relationships.

**Workshop #3 Reflections**

The third workshop on the ‘Sustaining Ethno-Cultural Significance of Products through Urban Ecologies of Creative Practice’ project provided opportunities to explore traditional craft practices in depth and provided some overarching reflections:

- **Policy level support** to sustain cultural heritage has provided opportunities for apprentices to work with ‘masters’ and has increased the profile of particular crafts while extending the number of craftspeople engaged in these areas.
- The use of the **Living Museum** approach has been successful in sustaining traditional crafts and making practices while providing opportunities for direct
engagement with master craftspeople. While this contributes to the sustainment of specific crafts there is a need to be cautious regarding the potential for stagnation of the heritage crafts.

• In Jingdezhen we witnessed a Deconstructed Factory model – or what could be termed a Creative Ecology – where specialist expertise is collocated in the same area and provides a series related to different components of the batch production ceramic manufacturing process, e.g. mould making, slip casting, etc. This model provides agility in scaling capability when the workflow increases.

• Cultural heritage is used as a tourism draw through experiential destinations such as the living museums (e.g. Jingdezhen Heritage of Ceramics Industry Museum, Hangzhou Arts & Crafts Museum, etc.) that provide visitors with the ability to engage with heritage crafts first-hand.

• Research through practice, supported by academic institutions comprising a strong research component with products, demonstrates innovation in concepts through the exploration of scale, ambition and decorative finish, as exemplified by Zhu Legeng Ceramics Studio at the Chinese National Academy of Arts.

• Integration of retail and heritage craft activities that provides craft makers and visitors opportunities to view makers in context, discussing their work with them while purchasing products.
Appendix 4: Workshop #4

Lake District, UK
19 – 22 June 2017

Overview and Introductions

This document provides a summary of the visit to the UK in June 2017 by the China-based members of the ESRC-AHRC funded Design Ecologies project, which is co-funded and conducted in collaboration with staff at the China Academy of Social Sciences (CASS) in Beijing. The team spent one day in Lancaster and two days in the Lake District with academics from Manchester Metropolitan University and Lancaster University.

Welcome and Introduction

Prof. Stuart Walker and Prof. Martyn Evans

Team Meeting in LICA Building, Imagination Lab, Lancaster University, welcoming Chinese team of Professor Wang Yanzhong, Professor Zhang Jijiao and Assistant Professor Fang Jingwen. Professor Walker reviewed the background of the Design Ecologies project, and also introduced the places to which visits had been arranged. With the aim of examining industrial heritage, members of the project visited Manchester and Liverpool in 2016, attempting to understand the history and heritage of the Industrial Revolution through working mills and the slavery museum. This year, the focus has turned to cultural heritage. The Lake District is famous not only for its landscape and nature, but also for its poetry, art, architecture etc. It was the centre of British Romanticism, which was against rationalism and also a response to the Industrial Revolution. Despite the differences, both kinds of heritage are facing the same problem: how to protect heritage while relating it to the present-day life of people?

Visit: Dove Cottage, Wordsworth Museum

Located on the edge of Grasmere, Dove Cottage is a rather small house with tiny rooms, but is well known as the home of the romantic poet William Wordsworth and his family from December 1799 to May 1808. Here he got married, had three children with his wife Mary, and composed some of his best-known poetry. Apart from the former residence and the furniture and ornaments in it, people can also discover his life story by visiting the Wordsworth Museum, the garden, and his tombstone in the churchyard of St Oswald’s Church. There is also a gift shop selling various souvenirs, among which daffodils - an image from the poem "The
Daffodils” are frequently presented, on everything from handkerchiefs to mugs. All these sites form a cluster of Wordsworth-related cultural heritage, making it more impressive.

During the visit, it was debated how Dove Cottage could stay largely unchanged after all these years; before it was discovered that the Wordsworth Trust has been playing an important role. A registered charity, The Wordsworth Trust was founded in the year 1891 “for the eternal possession of those who love English poetry all over the world.” It took over Dove Cottage and opened it to the public, and is now in charge of its protection and of sustaining its cultural heritage.

**Visit: Grasmere, Herdy Shop**

Grasmere was described as “the loveliest spot that man hath ever found” by William Wordsworth. Typical stone slate houses and the ancient Gingerbread Shop from the early 19th century have witnessed the long history of the town, while hotels, restaurants and gift shops show how it has now been totally given over to the tourist industry.

**MEETING: Kendal Herdy Studio – Spencer Hannah – Herdy Brand and English Lakes**

The Herdy company was founded 10 years ago, and the founder Spencer Hannah told us the story of the brand. Spencer Hannah and his wife visited the Lake District a few times, and found that though this area has a lot of historic heritage, little of it is related to people’s present life. Farming used to be the primary livelihood of the local people, with sheep farming the most typical type. Therefore, inspired by the iconic image of the Herdwick, which is a unique breed of sheep from the Lake District, they design various products, from table-top items like mugs for daily use to wool mattresses for the Herdy Sleep collection. The company collects wool directly from local farmers, makes products and then sells them through Herdy retail shops around England. When profits are achieved, no less than 2.5% of them are returned to the local community as payback, being mainly used for the protection of local heritage. Thus, the creative cultural industry company and the local community have formed a reciprocal relationship through historic heritage – in this case based around Herdwick sheep. This is an ideal concept, but has to face challenges in practice, like how to make the business successful, and how to balance the economic benefit with the protection of farms etc. And when the company tries to expand overseas markets, new problems like cultural inadaptation might occur.
MEETING: Colin Fox, Japan Forum

After the Industrial Revolution, especially with the building of the railways in the 1840s, people from Manchester and London could get away from the busy life in the city and enjoy the landscape and peace of the Lake District. Now, it is accessible to tourists from all over the world. Therefore, local service providers like hotels and cruise and railway operators have to attract international tourists. Japan Forum represents these kinds of efforts, and Mr. Colin Fox works as the Chairman of this informal organisation. Apart from merchants, Japan Forum also involves specialists, students and overseas partners. The aim is to promote international business through research exchange and collaboration. We noticed that a large proportion of international tourists in the Lake District were from Japan. Mr. Fox explained that Japanese tourists were initially attracted by Hill Top - home to Beatrix Potter in the 1890s - because the character Peter Rabbit in Potter’s books is very popular in Japan and fits with the Kawai culture. This story illustrates that during the expansion of a cross-cultural market, cultural sensitivity is essential.

Visit: Hill Top, Beatrix Potter Farm (National Trust)

Hill Top was the working place and spiritual home of the children's author Beatrix Potter, where she created many fairy tales and classic characters, including Peter Rabbit. Interestingly, the house was not built at one time, but made of three parts, built in the 1680s, 17th century and the year 1905, and the join marks can still be clearly seen today. There is a garden outside the house and tourists from all over the world stroll around and explore it, discovering the bee house from Potter’s stories. Just beyond the house is a farmyard, also built in 1905, which is still rented to a farmer today.

Beatrix Potter is well known as a writer and artist, but has another important identity – conservationist. She devoted her wealth and energy to conserving the landscape of the Lake District by buying farms and land, supporting traditional farming methods and bringing new life to the Herdwick sheep, until the National Trust took over Hill Top and the farmlands in the 20th century. The National Trust opened Hill Top to the public, and is now offering guided tours, maintaining the property and the garden, and taking care of the land.

Visit: Brantwood, John Ruskin's Home

Brantwood is a large house with remarkable gardens, overlooking Coniston Water. It has been the home of a number of prominent people, but is best known as the home of John Ruskin, the leading English art critic, social reformer and educational philanthropist of the Victorian era. He purchased the house in 1872, and spent the last 28 years of his life there. During his stay, he made a lot of alterations to the house, not only expanding it but also filling it with works of art, paintings and furniture.
Brantwood gradually became a museum dedicated to Ruskin, and is now taken care of by the Brantwood Trust, established in 1951. Brantwood is also a vibrant centre for the arts, offering space for exhibitions, workshops on art, and even weddings. Thus, visitors are not only free to explore the rooms but can also participate in and enjoy the available activities.

Visit: Cumbria Crystal, The Lakes Glass Centre

Cumbria Crystal was established in 1976, initially with the aim of preserving traditional British glassmaking craft. It still sticks to melting, blowing, cutting, polishing and other traditional techniques and processes that have barely changed since the Roman era, thus becoming the last producer of completely hand-blown and hand-cut, full-lead crystal in the whole country. As well as keeping up traditional handcrafting heritage, Cumbria Crystal is not afraid to embrace new things. It designs and develops new collections, works with luxury retailers, opens making processes for public visits, and frequently presents its products in popular TV dramas like Downton Abbey.

Visit: Blackwell, The Arts & Crafts House

When the railway extended to Cumbria in the 1840s, the Lake District became accessible to more people from outside the area. Many families from the cities aspired to own a holiday home or second home here, and the Holt family from Manchester were one of them. They bought the land in 1889 and built Blackwell. Among all the houses in the Lake District, it is beauty through craftsmanship that makes Blackwell special. The rooms contain furniture and objects by many of the leading Arts & Crafts designers and studios. Baillie Scott, a representative figure of the Arts & Crafts Movement, as well as the designer of the house, made it a masterpiece of twentieth-century design; a perfect example of the Arts & Crafts Movement.

Blackwell has had a succession of owners after the Holt family, and was used as a school and offices. But fortunately, it retains many of its original decorative features. In 1999, the Lakeland Arts Trust bought the house and later conducted a full Arts & Crafts restoration.

Conclusions and Insights

Professor Wang Yanzhong made concluding remarks about three aspects of this UK visit: impression of the Lake District, evaluation of its present situation and suggestions for its future development. He divided the sites visited into five types: beautiful landscape, like the boat trip on Windermere Lake; homes of local famous people; museums; enterprises like hotels and the Herdy Company; and towns. The landscape and other natural resources here have been protected well
and are the base of tourism. Apart from nature, there are also plenty of cultural heritage sites, which makes local development sustainable. Enterprises make use of natural and cultural resources to meet the needs of tourists.

The outcome of the project was another topic in the wrap-up meeting. Both teams agreed to finish reports for previous workshops as well as this one, and also to begin working on academic papers.

Finally, views on the timings and places for the upcoming China visit in September were exchanged.

Dead heritage and living heritage

The heritage sites visited can be roughly divided into two types: celebrity-related and cultural products. The former include residences like Dove Cottage, Top Hill and Brantwood, usually with a museum, gift shop, and restaurant or teahouse; the latter could be further divided into two subtypes: traditional cultural products and newly developed ones. Traditional cultural brands like Cumbria Crystal are a form of cultural heritage, while newly developed ones like Herdy are rooted in local cultural heritage. Despite differences in aim, management and presentation they all have to face the same key question: how to keep the heritage original and meanwhile relevant to the present life of people?

Most impressive was the idea to “let cultural heritage be related to present life” which people in the Lake District keep talking about. In order to achieve this goal, they have made some creative and practical attempts.

Since the National Trust took over Hill Top from Beatrix Potter in the 1960s, they have been trying their best to keep the house and garden the way it looked, but meanwhile they have also opened it to the public so that people can explore the place where the great writer and her character Peter Rabbit lived and played. Also, they still rent the farmhouse so the farmer can live there and continue to take care of the land left by Potter. Ruskin’s home – Brantwood – is also open to tourists for sightseeing. Furthermore, it offers space for artists to have exhibitions and workshops, thus making the place an active art centre. There are also plenty of activities for ordinary people to take part in; they can even have their wedding at Brantwood. Some designers have taken the iconic Herdwick sheep to be their inspiration and make the farming heritage in the Lake District well known in the world as a universal, happy image – Herdy.

Behind these practices it is not the government, but all kinds of trusts and funds for charity purposes: the Wordsworth Trust at Dove Cottage, the National Trust at Hill Top, the Brantwood Trust at Brantwood and the Lakeland Arts Trust at Blackwell. Different from typical heritage preservation organisations, they do not just invest to conserve these heritage sites but to run these places and try to make good use of them.
Conceptions and practices related to heritage conservation in the Lake District provoke reflections. In the general view, preservation of heritage often equals “untouchable”, far removed from exploitation. However, we have to note that this kind of preservation is a double-edged sword: it could protect the heritage from potential damage but meanwhile cut off the interactions and connections between the heritage and people, thus changing the heritage from “living heritage” into “dead heritage”, which is not only meaningless but also an ineffective method of preservation. In the case of the Lake District, we find that preservation and exploitation together is not necessarily a paradox.

As to the potential risk of damage to heritage, staff from these organisations claim that they trust people’s respect for heritage, which features in the topic below.

Our heritage

Nothing can survive if it is isolated from natural and social cultural backgrounds; heritage is no exception. In the Lake District, landscape and cultural heritage, native farmers and tourists, entrepreneurs and consumers, and infrastructure like railways and services together form a community. This community is located in the Lake District, but is not restricted to this area. For example, when the railway extended to Cumbria in the 1840s, the Lake District became accessible to more people from outside the area. People from Manchester and London and other parts of the country came here to take a tour or to buy a holiday home. And nowadays, the tourists are from all around the world. Some enterprises like hotels are trying to attract more overseas tourists to the Lake District, while others like the Herdy Company are aiming to enter the global factory and market, attempting to sell products as well as the heritage attached to them to people in all parts of the world. Since the exploitation of local natural and cultural heritage is closely related to local people’s lives and enables them to benefit from it, they have the enthusiasm required to support the exploitation. Thus, a reciprocal relationship is built, and “their heritage” becomes “our heritage”, which is why in such cases people can be trusted in their interactions with heritage.
Appendix 5: Workshop #5

London and Swindon, UK
23 – 26 July 2018

Introduction

This document provides a summary of the visit to the UK in July 2018 by the China-based members of the ESRC-AHRC funded Design Ecologies project, which is co-funded and conducted in collaboration with staff at the China Academy of Social Sciences (CASS) in Beijing. The team spent three days in London and Swindon with academics from Manchester Metropolitan University and Lancaster University. The visit included presentations, meetings and visits to organisations related to Design Ecologies and Intangible Cultural Heritage.

In this visit report, notes are supplemented by photographs from the sites visited as well as additional, sourced materials related to the topics covered. Key points and issues arising, conclusions and insights are also included.

Welcome and Introduction

On their arrival in London, the UK team welcomed the Chinese team of Professor Wang Yanzhong, Professor Zhang Jijiao and Assistant Professor Fang Jingwen.

Visit: Historic England (Swindon Office), Archive and Library

The official name of Historic England is the Historic Buildings and Monuments Commission for England. It is an executive non-departmental public body of the British Government sponsored by the Department for Culture, Media and Sport (DCMS), now known as the Department for Digital, Culture, Media & Sport. It is tasked with protecting the historical environment of England by preserving and listing historic buildings, ancient monuments and advising central and local government.

Based on the National Heritage Act 1983, the body was first established in 1984 and operated from 1984 to April 2015 under the name of English Heritage. At that point its common name changed to Historic England and a new charity, officially called the English Heritage Trust, took the name of English Heritage. Nowadays, the two organisations play different roles in heritage preservation area. English Heritage looks after the National Heritage Collection of more than 400 state-owned historic sites and monuments across England. It cares for and opens
them to the public under a licence from Historic England that runs until 2023. Meanwhile, Historic England is the public body that helps people care for, enjoy and celebrate England’s spectacular historic environment, in ways like championing historic places, identifying and protecting our heritage, supporting change, understanding historic places and providing expertise at a local level. Historic England has two offices, one in London and the other in Swindon. The one visited was the Swindon office, where the Historic England Archive and Historic England Library are based.

The Historic England Library holds over 60,000 books, journals and reports relating to the historic environment of England, especially on architecture and archaeology, with the earliest ones dating back to the 1800s. All these resources are open to the public for reference use. Many interesting collections are found here. For example, guidebooks of famous British scenic spots are arranged in alphabetical order, so readers can easily find various guidebooks of Stonehenge on the bookshelves under the word “S”. The Historic England Archive is one of the largest publicly accessible archives in the UK. It holds a range of resources: over 12 million photographs, drawings, reports and publications dating from the 1850s to the present day, ranging from architectural details to archaeological landscapes, from country houses to coal mines, covering the whole country. Over a million of them can be accessed on the web, including main collections such as the Historic England Archive, Historic England Images, Britain from Above, Images of England, England’s Places etc. For the offline collections, like 6 million Aerial Photographs and Architectural and Archaeological Collections, free search services are offered to the public. After a general introduction, we took a tour. Since most of the archives, about 90 percent, are photographs, the storage of them required strict environment conditions such as a low temperature and proper humidity. There are collections with special subjects. For example, the collection of a retail company called F.W. Woolworth presents many old photos of the company in different locations all over the country and in different times throughout history. The images not only show the history of the company but are also a glimpse into the life of local people through the products on sale, street views and so on.

Digitalising is considered to be an ideal way to deal with old and valuable photos, both for storage and online accessibility. However, taking the amount and expense into account, it could not be accomplished overnight. Historic England’s strategy is to achieve it gradually via various projects. For example, a four-year project 'Britain from Above’ aimed at conserving 95,000 images in the Aerofilms collection, dating from 1919 to 1953. The images were conserved, scanned into digital format and made available on the website for the public to “get a bird’s eye view of Britain’s past.”

With these visual archives, people are able to find out their home’s history, to learn about the neighbourhood and local society they grew up in, to research individual buildings and archaeological sites, to discover England’s changing urban and rural landscape etc. And apart from their content and stories, photographs also store the history of photo-related technology and industry.
Historic England is mainly funded by the DCMS, receiving approximately £86 million from it while making about £1 million on its own each year. They spend the money on collecting new archives and preserving the old ones. In return, Historic England works as the UK government’s statutory adviser and a statutory consultee on all aspects of the historic environment and its heritage assets.

Visit: The National Trust (Swindon Office)

The National Trust, formally the National Trust for Places of Historic Interest or Natural Beauty, was founded in 1895 by Octavia Hill, Sir Robert Hunter and Hardwicke Rawnsley, with a wish to care for the environment so that urban residents could go outdoors to enjoy it. More than 120 years have passed, and it has now become one of the UK’s largest charities for heritage preservation. The National Trust looks after special places like coastlines, forests, woods, fens, beaches, farmland, moorland, islands, archaeological remains, nature reserves, villages, historic houses, gardens, mills and pubs, throughout England, Wales and Northern Ireland “for ever, for everyone”. According to the National Trust Annual Report 2016/17, the organisation is currently looking after 778 miles of coastline, over 247,000 hectares of land, over 500 historic houses, castles, ancient monuments, gardens and parks and nature reserves. The Trust believes that conservation has always gone hand-in-hand with public access, so it does not only look after and restore these places and spaces, but also opens them up to everyone in various ways.

How does the National Trust acquire these properties? By going through the history of the organisation, we find that quite a large proportion of the properties are given to it as legacies or gifts, such as Hill Top and its affiliated buildings and land in the Lake District, which was left to the Trust by the famous writer Beatrix Potter. Due to heavy death duties or estate tax, owners of big estates in the United Kingdom were willing to give them as gifts. The Marquis of Lothian proposed that the National Trust charity should be able to accept the gift of country houses, with endowments in land or capital, which would be free of tax. These new powers were provided in the National Trust Act of 1937. All this historical background and such policies made it possible for estate owners to give their properties to the National Trust as gifts in the 1940s.

Although the Trust receives income from commercial activities such as retail and catering, it is far from enough considering the high cost of preservation. For example, the overall conservation expenditure on property projects, conservation repairs and conservation of contents was £139 million in 2016/17. So, the Trust relies on other ways of fundraising such as membership and donations. The National Trust has the largest membership in the United Kingdom. Membership numbers have continued to grow strongly, from 226,200 when the trust celebrated its 75th anniversary in 1970 to 500,000 in 1975, 1 million in 1981, 2 million in 1990, and by 2016/17, 4.8 million members. Thus, annual
subscriptions are its most important source of income. In 2016/17, income from membership subscriptions was over £200 million for the first time. Besides donations, gifts in wills and grants are all critical, which made up 15% of overall income in 2017. In return, members are entitled to free entry to over 500 special places that are open to the public for a charge.

If membership is the main way of fundraising, then volunteering is the main mechanism helping the trust work with a rather low budget. In 2016/17 over 65,000 volunteers gave more than 4.7 million hours of their time to support the National Trust. Volunteer work is apparent throughout the organisation. Volunteers operate in more than 500 roles, from house guides and countryside rangers to researchers, trainers and translators and in project management, events organisation and as specialist advisers.

Visit: The Heritage Alliance

As the largest coalition of heritage interests in the UK, the Heritage Alliance unites over 100 independent heritage organisations in England from the National Trust, English Heritage, Canal & River Trust and Historic Houses Association, to more specialist bodies representing visitors, owners, volunteers, professional practitioners, funders and educationalists. Established in 2002, the Heritage Alliance works as a powerful, effective and independent advocate for heritage. It is an umbrella body for independent heritage organisations, playing several key roles. The first and most important role lies in advocacy. It identifies the consensus of member organisations and responds to parliamentary business and formal consultations. Apart from representing the appeal of members, the Heritage Alliance also advocate broader issues such as the importance of heritage to the country. With these efforts, it aims to influence legislation, policy and guidance. Its other roles include information dissemination and sharing, coordinating and capacity building among members, and organizing various events like projects and forums on the subject of heritage. Membership fees only make up a small proportion of overall income for the Heritage Alliance. Other funding resources include sponsorship and donations.

Wrap-Up Meeting

After a meeting at the Heritage Lottery Fund was cancelled, the wrap-up meeting was held ahead of time. At the meeting, a few topics were discussed, including: reviewing CASS’s last trip to the UK, the UK team’s last trip to China in March 2019, report writing and potential academic links after this project.

We had a discussion on the distinction between tangible and intangible heritage in both countries, finding that the UK seems to pay more attention to the former while China focuses on the latter. Professor Walker thinks the situation can be attributed to different defining and positioning, while intangible heritage like
traditional crafts are considered as “creative industry”, it is defined as “culture” to be protected in China. But Professor Wang pointed out that the economic perspective of heritage is also emphasised in China. For the Chinese government, efforts in heritage areas are made to achieve three goals: first, to make it a creative industry and thus to promote economic growth; second, to keep and preserve traditional cultures; and third, to make it serve as a public service to the public. Dr. Fang proposed that the changing focus from culture to creative industry could be shown in institutional changes; the Department of Culture of China recently merged with the Bureau of Tourism and thus became the Department of Culture and Tourism.

As for the last trip to China, we agreed to have a less full timetable next time. So, the plan was to visit one or two sites like “798”, and spend more time talking. Two meetings are expected to be held, one in the Chinese National Academy of Arts and one in the Institute of Ethnology and Anthropology, CASS.

Final output is placed on the agenda. Three visiting reports and one journal paper from each side will be collected and published in both English and Chinese.

At the end of the meeting, the possibility of establishing a Chinese Research Centre in the UK was proposed as a future academic link between the two sides.

**WORKSHOP #5: KEY INSIGHTS**

Points of interest and topics for further consideration

- The positioning of heritage
- Role of social organisations in heritage preservation
- The positioning of heritage

The positioning or defining of heritage to a large extent decides attitude, policy and practice on heritage preservation. For example, the line between tangible heritage and intangible heritage in the UK is not drawn as clearly as it is in China. For most British organisations, tangible heritage is their main focus, like architecture, archaeology and landscape, while organisations for intangible heritage are usually smaller in scale and more specific, like the Heritage Crafts Association. And according to the description on the official website of the Heritage Crafts Association “In the UK traditional crafts are not recognised as either arts nor heritage so fall outside the remit of all current support and promotion bodies.” China tells a rather different story. In October 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by UNESCO’s General Conference. The next year, the Chinese government approved joining the convention. In 2013, the Association of Intangible Cultural Heritage Safeguarding in China was founded, belonging to the Department of Culture. Since then, the preservation of intangible culture has become a nationwide campaign; both research and practice have been boosted. At the wrap-up
meeting, we find that the perspective of economy of cultural heritage has been emphasised more and more in recent years. Cultural heritage tends to be seen as "creative industry" in both countries.

Role of social organisations in heritage preservation

There are various social organisations for heritage preservation in England, some of them dating back to the nineteenth century, showing the long tradition of efforts in the area of heritage protection. They vary in nature, roles played, ways of fundraising, operation mechanism etc. Some of these organisations are closely related to the government, while most of them are independent. For fundraising, some of them rely on the government for funding and they offer advice in return, such as Historic England; some organisations receive support through membership and donations, such as the National Trust; other organisations may have to seek sponsorship to carry out projects, such as the Heritage Alliance. Though often overlapping, these organisations do have different focuses and divisions. Historic England focuses on heritage archives, especially visual ones so that people can "actually see" what the country used to be like; the National Trust is dedicated to looking after heritage “for ever, for everyone”, so that heritage can “teach, move and inspire” the public; and the Heritage Alliance works as the umbrella organisation, bringing the consensus of different heritage organisations to the government, and to advocate on many issues. Due to the efforts made by all of these social organisations, heritage in the UK is able to survive and be sustained. From an anthropological viewpoint, it should not be neglected to mention that behind the situation lies the cultural roots of the UK, including the tradition of volunteering, membership systems, non-governmental organisation cultivation and so on.
Beijing, China
25 – 27 March 2019

Introduction

This document provides a summary of the visit to China in March 2019 by the UK-based members of the ESRC-AHRC funded Design Ecologies project, which is co-funded and conducted in collaboration with staff at the China Academy of Social Sciences (CASS) in Beijing. The team spent three days in Beijing with members of CASS.

Overview and Introductions

Presentation from Professor Walker about the project findings from the UK team’s perspective, Chinese Academy of Social Sciences – Minzu University of China Campus

The presentation covered the initial findings from reports produced from the first five visits by both the China and UK teams (printed copies of the reports collated by the UK team were distributed). It was agreed that the introductions and conclusions of the reports will be translated into Chinese and from here a journal paper will be produced (more detailed outputs were discussed in the wrap-up meeting on 27 March) – see below.

Next steps: The China team were asked for their reflections on the reports and the findings, and it was agreed they would read the reports and offer feedback (this was offered at the wrap-up meeting on 27 March). Both teams will consider suitable journals in which to publish papers relating to the project findings. The UK team suggested She-Ji (produced by Tongji University, Shanghai) and Professor Wang suggested the International Journal of Ethnology and Anthropology, which he edits and is open-access and published by Springer. Articles are around 6,000 – 8,000 words and we could contribute one or two papers for this journal. The articles could concentrate on:

- findings and processes
- comparisons between heritage preservation and intangible cultural heritage in the UK and China
- similarities and differences, consequences of the two systems and what can be learned between countries
- synthesis of key points, framed within the research questions and hypotheses
• use what we have done as examples
• break down the key findings into themes and develop them further

Both teams agreed to reflect on the visits and the report presented and to discuss these at the wrap-up meeting on 27 March.

Visit: Shougang Park (a re-envisioned industrial site) and tour of exhibition and park

The Shougang factory site houses an exhibition about the history of the iron and steel works and the current and future development of the 2022 Winter Olympic site. We were shown around the exhibition and then toured the site to see some of the developments in progress. We also visited the (Tang Dynasty, 7th-10th century) Shijing Mountain Temple on the outskirts of the park.

Shougang Park is located in the Shijingshan District of Beijing between the 5th and 6th ring roads and was once home to the Shougang Iron and Steel Works (previously the Capital Iron and Steel Corporation). The factory was built in the late Republican era (1912-1949) and decommissioned in 2010 due to issues with air pollution and the need to be closer to the coast for national and international trade. The site is divided into three areas; the lake, the iron factory and the Winter Olympic 2022 park (several events will be held there including the snowboarding Big Air), which is also home to the Olympics Organising Committee. The site is also a creative industries centre and home to the Museum of Regeneration of Shougang #3 Blast Furnace, an exhibition centre and an International Human Resources centre. The southern section of the site has not been developed yet and discussions are still taking place over its use.

The factory was very significant during the Republican era and former presidents were major shareholders in the company. During the second Sino-Japan war (1937-1945) the factory was occupied by Japanese soldiers as the area had rich seams of iron and coal. Japan surrendered in 1945 and the Chinese government took over the factory and changed its name to the Capital Iron Company.

During the development of New China (1945 onwards) there was a period of rapid industrial development and the government considered the company to be an important component of this growth. The factory was closed in 2010 and production was moved to a new facility on the coast in order to export and develop international trade. The new factory is considered to be more environmentally friendly, although it runs on coal and has some of the largest furnaces in the world. The redevelopment of Shougang Park partly came about through President Xi Jinping’s desire to reduce air pollution in Beijing, so that people could open their windows again, as they had done when he was a child. It is also an area where new technology is being used, such as driverless cars and the Maglev (magnetic levitation) train that runs around the park on an elevated track.
We also visited the Shijing Mountain Temple located on a hill on the outskirts of the park. Built in the Tang Dynasty, it is one of seven temples that existed in this mountain area; the others were destroyed during the Cultural Revolution.

The UK team reflected upon the transformation of the site from industrial use to an entirely different purpose based in the same essential infrastructure. They considered similar examples in the UK, none of which are on the same scale as Shougang. Often such large sites would be partially demolished, with key buildings of historical or aesthetic interest being retained and showcased, but at Shougang a large number of the buildings and industrial infrastructure have been retained. Examples in the UK of such transformative use include old mills and power stations that have been re-purposed into cultural institutions such as Baltic Flour Mill and Tate Modern, both of which are now internationally renowned art galleries (note: this kind of reuse is rather different from the approach taken by the UK’s National Trust where old industrial sites, such as Quarry Bank Mill, are converted into museums about that same industry).

CASS Workshop: Cultural Heritage, Cultural Creativity and Cultural Industries

Ceramics production in Jingdezhen

Professor Fang Lili, Chinese Academy of Cultural Heritage

Professor Fang discussed her research based in Jingdezhen, which the UK research team visited in 2018. Her background is design education and art history, so she takes an anthropological approach. Jingdezhen is her home town, she has been studying it for over twenty years and has witnessed the transformation of the city. It has over 1000 years of history in porcelain making and was once the world’s centre of ceramics. After the Industrial Revolution craftspeople started to develop the processes and in the Republican Period (1912-1949) the government began combining individual workshops into larger production facilities. Between 1949 and 1950 the local government joined these older workshops to create ten large factories (these factories we learned were closed by the government in the 1990s).

A major concern for Professor Fang is the possibility that the town will decline as a centre for ceramics production, along with the craftspeople and their skills. She records the processes, history and people from the city in order to develop an archive of the ceramics industry and the people who work in the city. Her findings demonstrate that small workshops are appearing in the villages, whereas she had assumed society was going to become more industrialised, which would lead to a decline in this kind of workshop. She concluded that there must be a market for handmade products and wondered why consumers were preferring handmade over factory-made goods. Jingdezhen might be the first
city of the post-industrial period. However, others are more sceptical and many don’t believe her, instead believing they don’t have a sophisticated industrial system. In a largely agricultural society, labour is a major source of industry but in Jingdezhen the knowledge and skills of the makers are the major resource of enterprise and the reason she considers it to be post-industrial.

In traditional, family-run ceramic workshops, the owner is usually the elder in the family (the father) who owns the workshop and makes the decisions. However, in the new type of business, it is the younger people who know how to do marketing and sales, so this has been transforming the individual workshops. Historically there were thousands of workers making copies of antiquities, and imitating techniques and making it difficult to maintain traditional designs and patterns. Her hope for the future is that there won’t be just copies but also artistic pieces, and that craftspeople won’t only be local workers but also younger educated people, such as college graduates. Professor Fang wrote about this in her doctoral thesis in Peking, and she is now considering whether Jingdezhen is going in the same direction as she predicted twenty years ago. She believes her predictions to be true and that there are now thousands of private workshops. The peak period for porcelain was during the Qing dynasty (1636 – 1912) and according to historical records there were over 100,000 porcelain workers, however this declined during the Republican period and as a result of the Industrial Revolution in the west, when the number dropped to around 25,000.

Now Jingdezhen has around 120,000 makers. Professor Fang considers this to be a revival of porcelain making and she believes the city can become the world centre again due to the availability of natural resources, including pine trees on the mountains which can be used as fuel to fire the porcelain furnaces, and an abundance of rivers and lakes to help with transportation. While the natural resources for the porcelain itself, that is kaolin, are nearly exhausted in the area this is not as important as it once was because today kaolin can be easily transported to the city from other areas.

Part of her research examines the survival of porcelain-making in the area and different revitalisation strategies. She considers how it can become a porcelain-making centre again and attract artists from all over the world. The factors that give it an advantage are: thousands of years of experience in porcelain making; its reputation as the centre of this art; and its significance as a mecca for ceramic artists worldwide. Anthropologically the importance of the area centres on the relationships between people and culture: peoples/nature during the agricultural period; people/products during the industrial period and today people/culture.

A further reason for the revival of ceramics in Jingdezhen given by Professor Fang is that any cultural revival must be influenced by the market. If the market is in China, why is there such a huge market for handmade crafts? Her research is demonstrating that the feelings of consumers is changing towards an appreciation of the handmade. In addition, in the past Chinese people often appreciated foreign styles, but this is also changing and people are now valuing the tastes
and fashions of their own culture. After more than forty years of economic reform and development of the market system, more young people are of white-collar status, meaning they are well educated and wealthy. As a result, they want to represent their own cultural tastes and they prefer traditional furniture and tea cups made by master craftspeople. During the industrial period it was standardised, mass production, so people used factory-made products. Today people prefer products that are more personalised and the handmade market is satisfying that desire.

**Antiquities and Heritage**

**Professor Cao Bingwu, Chinese Academy of Cultural Heritage**

China has a very long history with many antiquities, according to government documents there are more than 700,017 un-movable antiquities and over 100 million movable pieces. A key issue for antiquities and the application of national key antiquities preservation titles and applications for the UNESCO heritage system. The UNESCO Convention Concerning Protection of World Cultural and Natural Heritage began in 1972 and China joined in 1985, with its first application submitted in 1988. China now has 33 items of Intangible Cultural Heritage and Italy is the only country with more, at 34. Chinese people and media are now becoming more interested in cultural heritage, but this has taken time. In 1988 it was only the government that placed importance on gaining this recognition. International recognition is now important for foreign and domestic tourism and a key focus for the Chinese government. China is also learning about the preservation of cultural heritage and antiquities from other countries.

Another key issue in China is the development of museums, which are becoming more popular with the public and developing quickly with increases in visitor numbers. At the start of the new China period (1949) there were only 17 museums in the country and now there are more than 5,000. Museum audiences are increasing quickly – in 2008 the annual visitor numbers were around 100 million, but by 2018 that had grown to 1 billion, a ten-fold increase. 20 years ago, the National Museum had ca. 1000 visitors each day, whereas now it has over 20,000. More and more cities are emphasising museum development, claiming themselves as 'museum cities' and have developing museum systems.

A third key issue is archaeology. This has been triggered in part by the huge boom in construction sites which have revealed many archaeological remains. Today there is a focus on projects that develop historical studies and strive to make cultural heritage useful and 'alive', with creative industries focussing on the relationship to audiences. Today archaeological sites are being developed along with public exhibitions. Museums are also learning how to develop sales and exhibitions to attract public and visitors, to increase audiences and tourism. This also has a major economic benefit, for instance, the Forbidden City sells more than 15 million RMB in tourist-related products annually. At 'un-movable' sites the local governments try to bring them to life. Like Professor Fang
discussed, traditional knowledge and technology play important roles. The general feeling towards heritage is that it is becoming more important to the government and public, both pay considerable attention to this area. Although China has a long history and Chinese people like history, the heritage and archaeological sectors appeared relatively recently. Traditionally, Chinese people liked calligraphy. The interest in heritage and antiquities has come from the West, along with the tradition of museums and the preservation and interpretation of culture. Recently, archaeology and museums have become important aspects of economic development and marketing. In this area, development and learning from the West is important, including preservation and technology regarding heritage and artefacts. The development of cultural heritage in China is only just starting and it still faces considerable challenges.

Recognition through UNESCO certification does not result in additional funding but it does increase reputation and recognition, however it is difficult to achieve. If a site gains National Heritage recognition extra financial support is forthcoming.

**Trends and Indexes**

**Professor Ding Sai, Institute of Ethnology and Anthropology**

The focus of this research is on the current situation and trends in the cultural industries and minority counties of China, which contains both urban and rural populations. Half of China’s population lives in rural areas. Intangible Cultural Heritage is very important in China, and the government is developing this in rural areas. This research concerns the development of indexes, which have two levels. The indexes related to the growth of the cultural industry, tourism and employment. There is also a cultural resources index, including branding of cultural products, festivals etc.

At the county level, in both urban and rural areas, each county has one museum. The current level of economic development in ethnic minority areas is small but cultural industry development at the county level is being promoted by county governments. In these areas the cultural industries are often small as they are often small enterprises producing handmade goods. The handmade and traditional product markets can help develop the tourist industry and attract more visitors to the area. The tourism market is developing quickly in China and this is understood at the county level, but it is difficult for them to focus on key markets for development. Different ethnic groups have different cultures, but in large areas they often have common characteristics. The index they are developing is a first attempt to understand the different ethnic groups and the potential markets.

At the county level governments feel they should have a museum, but they relate specifically to that county and it is difficult to understand what would attract tourists from outside that area.
In conclusion, the current level of economic development is low in ethnic minority areas and the scale is small. As a driving capacity for the economy, traditional enterprises are not strong, but they have an important role to play in county economies. The development of the cultural industries is relatively rapid. Regional governments want to attract tourists through handmade artefacts and the cultural industries; the drive is mainly economic. At the county level government pays more attention to tourism statistics, such as how many people visit, how much they spend and so on.

Traditional Beijing Enamelware

Professor An Lizhe, Research Centre of Artistic Anthropology

Professor An presented the colourful enamelware of Beijing, which is one of the eight crafts the city is renowned for. Enamelware has four important aspects: history, motifs and decoration, shapes and purpose. The enamelware is made from bronze and the patterns are adhered to the surface, the coloured materials are then applied and the pieces fired, more colour is then added. Traditionally in Beijing only the royal family was allowed to possess enamelware. Historically this was produced in the south of the city which was an area of handcraft production. Today the street names recall this traditional industry.

Enamelware flourished during the Qing dynasty, with decoration predominantly made from dark bronze and gold, both of which were very expensive materials. The style was decorative and until the 1980s enamelware was a major source of income from international markets. Due to high levels of export and use by the royal family the Qing dynasty pieces are now very rare in China and therefore have been challenging to study. From the Qing dynasty until 1949 enamelware was sold to the US and Europe, but since then many pieces have been returned to China.

After studying thousands of pieces, Professor An concluded that there are four types of motifs:

- Mythical animals e.g. dragons and phoenix. The most common is the dragon as it is very special to Chinese history and in feudal society represented the power of the Emperor.
- Plants – the most common is the lotus, which is symmetrical and repeated motifs indicate longevity and good luck. It also represents ascendancy, of rising higher in the world. Honeysuckle is also common, representing the tree of life. Another popular motif is ‘all sorts of flowers’ which is inspired by ceramics, a much older craft than enamelware. ‘All sorts of flowers’ represent wealth – e.g. a large flower surrounded by small flowers.
- Insects – a popular motif is the butterfly with flowers, which represents happiness and is used in weddings
- Animals – e.g. bat; fish (fish means becoming richer and more powerful).
**Form** – the shape of enamel products. Traditional examples include a wide-moutheed vase shape for discarded bones etc. when eating; an enamel matchbox and decorative ducks. Many are decorative items that also have a function, as well as figurative pieces in which the faces are made from iron.

**What is happening now in enamelware?** Today the techniques and forms are still based on tradition but there are some developments in colouration techniques. Some people use the technique to make bracelets, necklaces, teapots and other useful items. However, the processes are much faster and not true to the tradition.

Hammered techniques are no longer used. It appeared historically but was market-led for export and the orders for hammered techniques declined.

**Q&A**

**Cultural heritage policies in Beijing:**

Professor Cao talked briefly about the cultural heritage policies in Beijing that relate specifically to the geographical advantages of the city. China had an agricultural society so architectural materials were abundant and played an important role in the city 3000 years ago. Through archaeological studies they have discovered the city has been the capital previously and has been a major city since the Han dynasty (202BC – 220AD). There are several ancient towns in China but Beijing is special as its significance is continuous. The Forbidden City has been at the centre of Beijing since the Qing dynasty. Policy has been regulated around the Forbidden City and no high buildings can be built, so the skyline is low in that area. Recently a key issue has been the moving of businesses out of the historic centre. After the building of the sub-centre the centre will be for capital use only –government, cultural and economic. The central line of the city runs from the Forbidden City out towards the mountains and is the focus of a new ICH application. The government is planning to develop three areas – in the East is the channel river, to the north is the Great Wall area, to the west the river area and the Shougang Park (see earlier). There are three heritage preservation areas, located in the suburbs rather than centrally, but they are all very important to the city. The mother river (the Yongding) of Beijing and the Grand Canal are very important for transportation and both play an important role in heritage preservation.

Professor Walker discussed the post-industrial trend in Jingdezhen that Professor Fan spoke of, stating that we are seeing similar trends in the UK. Small businesses are opening in post-industrial areas and in recent years (the last 10 years or so) small businesses have opened in mill towns in the north where mills had closed (e.g. Hebden Bridge) and artists and craftspeople moved in because houses and business properties were inexpensive. In Sheffield there was once a thriving steel industry, but now that the factories have closed small businesses are making knives on a small craft scale in an old industrial factory.
which is similar to the examples in China. Might this be an international trend? It isn’t instead of mass production, but runs in parallel to it, because handmade products are quite expensive so only those with a larger income can afford them. What was described in Jingdezhen, and what Professor Walker and Professor Evans saw on their visit there in 2018 is similar to what is happening in the UK.

Jingdezhen is not the only area Professor Fan has studied, she has worked with twelve groups and areas in China, including pottery, embroidery, furniture and kites, and all places show the trend to recover handmaking. Production is very low and not as efficient as that of machines. This post-industrial production is only affordable to wealthy people. However, new technology such as 3D printing can potentially reduce costs and make these kinds of products more affordable for other people in the future. Private, bespoke, small-scale design and making is the future, and can also offer more environmentally friendly ways of making. All the places Professor Fang has worked have become sophisticated production systems, with over 120,000 makers in Jingdezhen and over 8,000 embroiderers in the other locations of study.

Professor Walker discussed Stoke-on-Trent, a UK city similar to Jingdezhen that was once the biggest ceramics producer in the UK but went into decline. During the Industrial Revolution, Wedgwood was the biggest producer, and Josiah Wedgwood developed processes to mass produce affordable goods which transformed ordinary people’s lives because the ceramicware, known as ‘creamware’ became cheaper and therefore more accessible. In Stoke there are some factories operating, but in many respects it is the opposite of Jingdezhen, as rather than having many operators, they have been developed into industrial craft factories. Different hand skills are used in different parts of the factory, meaning products can be produced to a high level of quality, via different departments in one factory. He wonders if that approach allows the overall operation to be more efficient and co-ordinated than the operation of many small enterprises, as in Jingdezhen. Small enterprises can be more agile and competitive, but larger operations allow greater potential for production and efficiencies and investment into high-cost capital equipment. Professor Fang replied by stating the situation and target markets differ between Jingdezhen and the UK. In China the emergent class is the white-collar class, who can afford expensive handmade crafts. She doesn’t see the big factory model as the future, but some studios use 3D printing to reduce costs. Specifically, in Jingdezhen, some craftspeople have recovered ancient making procedures and have a traditional assembly line, which looks like the assembly line of a large factory. A British-Japanese pottery artist who lives in Jingdezhen sells one teapot for around 300 RMB, one artist can make many pieces each day and can afford to have a good life there. Professor Evans asked whether other types of artists work in Jingdezhen or is it predominantly ceramic artists? Professor Fang commented that there are also many different types of artists, such as sculptors, painters, and some very famous Chinese artists. They give their ideas to craftspeople who can integrate them into ceramics and make special pieces. Sculptors and painters use local technology to make their art specific, and because of the high
level of skills in traditional making in that area they can make large pieces. There is also cheap labour there, so many people go there to create their art. It is heaven for pottery artists.

Professor Evans also asked about the local governments who want to apply for UNESCO and National Heritage preservation and what value that brings? Does it attract many more visitors to museums or more funding? According to Professor Cao there are two situations. The first is if you apply for UNESCO heritage status and achieve it, you don't receive economic support, only reputational benefit. Local governments want reputation as it represents greater importance, both nationally and internationally. Second, if you achieve National Heritage status you can gain financial support from government. The UNESCO accreditation is more difficult to achieve as it has a higher reputation.

The recognition of heritage was raised by Professor Walker, who asked about the recognition of heritage – when it began it was only the government and ordinary people didn’t care, whereas now they do. Also, previously the government didn’t recognise antiquities, but they did recognise calligraphy. How is this change accounted for? Is it only influence from the West or maybe a response to rapid industrialisation and elimination of old sites? Professor Cao suggests the trend is divided in two – first it is influenced by Western scholars, missionaries and experts (the first museum was built in the 1860s by Western experts). Second, it is voluntary – citizens start to become interested and pay attention.

Professor Evans inquired as to whether contemporary products are made using the traditional enamelware technique. Professor An explained that today enamel making uses the traditional techniques but modern tends for glazing materials and colour, but the major practices are still based on traditional techniques, motifs etc. There have been some developments in techniques, from oil painting and western techniques. Professor Fang has witnessed some modernisation, some people making bracelets and necklaces, making new products using old techniques, even teapots. But that perhaps you can't call these products enamelware anymore as the ideas and procedures are different, and faster than traditional methods.

Public Forum at CASS

Professor Walker gave a presentation about the AHRC-funded Living Design Project and Professor Evans talked about the AHRC-funded Design Routes Project. Both projects are aligned with the Design Ecologies knowledge exchange project and the presentations highlighted similarities across countries and cultures relating to the production of craft products and the issues they face in terms of preserving skills whilst maintaining relevance in contemporary culture.
Questions asked by audience members:

Q: Is marketing part of design and, if so, what role would it play?
A: (Professor Walker) Design can visualise information and effectively convey the story behind the product and the designer at the point of sale. By talking to makers (in the UK, Santa Fe and China) we have found what they value and we have uncovered the stories behind their designs. Through graphic design that information can be conveyed quickly and effectively via branding, imagery and point of sale display. Designers and marketers work together to develop and visualise the story.

Q: In China students and design colleges help with design, what is the situation in the UK?
A: (Professor Walker) In the UK there are lots of design students who work with agencies, makers etc. but there needs to be a mutually beneficial relationship. The issue is that designers come in for a day or so, go away and design new products or patterns with no real understanding of traditions or culture. (Professor Evans) I would advocate for designers working alongside artisans rather than saying they know better. The enterprises working with universities creates interesting issues. If the enterprises go into the university with a research background, that is fine and working with students on a conceptual level is fine, but if they want cheap design services, that isn’t fine. If they want professional design, they shouldn’t be undercutting professionals and getting cheap labour.

Q: How does design capture local characteristics? In China it seems design makes things similar?
A: (Professor Walker) From our research, from the ground up, we have found we go in, talk to the makers to see what they are doing and one of the things we have found is that those makers don’t necessarily want designers to redesign their products for them, they want help in different ways such as the development of their story and the promotion of their enterprise. They don’t want designers to change local designs that may make them conform with designs that are found in other areas, that might be more desirable, but that don’t reflect the local area.

Q: For the heirs of the tradition, how do you educate and cultivate the heirs of these traditions and the next generations? Is that only in the apprentice and master system, or through government support programmes?
A: (Professor Walker) This is a difficult area. A lot of people who have pursued these crafts in the past want their children to go to university and get better jobs and make more money in the city, so they leave the villages and the crafts are in decline as a result. We find in the UK a lot of young people are taking up the crafts and teaching themselves, often through watching videos or learning online, or learning from old masters as voluntary apprentices, but people can’t afford to pay them. This is still very small but is interesting and this gives us reason for hope at the same time. There is some government support with apprentices, but this isn’t necessarily focussed in this area.
Professor Wang brought the session to a close, thanking Professor Walker and Professor Evans, and stating that the research the UK and China teams have been carrying out can be seen as anthropological as we are trying to understand people, their practices and the impact and significance of design.

Visit: Beijing Enamel Factory

The factory was founded in 1956 and is the largest *cloisonné* (enamelware) factory in China and the only one to produce the Jingfa brand, classified as a ‘Time Honoured Brand’. *Cloisonné* is a technique used for decorating metalwork objects, attaching bronze wires onto the surface of the object which remain visible on the finished objects, separating the different compartments of the enamel or inlays which contain different colours. The earliest surviving cloisonné objects are rings dating from 12th century Cyprus and were found in graves. China began using this technique in around the 14th century, with the earliest surviving pieces found dating back to the reign of the Xuande Emperor (1425-35). Traditionally, the workshops making the enamelware were located in the Forbidden City, as only the Chinese royal family were able to own enamel objects, most of which were decorative and incredibly expensive. The peak period of enamelware production was during the Ming Dynasty, during which the most elaborate and highly valued pieces were produced. Blue is often the key colour in Chinese cloisonné, known commonly as *jingtailan* (Jingtai blue ware). During the 19th century the quality of enamelware and the skills of cloisonné were in decline, with few historic factories remaining. After the new republic was formed enamel craftspeople began making the products for a wider variety of people and there was a recovery of the craft. Many pieces are now exported internationally and also given as gifts from the Chinese government.

Fewer than 100 people work in the factory, in this section it is mainly wire inlay and colour application but in other sections the other processes take place. In this factory it is fully handmade. Before the year 2000 the products were mainly traditional styles, but since then they have tried to develop smaller items such as jewellery and pencil boxes, which are popular with the public as they are smaller and less expensive. Every year they receive orders from government agencies or for conference gifts, as well as small enterprises. They also produce pieces for exhibitions and have won awards for their work. They have different levels of products – the first is the smallest and cheapest (around 111 RMB), middle level for exhibitions and competitions and high-level art pieces. Most of their income comes from the small products sold to the public and private collectors. There are orders for larger pieces placed from companies every year but these are few due to the high cost of the pieces. They do not advertise, they do not need to promote, as in the past they have had enough work. More recently they have started to work on marketing and promotion. Before the reforming of China, there was a ‘planning period’ (1949-1978), during which time the government would issue directives on the amount of product to be made, so they did not have to think about marketing and promotion, as they were state-run.
The process of making is very detailed and intricate, with each stage of the process carried out by a different craftsperson in the same factory. Each stage takes around three years to learn and the craftspeople only learn one stage, becoming experts in that particular process. To master the whole process would be too difficult because each procedure is very complicated, for example to learn the firing procedure the craftsperson needs to be very familiar with the material and the temperature, which takes time. The master creates the designs, which are all based on traditional motifs. The pattern is drawn and then printed onto the surface of the vessel, which is usually made from copper. Fine brass wire is then bent into the shape of the pattern and stuck onto the surface using a natural glue, forming the compartments that will then be filled with colour. The next step is to apply colour to the surface, made from glass, similar to a glaze and largely made from natural elements. After the colour is applied, the vessel is fired for the first time in a 900-degree kiln. The initial application of colour sits on the surface, but when fired the colour sinks into the surface, meaning more colour has to be applied before firing again and repeated three times to make the colour more even. Each colour is applied by a different person, some apply dark and some apply light. The factory employs a lot of deaf and mute people to work in the factories (something we found with the other factories we visited).

The factory also houses a showroom and a museum which displays objects made there and guided tours are conducted for school and tourist groups. In the museum we were shown contemporary pieces that used more modern motifs, some of which were more pared down and simple, using western motifs and Islamic motifs (for export), but that still echoed the traditional forms of decoration. The factory is also commissioned to create pieces for architecture, which tend to be for decorative roof decoration or pillars. The majority of the pieces we saw were vases and decorative objects, but more recently the technique has been applied to more functional objects such as lamps, which were still highly decorative and used the traditional, brightly coloured motifs.

Wrap-up Meeting at 798 Art Zone

Professor Wang began by thanking the UK team for their hard work and cooperation throughout the three years of the project. Reflecting on the nature of the project, the China team have broadened their perspectives through the multidisciplinary approach of the project, through anthropology and design. Although the Chinese and UK teams have different backgrounds and specialisms, a shared interest of culture has emerged. At the start of the project the Chinese team considered design to be a science, but they now see it is as cultural, which leads to tangible outputs. In particular, design is the study of tangible ‘things’, whereas anthropology is the study of the intangible, the spiritual.

The two approaches to culture seen in the UK and in China differ significantly and it has been very interesting for the China team to see examples of the
‘bottom up’ approach prevalent in the UK. This approach relies upon local initiatives and volunteers and reflects the priorities of ordinary local people at the local level. China has learned from the West that museums are important and, as we have seen on our visits, has been placing great emphasis on their development. Professor Wang reflected that the China team have found that in England there is more emphasis on tangible cultural heritage, whereas China has placed greater emphasis upon intangible cultural heritage. However, China should support tangible cultural heritage in the future and this is being demonstrated through the development of museums.

China has its own characteristics and it has a very powerful government that pays a great deal of attention to culture, but it is still finding its direction. It faces challenges in that the government is promoting cultural heritage, but people don’t always appreciate the traditions being promoted. Instead, many people are more interested in new, mass-produced products and consider traditions as old-fashioned, a thing of the past. Economic development is a key focus, particularly in terms of the development of tourism markets, whereas the preservation of cultural heritage has been less emphasised. Also, China is a very large country and has not yet achieved balance in terms of economic and social development throughout the country.

During this research both teams have visited relatively wealthy areas located in major cities. We haven’t visited the underdeveloped and poorer areas of China. Perhaps in future the UK team might be able to visit some of the less-developed areas to understand the challenges still faced in the country.

Professor Zhang suggested adapting the Design Ecology concept into a Heritage Ecology concept and that we could share our work (that we are currently developing into a more useful form) with Professor Zhang and CASS.

Professor Walker summed up the UK experience, stating that we are very grateful for the China team’s efforts in organising the wonderful trips and visits to China. The UK team feels privileged to have visited the places we have been to and to have spent a couple of hours with the Chinese Opera artist in her studio, which was a wonderful experience, and to see the museums. One thing that has impressed us is the sheer scale of investment being put into culture and heritage in China to preserve and exhibit cultural heritage and to enable ordinary people to have access. The museum we saw in Hangzhou, where craftspeople are given space in the museum to practise their craft is a way of conveying the story of this heritage in a much more engaging way than just seeing something in a glass cabinet. These were all very interesting experiences for us. Jingdezhen was another incredible experience, both the place we stayed in the old factory and the whole development to create a destination and the scale of that. We have similar places in the UK but on a much smaller scale.

The investment we are seeing in 798 and in 750 in Shanghai is on a huge scale and there are a lot of examples of these places in China. We don’t have so many examples of creative arts areas in the UK, but if we do have them, they aren’t
anywhere near the scale they are in China, so it has been a real eye-opener. We have seen objects that are created with a huge amount of work that is incredibly detailed, producing very fine craftwork. For example, the bronze master in Hangzhou, the ceramic painting masters, with their apprentices around them. This is not something that has been experienced in a long time in England – to see master craftsmanship with young people coming up and learning. This is encouraging for the future to see the young people coming through. This morning (at the enamelware factory) we saw the number of stages and the incredible detail. The process is so involved and the resulting products are very expensive, but you can see why it is expensive as there are so many steps and so much skill at every step.

We have learned a lot, both in terms of the type of objects we have seen, the types of skill that go into their creation and the fact they are being sustained, the scale of the museums, the scale of the production and the large factories producing ceramics and opera costumes, and enamelware. There are many contrasts between China and the UK, and I think the wonderful thing about this kind of research project is that by seeing those contrasts and differences it enables you to see your own culture in a new way. When you don't have that, you have nothing to compare it with, but when you see a different culture it enables you to see your own culture in a different way, both for good and bad. One of the biggest differences we noted is that in Britain the heritage preservation is often initiated by the people from the ground up, which leads to a complex system which is distributed and largely run by volunteers. In contrast, in China it is the centralised government investment that is driving conservation, which is a very different way of going about it, but with the same overall aims in the end. The goals are the same, but the ways of doing it are very different. That is something to reflect on and something to think what that means for the future for both our cultures and both ways of doing it, as there are pros and cons for both. The UK’s way of doing it is about the people, but to understand how it all works is very difficult. We had difficulties in trying to explain how it all works, where the money comes from, what the relationships are between the organisations. If we have that difficulty, you can be sure all of those organisations have difficulties too, with overlaps in remit and a lack of wider coordination. If the direction and funding comes from government it is more coordinated and organised, but it is ‘top down’. There are good and bad aspects to both approaches and there are key points to learn from each. We have felt very privileged to visit the places and meet people you have introduced us to. We have learned a great deal, it has been a great experience and we are sad it is coming to an end. We would like to thank you and I hope we can continue our conversations about the publications and continue collaborating in some way.
Workshop Reflections

The final workshop combined meetings, presentations and visits that enabled both the UK and China teams to reflect upon the project as a whole. From these, the following reflections have emerged:

• *Post-industrialisation trends* are being seen in places such as Jingdezhen, as discussed by Professor Fang at the symposium on day two. China saw a rapid rise in industry after the country opened up to global trade, producing vast quantities of mass-produced goods for both international and domestic trade. However, in recent years there has been a rise in the desire for handmade goods, such as those made in Jingdezhen. The distributed factory model seen in Jingdezhen has enabled a thriving eco-system to develop in the wider area, resulting in changes to the dynamics of family-run workshops. Younger people are now more involved in these workshops, taking a more active role in marketing which leads to the products having a wider appeal.

• **Recognition of Intangible Cultural Heritage and heritage development** is a key factor in the development of cultural heritage and tourism in China. The Government, at national, regional and local scale all place great significance upon UNESCO and National Heritage recognition schemes, seeing this both as a mark of China’s pride in their crafts and as a driver for economic growth and in particular tourism at a domestic and international scale. While agencies do not benefit financially from UNESCO recognition, they benefit from the international affirmation such schemes offer, demonstrating their ability to safeguard heritage sites and artefacts to an international level. Much of the work carried out in developing the safeguarding of artefacts and archaeologically significant sites has been influenced by Western conservation practices. The museums and factories visited all display certificates they have been awarded for regional and national heritage initiatives and all take great pride in achieving such status. Nationally recognised heritage awards do offer financial rewards and enable smaller enterprises to develop their museums, publish information about their practices and demonstrate the significance of their products nationally and internationally.

• During our visits we have seen the **significant development of museums at national, regional and local scales**. The importance of museums was also emphasised at the symposium on day two, during which we were informed of the challenges of developing museums at a local scale. Small towns are expected to have a museum in order to develop the economic tourism market, but the collections tend to relate to the local area and it is felt such venues are more difficult to market to wider audiences. There are rich collections relating to the wide variety of ethnic minorities in China, but this area has been less developed and is still in its early stages. Many factories have their own museums that showcase the particular craft, as we saw at the enamelware factory in Beijing. Great pride is taken in developing and presenting displays charting the history of the crafts and of safeguarding the traditions and skills. This is not found widely in the UK, except for examples such as the Wedgwood
museum, which also incorporates a showroom and restaurant where visitors can eat from plates made in the factory and then take them home.

• In addition to safeguarding China’s heritage and craft practices, museums are seen as playing a significant role in the development of the national and international tourism industry and are being increasingly seen as economic drivers. As was emphasised during day two’s symposium, a significant increase in visitor numbers has also kick-started the rise in heritage-related products, such as the huge amount of goods sold at the Forbidden City (and their online shop).

• The cultural heritage sector in China is largely ‘top down’ and is funded and administered by the different levels of government. However, the young, wealthy people of China are driving a more ‘bottom up’ approach that is driving the growth in traditional products. Through the rising interest in hand-made goods from younger people, as described by Professor Fang, there is a revived interest in traditional practices, many of which are documented in museums and at heritage sites. Coupled with a huge rise in visitor numbers and increased interest from the public of China, such an interest in national heritage is driving the demand for museums and for hand-made goods that reflect this heritage.

• We witnessed large-scale regeneration of post-industrial areas into cultural venues on our visits to Shougang Park, a former iron and steel works and 798, site of disused factories and industrial buildings which are both now being transformed. Both sites are on a much larger scale than any similar examples in the UK, such as the Baltic Contemporary Arts Centre, Tate Modern or the site of the 2012 London Olympic Games. Shougang and 798 are now both mixed-use sites, with a variety of arts and cultural venues that have been funded by the government.
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Credits

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