

Emergence of Special Art Exhibits in Shopping Malls in Shanghai

Xiqian Li

A thesis

submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

University of Washington

2016

Committee:

Wilson O'Donnell

Meredith Clausen

Jessica Luke

Program Authorized to Offer Degree

Museology

©Copyright 2016

Xiqian Li

University of Washington

Abstract

Emergence of Special Art Exhibits in Shopping Malls in Shanghai

Xiqian Li

Chair of the Supervisory Committee:

Wilson O'Donnell, Associate Director

Museology

This paper described and analyzed the phenomena of joint ventures between shopping malls and special art exhibits in Shanghai. Little research directly addressed this phenomenon from the museum or exhibit perspective. Over the past three years, at least 27 notable art exhibits were installed in shopping malls instead of art museums in Shanghai. Shopping malls managed by commercial real estate companies also included art mall museums and art exhibit spaces. They brought more art exhibits to the public. As an emerging phenomenon, problems were revealed. Data revealed that the public questioned the quality of exhibits and disliked the crowded spaces and high admission prices. Interviews and on-site observations were methods used to gather data.

The results of this study suggested that these joint ventures were a result of current national art museum policy in China and the less desirable locations of non-public art museums in Shanghai. Shopping malls in Shanghai did not have professional exhibit teams or qualified facilities to hold exhibits. Exhibit companies preferred to use shopping malls as exhibit venues to save costs and increase profits. Additionally, the changed consumption habits of the public and the emergence of complexes that included shopping malls with art exhibit spaces contributed to the popularity of shopping mall exhibits. Limitations to this study included a small sample size and loss of accuracy of data due to translation.

Table of Contents

Introduction.....	1
Background.....	1
Significance.....	3
Literature Review.....	4
Introduction.....	4
Art Museums and Shopping Malls.....	4
Special Art Exhibits in Shopping Malls.....	9
Art Mall Museum and Art Exhibit Space in Shopping Malls.....	12
Different Opinions on the Emergence of Special Art Exhibits and Shopping Malls.....	16
Summary.....	18
Methodology.....	21
Research Goal.....	21
Methods.....	21
Analysis Process.....	29
Findings and Analysis.....	30
Interviews.....	30
On-site Observations.....	56
Discussion and Results.....	73
How do Host Institutions Have Art Exhibits in Shopping Malls and How do They Manage Art Mall Museums or Art Mall Exhibit Spaces?.....	73
What are the Differences Between Art Exhibits in Shopping Malls and Art Exhibits at Other Sites?.....	78
How Will This Joint Venture Develop In the Future?.....	81
Conclusion.....	83
Bibliography.....	84
Appendices.....	86
Appendix A: Interview Protocol of Host group (English and Chinese).....	86
Appendix B: Interview Protocol of Provider group (English and Chinese).....	93
Appendix C: On-site Observations Protocol.....	100
Appendix D: Sample of Translated Transcripts.....	102
Appendix E: Brochure: K11 Artist Klub Membership Application Form.....	105
Appendix F: K11 Art Map.....	106
Appendix G: 2015 Picasso Exhibit Map.....	108

List of Figures

Figure 1. K11 architecture design.....	60
Figure 2. Chi K11 Art Museum entrance.....	60
Figure 3. K11 Art Mall B1 level, artwork near manikin.....	60
Figure 4. K11 Art Mall B1 level, Dali exhibit poster.....	60
Figure 5. Admission desk of Picasso Exhibit.....	61
Figure 6. Exterior of Picasso Exhibit.....	61
Figure 7. Exterior of Tango Exhibit and surroundings.....	62
Figure 8. Exit of the Tango Exhibit.....	62
Figure 9. Exterior of Miro Exhibit (closed)	62
Figure 10. Entrance of Chi K11 Art Museum.....	64
Figure 11. Exhibit room and Dali Exhibit.....	64
Figure 12. Dali Exhibit labels.....	64
Figure 13. Dali Exhibit art store.....	64
Figure 14. Exhibit room and Picasso Exhibit.....	66
Figure 15. Exhibit room and Picasso Exhibit.....	66
Figure 16. Exhibit room and Tango Exhibit.....	67
Figure 17. Exhibit room and Tango Exhibit.....	67
Figure 18. K11 promotions on shopping floor.....	68
Figure 19. K11 art store on shopping floor.....	68
Figure 20. K11 displayed artwork.....	69
Figure 21. K11 art map, promotions on wall.....	69
Figure 22. Exterior of K11 Art Mall.....	69
Figure 23. Exterior of K11 Art Mall.....	69
Figure 24. Exhibit poster hanging on shopping floor.....	70
Figure 25. Replicas of artworks on ceilings.....	70
Figure 26. Replicas of artworks on ceilings (Online Photo).....	71
Figure 27. Exterior of Global Harbor Mall (Online Photo).....	71
Figure 28. “Wind” in Kerry Center (Online Photo).....	71
Figure 29. “Being Together” in Kerry Center (Online Photo)	71
Figure 30. Displayed merchandise on shopping floor.....	72
Figure 31. Displayed artworks in Reel Mall.....	72

List of Tables

Table 1. General Introduction.....	33
Table 2. Process and Operation.....	36
Table 3. Impact and Development.....	48
Table 4. On-site Observation.....	57

Acknowledgements

I would like to show my sincere appreciation to my advisor and chair Wilson O'Donnell. Thank you for all your support and suggestions on my research. I would like to further thank Meredith Clausen and Jessica Luke. Thank you for sitting on my committee. You inspired me with your own passion and commitment for work. Also, many thanks to the Museology Research Scholarship supporting my research.

This thesis would not have been possible without the contribution from all the six interviewees. They are Yao Tan from Tix-meida Culture and Development Co., Ltd, Gang Tian from Resource Valley IMC (Shanghai) Co., Ltd, Shengzhi Huang from Chi K11 Art Museum and K11 Art Foundation, Wanli Lin from Global Harbor Mall, Xiaowu Gao, and Kui Huang. This thesis would never be completed without your professional opinions and passion in the field of art exhibits and museums.

This would not have been possible without the love, support, and encouragement I received from family and friends, especially my parents. Thank you for all your support.

Introduction

In Shanghai, China, more and more notable art exhibits were located in shopping malls, and shopping malls have started to open museums or exhibit spaces themselves. This paper described and analyzed the phenomena of joint ventures between shopping malls and special art exhibits in Shanghai.

Background

In 2014, the first exhibit of Claude Monet in Mainland China named *Master of Impressionism – Claude Monet* came to Chi K11 Art Museum (previously called “Chi K11 Art Space”) located in B3 level of a shopping mall in Shanghai.¹ Regardless of the operation mode or exhibit venue, it was groundbreaking in the high-end art exhibit industry.² After the success of Monet exhibit in 2014, exhibits, especially special art exhibits in shopping malls multiplied significantly in Shanghai.³ Shopping malls managed and supported by commercial real estate companies⁴ started their art exhibit spaces or art museums within malls since 2014.⁵ For instance, *The Legend of Art: Picasso* was held in Global Harbor Museum located in Shanghai’s Global Harbor Mall.⁶ *Meida-Dali: Major Exhibition of Surrealism Art* was held in Chi K11 Art Museum housed in K11 Art Mall.⁷ *Made in Miro:*

1 K11 Art Foundation, "Master of Impressionism – Claude Monet." Projects. Accessed March 11, 2016. <http://www.k11artfoundation.org/en/programme/master-impressionis?m-claude-monet/>.

2 Bu Jia, *Times of Feature Exhibition: Research on Feature Exhibition Industry in Shanghai 2014-2015*, (Shanghai, Tongji University Press, 2015), 127.

3 Weixin Xu, “Collaborations Between Art and Malls Becoming Popular “ Shanghai News. Accessed May 16, 2016. <http://sh.eastday.com/m/20150122/u1ai8547759.html?COLLCC=820037109&COLLCC=1945683445&>

4 Commercial real estate is any non-residential property used solely for business purposes. It covers retail properties, office buildings, shopping centers, hotels, warehouses, manufacturing facilities, apartment complexes, and vacant land that has the potential for development.

5 Weixin Xu, “Collaborations Between Art and Malls Becoming Popular “

6 Wang Jie, “Thirty Top Picasso Pieces on Display”, Shanghai Daily, November 6, 2015, Events and TV

7 Deng Zhangyu, “For Dali fans”, China Daily, November 3, 2015, Asia, Life and Art

Printmaking Experience Exhibit was held in the Art Room of Reel Mall.⁸

The International Council of Museum (ICOM) defined a museum as follows:

Museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.⁹

According to the International Council of Shopping Center (ICSC), a shopping center was defined as:

A group of retail and other commercial establishments that is planned, developed, owned and managed as a single property. The two main configurations of shopping centers are malls and open-air strip centers. Malls, or shopping malls typically are enclosed, with a climate-controlled walkway between two facing strips of stores.¹⁰

Museums share similarities with shopping malls in the structuring of space because of their nature to display material collections, regardless of their different goals, being educational and being commercial.¹¹ Moreover, the purpose of museum included enjoyment.¹² In shopping malls, entertainment centers grew in importance as an essential part in order to attract today's consumer.¹³ Bringing entertainment or enjoyment to the public seems to be important to both of them. When visitors come to shopping mall for leisure or

8 Zhang kun, "Shanghai's Thirst for Art", China Daily Canada, September 11, 2015, Shanghai

9 ICOM, "Museum Definition", ICOM: the World Museum Community, <http://icom.museum/the-vision/museum-definition/> (Accessed Feb. 15, 2016)

10 ICSC, "Shopping Center Definitions", International Council of Shopping Center, <http://www.icsc.org/research/references/c-shopping-center-definitions> (Accessed Feb. 15, 2016)

11 Kwon Su jin, Kerstin Sailer, "Seeing and Being Seen inside a Museum and a Department Store" Proceedings of the 10th International Space syntax Symposium. http://www.sss10.bartlett.ucl.ac.uk/wp-content/uploads/2015/07/SSS10_Proceedings_024.pdf (Accessed May. 16, 2016)

12 ICOM, "Museum Definition".

13 Randy White, "White Paper The Role of Entertainment in Shopping Centers & Malls", White Hutchinson Leisure & Learning Group, https://www.whitehutchinson.com/leisure/articles/Role_of_Entertainment.shtml (Accessed Feb. 16, 2016)

entertainment, that can be achieved by visiting a museum or an exhibit in the shopping mall. The introduction of artworks into the shopping mall spaces also contributes to a festive and colorful environment, a basic goal in shopping malls.¹⁴

This study focused on emergence of special art exhibits in shopping malls in Shanghai. Examples of other special exhibits about history or science in malls and mall exhibit spaces outside China were discussed in the literature review, but were beyond the scope of this research.

Significance

This study was significant for several reasons. First, the phenomena of the convergence of shopping malls (commercial entities) and special art exhibits and art museums (culture entities) was new and growing, at least in Shanghai, China.¹⁵ Second, there seemed to be little academic research completed on this topic, especially from a museology perspective. Third, existing art museums were unsuccessful in attracting special art exhibits to their facilities due to factors such as government policies, lack of government support, location and low visitor flow.¹⁶ Finally, shopping malls provide superior benefits to exhibit source entities in the areas of profits, government bureaucracy, and visitation.¹⁷

14 James S. Hornbeck, eds., *Stores and Shopping Centers* (New York: McGraw-Hill Book Company), 115-120

15 Weixin Xu, "Collaborations Between Art and Malls Becoming Popular "

16 Guowei Wang, "Should Art Exhibits Come to Commercial Spaces", *Oriental Morning Post*, Aug. 19th, 2015, *Art Critic*

17 *Ibid.*

Literature Review

Introduction

This literature review sought to explore the resources that were available concerning art mall museums and art exhibit spaces in shopping malls in Shanghai. The first section of the literature review described the theory and general history of the art museum and the shopping mall in China. The second section reviewed the theory and general history of art exhibits in shopping malls with emphasis on the Shanghai area. The third section synthesized the current situation about art mall museums and recent art exhibits in shopping malls in Shanghai highlighting the particular case study of Chi K11 Art Museum. The fourth section discussed the different opinions on these joint ventures.

Art Museums and Shopping Malls

Definition of Art Museum

The International Council of Museum (ICOM) defined a museum (“博物馆” in Chinese) as:

Museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.¹⁸

The government of China published an official definition of museum that is similar to ICOM's. In “Museum Regulation” published by the State Council of the People's Republic of China in 2015, it noted that:

Museum is a legally registered non-profit institution with the purposes of

¹⁸ ICOM, “Museum definition”

education, research, enjoyment, acquires, conserves, and exhibits the material evidence of humans and their environment to the public...with the purpose to serve public and Socialism, museums should close to reality, life, and public to enrich their spiritual and cultural life....and China treats public and private museum equally.¹⁹

As reported in “The Interim Regulations of Art Museum” published by State Council of the People’s Republic of China in 1986 and revised in 2002:

Art Museum or Museum of Art (“美术馆” or “艺术博物馆” in Chinese) is a visual art museum. It is a public institution to collect, research on, and display artworks and relevant materials. It is responsible for public art education and develop international exchange.²⁰

Definition of Art Exhibit

The Traditional Fine Arts Organization (TFAO) defined “Art Exhibit (or Art Exhibition)” (“美术展览” or “艺术展览” in Chinese) in its report “Museum Explained” in 2009. It stated, “Nonprofit art museums, galleries, and art centers with permanent collections have usually a small fraction of the artworks they own on public display at any one time.”²¹ It pointed out that some venues had the financial resources and staff to organize exhibits at their own facilities. Others host exhibits elsewhere. In contrast to permanent or ongoing exhibits with no set ending date, special exhibits, also named temporary exhibits, were available for viewing for a limited time. Traveling exhibits were organized by a museum and then toured to other museums.²²

Bu Jia summarized a more specific definition of special exhibit based on her research in

19 State Council of the People's Republic of China, “Museum Regulation”, http://www.gov.cn/zhengce/content/2015-03/02/content_9508.htm (Accessed Feb. 19, 2016)

20 Ministry of Culture of the People's Republic of China, “The Interim Regulations of Art Museum”, <http://www.chinacourt.org/law/detail/1986/11/id/5751.shtml> (Accessed Feb. 19, 2016)

21 TFAO, “Museum explained”, <http://www.tfaoi.com/aa/5aa/5aa24.htm> (Accessed Feb. 15, 2016)

22 Ibid.

the Chinese special exhibit industry in *Times of Feature Exhibition, Research on Shanghai Feature Exhibition Industry 2014-2015*.²³ She asserted:

Special Exhibit (also called Feature Exhibit) as in culture and creative industry and with the public as target-audience, the host curates a special subject and then organizes an exhibit in specific location and time. The primary operation mode (to make profits) is admission, art derivatives, and sponsorship and the secondary is traveling exhibit and other cooperation.

History and Current Situation of the Art Museum in Modern China

Xin Lu, the former director of Pan Tianshou Memorial Museum and professor at the China Academy of Art reviewed the history of the art museum in modern China in his article “The Lagging Career of Art Museums in China” in *Theory of Art Museums in China*.²⁴ He stated that due to the economic development and flourishing art market in China, more and more art museums were built. Lu claimed that art museums needed to change their old-fashioned operation mode. He believed, “Under the premise of keeping the educational responsibility and professional direction, art museums can refer to operation mode of private companies and take diversified method.”²⁵

In the thesis, “A Research on the Development of Chinese Museum in the Past Decade”, Lin Li discussed the overall and regional development of Chinese museums through data analysis. He synthesized some problems of Chinese museums, such as insufficient funds, lack of professional staffs, and poor management. Chinese museums revealed a steady growth in employees, net asset value, and revenue. He pointed out the overall situation of museums in

23 Bu Jia, *Times of Feature Exhibition*, 21-24

24 Xin Lu, “The Lagging Career of Art Museums in China” in *Theory of Art Museums in China*, (Shanghai Calligraphy and Painting Publisher, 2008) 42-79

25 *Ibid.*, 78

Eastern China was beyond the average national level.²⁶

100 Museums and Galleries in Shanghai described a hundred of public and private museums and art museums in Shanghai. It showed that the museum and gallery industry had a long history in Shanghai. By 2013, the total number of museums, memorials, and galleries in Shanghai exceeded 120, which was world leading.²⁷

Definition of shopping malls

According to ICSC, a shopping center was:

A group of retail and other commercial establishments that is planned, developed, owned and managed as a single property. The two main configurations of shopping centers are malls and open-air strip centers. Malls, or shopping malls typically are enclosed, with a climate-controlled walkway between two facing strips of stores.²⁸

The term represented the most common design mode for regional and superregional shopping centers and became an informal term for these types of centers.²⁹ Shopping malls and shopping centers had the same Chinese translation “购物中心”. The boundaries between these two terms were indistinct.

History and current situation of shopping malls

As stated by Hongyu Chen in his Master’s Thesis, “Developing mode of Shopping Mall in China”, the concept of shopping malls was raised in United States in 1907 and it developed rapidly after 1950s. One major early shopping mall was Country Club Plaza built by Jesse Clyde Nichols, an American developer of commercial and residential real estate in

26 Lin Li, “A Research on the Development of Chinese Museum in the Past Decade”, (Master thesis, China University of Political science and Law, 2011)

27 Shanghai Municipal Administration of Culture Radio Film & TV and Shanghai Municipal Administration of Culture Heritage ed., *100 Museums and Galleries in Shanghai* (Shanghai: Shanghai Bookstore Press, 2014)

28 ICSC, “Shopping Center Definitions”

29 Ibid.

Kansas City. According to Chen, Nichols selected qualified shopping mall tenants, unified the design of architecture, and centralized the management of the shopping mall, which became the model for modern shopping malls.³⁰

Yicai Li reviewed the history of modern shopping malls in China in his thesis, “The Research on Development of Modern Shopping Mall in Our Country.” Li claimed that from the 1980s to 1990s, department stores as the origins of modern shopping malls developed in Mainland China. In mid-1990s, real estate companies like Henderson Land and New World Development from Hong Kong started to plan and open shopping malls in Beijing, Shanghai, and Shenzhen with the characteristics of Hong Kong’s shopping malls. This action broke out of the simple and singular mode of department stores in Mainland China by bringing in restaurants and other entertainment services. With the opening of Guangzhou Teemall, Dalian Victory Plaza, Shanghai Friendship Store, and Beijing Oriental Plaza, the modern shopping mall debuted in Mainland China in the late 1990s.³¹ Moreover, he suggested in Modern China that shopping activities were no longer simply the action of making purchases. Instead, shopping turned into a social activity including leisure, entertainment, and dining. He stated, “Shopping mall is a public institution. People can relax, wander, and enjoy delicious food, culture, and education in shopping malls.”³²

In “Research on the Development of Shopping Center in Shanghai”, Yingxin Zhang observed the amount and floor area of shopping malls in Shanghai from 1996 to 2004, which

30 Hongyu Chen, “Developing mode of Shopping Mall in China” (Master thesis, Chongqing University, 2004) 23-37

31 Yicai Li, “The Research on Development of Modern Shopping Mall in Our Country” (Jinan University, 2004) 19.

32 Ibid., 21

showed a leap of growth. Zhang indicated that large-scale shopping malls (larger than 100,000 sqm) take most part of portion of shopping malls in Shanghai, middle-scale shopping malls (50,000 to 100,000 sqm) took second place, and small-scale shopping malls (smaller than 50,000 sqm) were the least.³³

In *Economy Development Study*, Nan Wang and Xiaoyun Wang conducted a more recent study on shopping malls in Shanghai.³⁴ In their article, “Analysis on Basic Character and Development of Large-scale Shopping Centers in Shanghai,” they indicated that shopping malls in Shanghai that developed rapidly between 2004 to 2012, stepped into a mature period after 2013.³⁵ Their research on six shopping malls that opened in 2013 including L’Avenue, K11 Art Mall, Global Harbor, IAPM Mall, Kerry Center, and Lane Crawford indicated that they had more special themes and characteristics compared with earlier traditional shopping malls.³⁶ With the changing shopping behaviors from public, the function of the shopping mall multiplied and they started to bring in art exhibits. They deduced that shopping malls would become one of the major destinations of tourism, entertainment and leisure. The collaboration of art and commerce could improve consumers’ shopping experiences in malls.³⁷

Special Art Exhibits in Shopping Malls

Definition of special art exhibits in shopping malls

33 Yingxin Zhang, “Research on the Development of Shopping Center in Shanghai” (Master’s thesis: East China Normal University, 2006)

34 Nan Wang and Xiaoyu Wang, “Analysis on Basic Character and Development of Large-scale Shopping Centers in Shanghai.” *Economy Development Study* June, 2015, 223-225.

35 Ibid.

36 Ibid., 224

37 Ibid., 225

Special art exhibits in shopping malls were related to three terms. They were “Art Exhibits”, “Special Exhibits”, and “Art Exhibit in Shopping Malls.”

In “Should Art Exhibit come to Commercial Space,” Guowei Wang identified art exhibits in shopping malls as:

the subject or concept should be famous artists or well-know. The exhibit host sites are in downtown area or landmark building with convenient public transportation and high flow of visitors. How exhibit fit in shopping malls is an important standard for evaluation. Besides the commercial galleries, the most common mode of exhibits in shopping malls is special art exhibit. Because the high quality art exhibit will attract attention from media resulting to the hot topic among the public. It is the successful operation of commercial exhibits.³⁸

Stores and Shopping Centers edited by James S. Hornbeck collected articles representing successful stores and shopping centers. William T. Snaith in his article, “How Retailing Principles,” indicated that graphics and decorations were important in creating a feeling of quality.³⁹ In “Festive Atmosphere Helps Sales”, Louis G. Redstone discussed the basic design goal of Wonderland Regional Shopping Center, which was to bring about a festive and colorful environment. Redstone stated that an important factor contributing to the festive and interesting environment was the introduction of extensive artworks.⁴⁰

History and current situation of art exhibits in shopping malls

In his article “Shanghai Department Store Gallery – Take Daxin’s case,” Baiyan Li studied the art exhibit in department stores, focusing on notable companies in modern

38 Guowei Wang, “Should Art Exhibits Come to Commercial Spaces”, *Oriental Morning Post*, Aug. 19th, 2015, Art Critic

39 William T. Snaith, “How Retailing Principles” in *Stores and Shopping Centers*, James S. Hornbeck, eds., (New York: McGraw-Hill Book Company, 1962) 2-10

40 Louis G. Redstone, “Festive Atmosphere Helps Sales” in *Stores and Shopping Centers*, James S. Hornbeck, eds., (New York: McGraw-Hill Book Company, 1962) 115-120

Shanghai for examples.⁴¹ The author reviewed the history of art exhibits in shopping malls in China and outside China. She stated that in the early period, the owners or heirs of department stores in Europe liked to collect artworks. Harrods, a department store in England had shown artworks that were rejected by the art salon at the Royal College of Art. After 2000, the art consultant, Bettina Von Hase, asserted that creativity should be a value of the shopping mall. Harrods started a project to use mall windows to display artworks from different countries. Li stated that the most important function of an art exhibition in American shopping malls was to display non-traditional and non-academic art forms. The author claimed that art exhibitions in shopping malls would in fact popularize modern and contemporary art in United State.⁴²

According to Li, the earliest art exhibit in Chinese shopping malls started in Shanghai. In 1942, the Chamber of Commerce Shanghai held several Chinese Merchandise Exhibitions, which could be the origin of art exhibits in shopping malls. In 1936, Daxin Company opened in Shanghai and reserved space for the “Painting and Calligraphy Department.” Additionally, Li focused on the history of the art exhibits held by Daxin Company and reviewed its special value, position, and impact on the modern department store or shopping mall in Shanghai.⁴³

“The Preliminary Study on Management of Art Activities by Department Stores” aimed at discussing a variety of the art activities organized by department stores.⁴⁴ The author, Ye

41 Baiyan Li, “Shanghai Department Store Gallery – Take Daxin’s case” (M.A. diss., East China Normal University, 2014)

42 Ibid., 7-10

43 Ibid., 11-14

44 Ye Jiang, “The Preliminary Study on Management of Art Activities by Department Stores” (M.A. diss., China Academy of Art,)

Jiang, researched 50 famous department stores worldwide.⁴⁵ According to her research, art exhibits started early in Japan, the UK and the U.S., and then developed in Taiwan, Hong Kong, and Mainland China.⁴⁶ She sorted out shopping mall art activities into four groups: the architecture or interior designed by famous architects, collecting artworks and displaying them long term, designing and developing art derivatives, bringing in exhibits of art masters, collaborating with designer brands, and hosting special creative exhibits.⁴⁷

According to Times of Feature Exhibition, Research on Shanghai Feature Exhibition Industry 2014-2015, Bu Jia highlighted the *Master of Impressionism – Claude Monet Exhibit* in K11 Art Mall, a major special art exhibit in 2014. The attendance was around 400,000 visitors in three months. The author stated, “This exhibit was a pioneer to bring high-end special art exhibit to shopping mall. It succeeds in improving the public interests in exhibit and collaborate outstanding art exhibit with leisure and entertainment.”⁴⁸ It also reflected the phenomena of shopping malls and other public institutions besides museums as venues for special exhibits.⁴⁹

Art Mall Museum and Art Exhibit Space in Shopping Malls

Definition of art mall museum and art exhibit space in shopping malls

There is no official definition of “Mall Museum” or “Art Mall Museum” published by professional museum institutions like ICOM, AAM (American Alliance of Museum) or CMA (Chinese Museum Association). Wikipedia (WIKI), an online encyclopedia identifies

45 Ibid., 12-21

46 Ibid.

47 Ibid. 22-31

48 Bu Jia, Times of Feature Exhibition, 137-144

49 Ibid., 24

Mall Museum as:

Museums take over large spaces within shopping malls, making beneficial use of the space and leveraging the foot traffic of the malls to bring more people into museums, exhibits and other educational venues.⁵⁰

Wikipedia indicated mall museum was a new development resulting from the 2007-2010 global recession. The trend has been instituted in countries around the globe, including Iran, Turkey, Spain and the United States.⁵¹

Andrew McClellan charted the major themes and moments of engagement between museum theory and practice in *The Art Museum from Boullée to Bilbao*. He stated, “Motivated by profit, store managers exploited novel advertising and retail strategies, including seductive shop window displays, to seize the public’s imagination and rival the museum as a source of visual delight and instruction.”⁵² Andrew took the Metropolitan Museum of Art’s collaboration with manufacturers and department stores like Macy’s as an example and claimed art and design installation at museums and department stores were virtually indistinguishable. Manufacturers, merchants, and the Metropolitan Museum of Art together seem to form a new magic circle of industry, a continuous and certain means of bringing art into the furnishings and clothing and other homely factors of daily life.⁵³

Recent and current situation in China and outside China

Wikipedia introduced some examples of mall museums, such as Rock and Roll Museum housed in the Arenas de Barcelona mall in Spain,⁵⁴ the Hungarian Heritage Museum at

50 WIKI, “Mall Museum”, https://en.wikipedia.org/wiki/Mall_museums (Access Feb. 19, 2016)

51 Ibid.

52 Andrew McClellan, *The Art Museum from Boullée to Bilbao* (Los Angeles: University of California Press, 2008) 205-210

53 Ibid.

54 Carloz, “Barcelona's Newest Shopping Mall Is A Bullring - With A Rock Music Museum In It!”, Newsvine,

Erievue Mall⁵⁵ and the Scottsdale International Car Museum⁵⁶ in United States, and a museum located in Isfahan City Center, the largest shopping mall in Iran.⁵⁷

The Rock and Roll Museum and Scottsdale International Car Museum didn't have specific museum websites. According to the Cleveland Hungarian Heritage Society's official website, its mission was to preserve Hungarian culture and the history of Hungarians in Northeast Ohio.⁵⁸ Starting from a church, the museum moved to the Richmond Mall and Euclid Square Mall. In 2003, it moved again and settled in the Galleria at Erievue. The museum benefited from large spaces provided by the shopping mall. It stated, "at the time, the mall's concourse in front of the Museum proved to be a perfect place to set up tables and decorations and create a lovely venue."⁵⁹

Eugene Scott reported on the Arizona Pop Culture Experience in "Pop-culture museum finds home at Desert Ridge".⁶⁰ As stated in this report, the museum aimed to stimulate shoppers culturally while giving them a new reason to stop by the northeast Phoenix mall. The author interviewed Denise Hart, vice president of marketing at Vestar Development Company. Denise Hart stated that museums were popping up in malls across the country, moving into spaces often vacated by shops that have gone out of business. "Different malls

http://carloz.newsvine.com/_news/2011/03/26/6349804-barcelonas-newest-shopping-mall-is-a-bullring-with-a-rock-music-museum-in-it (Access Feb. 12, 2016)

55 History of the Hungarian Heritage Museum, "History", History of the Hungarian Heritage Museum, <http://clevelandhungarianmuseum.org/about-us/history/> (Access Feb. 12, 2016)

56 Peter Corbett, "Auto Enthusiasts to Open Museum at Shopping Mall", The Arizona Republic, <http://archive.azcentral.com/arizonarepublic/local/articles/2010/12/02/20101202necarmuseum1202.html#ixzz46tWJer3P> (Access Feb. 12, 2016)

57 WIKI, "Isfahan City Center", Wikipedia, https://en.wikipedia.org/wiki/Isfahan_City_Center (Access Feb. 12, 2016)

58 Cleveland Hungarian Heritage Society, "Mission Statement", Cleveland Hungarian Heritage Society <http://clevelandhungarianmuseum.org/about-us/mission-statement/> (Access Feb. 25, 2016)

59 Ibid.

60 Eugene Scott, "Pop-culture museum finds home at Desert Ridge", The Arizona Republic, <http://www.azcentral.com/community/scottsdale/articles/2011/04/08/20110408phoenix-pop-culture-museum-finds-home-desert-ridge.html#ixzz1J2d57598> (Access Feb. 12, 2016)

have done different things - museums, libraries, lounges. It's an extra benefit to the mall as well as providing community support."⁶¹

In China, Xuepeng Hao reviewed the recent art private museum developed by commercial real estate companies in his Master's dissertation, "Interaction between Art and Commerce."⁶² In 2001, Sino-Ocean Land reconstructed a three-floor old factory and built the Beijing Sino-Ocean Art Center, a non-profit contemporary art center. After that, many commercial real estate companies were scrambling to invest in art space or art centers including the SOHO Modern City Art Museum (2001), the Today Art Museum (2002), the Shi Fang Art Center (about 2002), and the Beijing Xirui Art Center. Yao explained, "These real estate companies used their dormant architectures to build art spaces and provided artists more opportunities to display artworks."⁶³

"Convergence of Shopping Center and Art: Research on Art Space in Commercial Properties in China", a report published by the RET Service Agency, suggested that shopping malls have become a new platform for theatre art and art exhibits.⁶⁴ It categorized art activities in shopping malls into seven groups. They were art decoration, art spaces, art exhibit, salon, performance, art market, and flash mob. The first two groups were permanent or long-term, which meant they needed to occupy independent space and often charged visitors extra money. The remaining groups were temporary and often cost more money and human resource than the first two groups. According to the report, the art exhibit group was

61 Ibid

62 Xuepeng Hao, "Interaction between Art and Commerce" (Master. diss., 2005 Capital Normal University) 8-11

63 Ibid.

64 RET Service Agency, "Convergence of Shopping Center and Art: Research on Art Space in Commercial Properties in China" Sina Commercial Real Estate, http://blog.sina.cn/dpool/blog/s/blog_9a3d08e00102w011.html?vt=4 (Access Mar. 3, 2016)

the most popular art form in Chinese shopping malls, which takes 41% of art activities in malls.⁶⁵ It listed three reasons why art exhibits were preferred to be hosted in shopping malls: more audience, free space, and no limitation on admission price.

Different Opinions on the Emergence of Special Art Exhibits and Shopping Malls

In Chen Chen's article, "Study on Cross-border Cooperation between Art and Shopping Space", the author suggested that the quick development of the "Art Mall" in China was due to the homogenization of modern shopping malls.⁶⁶ Chen argued, "Professional gallery, art museum, and other non-profit public institutions have weaknesses like inconvenient transportation, fewer visitors, lack of funding. But, the public hopes to see more high-end and contemporary art exhibits. At this time, commercial institutions can take advantage of their strength to build the bridge between the public and art and to fill in the gaps between museums and the market."⁶⁷ He indicated the differences of having art exhibits in shopping mall exhibit space and in professional exhibit spaces such museums. They included facilities, targeted consumers, and different selections of exhibit concepts.⁶⁸

In his article "Culture Exhibits in Shopping Malls", Wen Liang viewed it as a controversial issue. He gathered opinions from the shopping mall administrators and artists.⁶⁹ Liang stated, "When people seek commercial profit, they will forget the value of art. However, if we are obsessive about the value of art extremely, we may suffer a lot of

65 Ibid.

66 Chen Chen, "Study on Cross-border Cooperation between Art and Shopping Space" in *Modern Decoration Theory*. no.10 (2014): 159

67 Ibid.

68 Ibid.

69 Wen Liang, "Culture Exhibit in Shopping Malls" China Culture Daily, April 8, 2008

problems and limitations. Can exhibition in shopping mall reach a balance?”⁷⁰

Yi Cun considered in the Master’s dissertation, “Commercial space and public art in the context of interactive study,” that art exhibits in shopping malls reflected the different nature of the public, and brought different interaction effects.⁷¹ Yi Cun argued, “Even it is a controversial issue to bring art to the noisy commercial space: in fact, art happens everywhere for everyone. Art in commercial spaces is a new form of art. It satisfies the publics’ desire to enjoy art as well as promote the brand value of shopping mall.”⁷²

In “Professional or unprofessional? ‘Art Masters’ in shopping malls,” Jun Fu, the associate director of SPSI Art Museum, discussed the strengths and weaknesses of high-end art exhibits in shopping malls. Fu argued that with limited exhibit space and poor arrangement of displayed artworks, visitors could not concentrate on artworks. Additionally, he noted that another problem was that visitors needed to wait two to three hours to enter the exhibit space during busy time because shopping malls lacked the experience to design a professional exhibit space.⁷³

In “Art Exhibit in Shopping Malls: A Fashion with Chinese characteristics,” Yang Zhao interviewed the curator Bu Jia and the artist Yan Wang.⁷⁴ Bu Jia stated the goals of exhibits in malls and exhibits in museums were different. “Profit is most important to private companies and shopping malls when they hold exhibits. But you could not deny their social

70 Ibid.

71 Yi Cun, “Commercial space and public art in the context of interactive study” (Master diss., 2013: Capital Normal University)

72 Ibid.

73 Jun Fu, “Professional or unprofessional? ‘Art Masters’ in shopping malls”, The Paper, http://www.thepaper.cn/newsDetail_forward_1390529 (Access Mar. 10, 2016)

74 Yang Zhao, “Art Exhibit in Shopping Malls: A Fashion with Chinese characteristics” *Collection Auction*. no 12. (2015): 102-107

benefits.”⁷⁵ She highlighted that it was incorrect to judge the quality of exhibit based on its location and gave three reasons. “Firstly, there are ‘bad’ exhibits in museums as well. Secondly, profit is important to private companies and shopping malls. When they choose the exhibit concept, they try to meet the public. Thirdly, I don’t think there are competitions between nonprofit museums and shopping malls because they are different institutions,”⁷⁶ she argued. Besides the concept and content, Bu Jia suggested location and media were two keys to success of the special exhibit.⁷⁷ She discussed museums in Germany, “There are many museums and they have sufficient findings. So museums can spend longer time and more money researching on and preparing for an exhibit than museums in Mainland China. In Taiwan, private companies can rent public museums as venues to hold exhibits.”⁷⁸ Bu Jia showed a positive attitude to the market of special art exhibits in malls. However, she also claimed she saw hope as well as problems.⁷⁹ Yan Wang stated he preferred to display his artwork, especially public art, in shopping malls than in museums because he wanted more people to interact with his work.⁸⁰

Summary

From museum perspective, Xin Lu noted art museums sought to learn operation mode of private companies and take diversified method⁸¹ and Andrew McClellan claimed art and design installation at museums and department stores were virtually indistinguishable.⁸²

75 Ibid., 103

76 Ibid., 103

77 Ibid., 104

78 Ibid., 105

79 Ibid.

80 Ibid., 106

81 Xin Lu, “The Lagging Career of Art Museums in China”

82 Andrew McClellan, *The Art Museum from Boullée to Bilbao*

Similarly, Yicai Li,⁸³ Nan Wang, and Xiaoyun Wang⁸⁴ believed that due to the changing shopping behaviors from public, the function of the shopping mall multiplied and they started to bring in art exhibits. According to Yingxin Zhang,⁸⁵ Hongyu Chen,⁸⁶ and Shanghai Municipal Administration,⁸⁷ Shanghai, as a leading metropolitan city developed quickly in both the art museum and shopping mall industry.

As suggested by Baiyan Li and Jiang Ye, art exhibits in shopping malls started early in in Japan, the UK and the U.S., and then developed in Taiwan, Hong Kong, and Mainland China. Baiyan Li claimed the earliest exhibit in Chinese shopping malls happened in Shanghai. Ye Jiang and RET Service Agency sorted out shopping mall art activities into groups and RET stated art exhibits were the most popular.

Outside China, besides Cleveland Hungarian Heritage Society and Arizona Pop Culture Experience, examples of mall museum introduced by Wikipedia did not show their direct relations to and impact on shopping malls through their website or online press release.⁸⁸ Cleveland Hungarian Heritage Society benefited from large spaces provided by the shopping mall.⁸⁹ And Arizona Pop Culture Experience stimulated shoppers culturally while giving them a new reason to stop by the mall.⁹⁰ In China, Xuepeng Hao suggested real estate companies used their dormant architecture to build private art museums⁹¹ and Chen Chen

83 Yicai Li, "The Research on Development of Modern Shopping Mall in Our Country"

84 Nan Wang and Xiaoyu Wang, "Analysis on Basic Character and Development of Large-scale Shopping Centers in Shanghai."

85 Yingxin Zhang, "Research on the Development of Shopping Center in Shanghai"

86 Hongyu Chen, "Developing mode of Shopping Mall in China"

87 Shanghai Municipal Administration of Culture Radio Film & TV and Shanghai Municipal Administration of Culture Heritage ed., *100 Museums and Galleries in Shanghai*

88 WIKI, "Mall Museum"

89 Cleveland Hungarian Heritage Society, "Introduction"

90 Eugene Scott, "Pop-culture museum finds home at Desert Ridge"

91 Xuepeng Hao, "Interaction between Art and Commerce"

stated that the quick development of the “Art Mall” in China was due to the homogenization of modern shopping malls.⁹²

Both Chen Chen⁹³ and Jun Fu⁹⁴ discussed the strength and weakness of special art exhibits in shopping malls. Jun Fu highlighted visitor could not concentrate on artworks in shopping malls.⁹⁵ In contrast, Yi Cun argued art happened everywhere even in a noisy environment like shopping malls.⁹⁶ Moreover, Bu Jia⁹⁷ and Chen Chen⁹⁸ claimed the difference of having art exhibits in shopping malls and in museums. Yan Wang, as an artist, presented his willingness to display artworks in shopping malls.⁹⁹

92 Chen Chen, “Study on Cross-border Cooperation between Art and Shopping Space”

93 Ibid.

94 Jun Fu, “Professional or unprofessional? ‘Art Masters’ in shopping malls”

95 Ibid.

96 Yi Cun, “Commercial space and public art in the context of interactive study”

97 Yang Zhao, “Art Exhibit in Shopping Malls: A Fashion with Chinese characteristics”

98 Chen Chen, “Study on Cross-border Cooperation between Art and Shopping Space”

99 Ibid.

Methodology

The shopping malls discussed in this research were large-scale shopping centers with different kinds of department stores and interconnecting walkways, and additional functional facilities like cinemas, restaurant, and museums for leisure and entertainment.¹⁰⁰

Research Goal

The goal of the study was to describe and analyze the phenomena of joint ventures between shopping malls and special art exhibit in Shanghai.

Methods

A mixed methods approach, including on-site observations and semi-structured interviews,¹⁰¹ was used to collect data for this study. The nature of this data was primarily qualitative. The semi-structured interviews were informal in nature and utilized three broad research questions that functioned as themes to ground the discussion.

The broad research questions were:

- How do host institutions have special art exhibits in shopping malls and how do they manage art mall museums or art mall exhibit spaces?
- What are the differences between art exhibits in shopping malls and art exhibits in other sites?
- How will this joint venture develop in the future?

Four shopping mall sites and their art mall museum or art exhibit spaces were visited to make on-site observations and take photographs of the exhibits, exhibit spaces, and

100 Hongyu Chen, "Developing mode of Shopping Mall in China"

101 IRB exemption was applied for and granted on March 7, 2016.

architecture.

These methods were chosen because they yield qualitative and descriptive data. The interview data along with the photographs and the observations were the primary sources that were coded for analysis in order to answer the research questions.

Semi-structured interviews

*Instrument*¹⁰²

Six semi-structured interviews were conducted with staff members from Chi K11 Art Museum, Global Harbor Museum, Tix-Media Culture and Develop Co., Ltd, Resource Valley Culture and Develop Co., Ltd, and two individual artists.¹⁰³ Semi-structured interviews were used as they allowed one the freedom to pursue questions and topics as they arise during the interview, thus providing richer and deeper data for analysis. All the interviews were conducted by voice via WeChat.¹⁰⁴ There were a total of 23 questions resulted in 30-60 minutes for each interview. All the interviewees spoke Mandarin (Chinese) and the resultant data was subsequently translated into English. There were three main categories of questions in the interviews: “General Introduction” “Process and Operation” and “Impact and Development”. The sequence of questions under each category was adjusted slightly during the interviews according to responses. For instance, some questions were combined or skipped depending on the responses given. Probe questions were used to clarify responses or to get more information.

Four institutional staff members and two individual artists were selected to be interviewed for this study. Interview participants were identified through an Internet search

102 See Appendix A and Appendix B for instrument, pp.86-100

103 Ibid.

104 WeChat is an app providing mobile text, voice messaging, and voice calls service.

and on-site visits. Participants selected varied in age, race, gender, etc., but all were individuals involved in special art exhibits in shopping malls.

Institution and Interviewee Selection

Four institutions were selected based on set criteria and categorized in two groups: the Host Group and the Provider Group. In the Host Group, the criteria was an art mall museum or a shopping mall with an art exhibit space located in Shanghai and had at least three exhibits within the last year, with at least one of them being an art exhibit. In the Provider Group, the criteria was that the institutions developed at least one art exhibit in a shopping mall in Shanghai within the last year (2015).

Four of the interviewees were staff members selected from the institutions described above while two were artists who displayed artworks or collections in shopping malls in Shanghai. The staff members were directly involved in the research and design of the exhibits, in any public programming created to accompany exhibits or in the management and operation of the art mall museums or the exhibit space in shopping malls in Shanghai.

Based on the criteria, four institutional staff members and two individual artists were selected to be interviewed. In the Host Group, the two institutions selected were Chi K11 Art Museum and Global Harbor Museum. The two interviewees were Shengzhi Huang, Assistant General Manager of K11 Art Project and Director of Chi K11 Art Museum and Wanli Lin, Manager of Marketing Department of Global Harbor Mall. In the Provider Group, the two institutions selected were Tix-Media and Resource Valley. The two interviewees were Yao Tan, Manager Assistant of Tix-Media and Gang Tian, Executive Director of Resource Valley. Also from the Provider Group, the two artists selected were Xiaowu Gao and Kui Huang.

Institutional Profile

Chi K11 Art Museum. Chi K11 Art Museum was a 3000-square-meter non-profit art mall museum located in Shanghai K11 Art Mall B3 level.¹⁰⁵ Since it opened in March 2013 under its previous name Chi K11 Art Space, it held regular art exhibits, various forums for artists and unexpected opportunities for the public to get to know them.¹⁰⁶ Chi K11 Art Museum was like a playground of art where they motivated customers' art potential through stage-like experiences and took art works out of museums and placed them within the public's touch.¹⁰⁷ Chi K11 Art Museum was a place where contemporary art developed, ordinary public got close to art and indigenous culture was expressed.¹⁰⁸

Chi K11 Art Museums operated under K11 brand and K11 Art Foundation (KAF), a registered not-for-profit organization. Adrian Cheng¹⁰⁹ founded the brand K11 in 2008 and the KAF in 2010.¹¹⁰ The K11 official website stated, "K11 (is the) First Museum Retail in the world. (It is) a revolutionary museum retail concept and a hybrid model of art and commerce founded by Adrian Cheng in 2008, K11 is the world's first original brand to pioneer the blend of three essential elements of Art • People • Nature."¹¹¹ KAF's mission includes "offering a creative platform to talented young artists from Greater China, and provide them opportunities to realize and showcase their full potential via amicable

105 Press Release, "Chi K11 Art Space", K11, <http://www.k11.com/corp/press/chi-k11-art-space/> (Access Mar. 15, 2016)

106 Ibid.

107 K11, "About K11: Brand story", K11 Corporation, <http://www.k11.com/corp/> (Access Mar. 14, 2016)

108 K11, "About K11: Brand story", K11 Corporation, <http://www.k11.com/corp/> (Access Mar. 14, 2016)

109 Adrian Cheng (Chinese: 郑志刚, born in 1979) is a Hong Kong-born businessman and art patron. He read East Asian studies at Harvard University and graduated with Bachelor of Arts Honours degree. He received an Honorary Doctorate of Humanities degree from the Savannah College of Art and Design. He is the third-generation heir of one of China's most influential business families. From:

https://en.wikipedia.org/wiki/Adrian_Cheng

110 K11 Hong Kong, "About the Chairman" K11 Hong Kong, <http://hk.k11.com/en/About-K11/About.aspx> (Access Mar. 14, 2016)

111 Ibid.

collaborations and cross-regional experimentations regionally and globally.”¹¹² KAF projects consisted of K11 Art Space Workshops, K11 Art Village, K11 Artist-in-Residence Program, K11 Artist Klub, and K11 Kollektion.¹¹³ Shanghai K11 Art Mall was formerly called the Hong Kong New World Tower. It was rebuilt and redesigned by Kokaistudios and Tong Ji Architecture Design Research Institute.¹¹⁴ The soft opening of Shanghai K11 Art Mall was in Jan 2013, and then it officially opened in June.¹¹⁵ With the slogan “In Art We Live”, the mall claimed itself as the very first Art Mall in Mainland China.¹¹⁶ Hong Kong K11 Art Mall opened in 2009 also claimed to be the world's first art mall.¹¹⁷ Both of them are developed by New World Development, a real estate company in Hong Kong.¹¹⁸

Global Harbor Museum. With a 1,000-square-meter footprint located on the fourth floor of the mall, Global Harbor Museum was the first mall museum in Shanghai. Shanghai Global Harbor Mall uses more than 10,000-square-meters for art and culture activities including 4D Cinema, Exhibit Space, and Performance Space.¹¹⁹ As stated in the introduction on its official website, “Compared with other shopping malls taking advantage of their location or scale, Shanghai Global Harbor Mall operates under a commercial mode of ‘Commerce, Tourism, and Culture’, we create more value for and satisfy the requirements of our

112 Ibid.

113 Ibid.

114 Daniel Sánchez, “K11 Art Mall Shanghai / Kokaistudios “ Arch Daily, <http://www.archdaily.com/409841/k11-art-mall-shanghai-kokaistudios> (Access Mar. 18,2016)

115 Yin Shang, “K11 will open in Shanghai in January and plan to start 18 projects until 2018” Yin Shang News, <http://news.winshang.com/news-138804.html?hlx002ys> (Access Mar. 18,2016)

116 K11 Shanghai, “About Shanghai K11”, K11 Shanghai, <http://www.shanghaik11.com/index.php?m=content&c=index&a=lists&catid=55> (Access Mar. 18,2016)

117 K11 Hong Kong, “About the Chairman” K11 Hong Kong,

118 WIKI, “New World Development”, Wikipedia, https://en.wikipedia.org/wiki/New_World_Development (Access Mar. 18,2016)

119 Ting Li, “Be the first museum in mall in Shanghai: Global Harbor mix culture and commerce” Oriental News, <http://sh.eastday.com/m/20130707/u1a7503807.html> (Access Mar. 18,2016)

consumers.”¹²⁰ Designed by the Chapman Taylor company, Shanghai Global Harbor Mall was awarded the “Best Retail Architecture in the World” at the International Property Awards 2014 and “Retail Architecture for China Award” at the Asia Pacific Property Awards 2014.¹²¹ The architecture and interior design adopted Italian Renaissance and natural romantic styles.¹²² The Yuexing Group that developed Shanghai Global Harbor is engaged in construction and operation of large commercial complexes and commercial real estate projects in different provinces and municipalities in China.¹²³

Tix-media Culture Development Co., Ltd. As stated on their official website, “We are the first Chinese private company to bring high-end international art exhibit in Mainland China. We bring top art experience to the public, import high-quality international art exhibition,”¹²⁴ Tix-media hosted many art exhibitions in museums and shopping malls in Shanghai including the 2011 Picasso Exhibit at the China Art Museum and the 2014 Monet Exhibit at the Chi K11 Art Museum.¹²⁵

Resource Valley IMC (Shanghai) Co., Ltd. Starting in 2014, Resource Valley aimed at developing the culture and entertainment industry and building a professional operating management system of culture, art, and entertainment. Their major business consisted of exhibits, advertising marketing, media management, and integrated marketing of art and culture.¹²⁶ In 2015, Resource Valley hosted two exhibits in Shanghai, 2015 Andy Warhol

120 Global Harbor, “Intro” Global Harbor Shanghai, <http://www.global-harbor.com> (Access Mar. 18,2016)

121 Ibid.

122 Chapman Taylor, “Global Harbor Shanghai”, Chapman Taylor Projects, <http://www.chapmantaylor.com/en/projects/detail/global-harbor-shanghai/en/> (Access Mar. 18,2016)

123 Yuexing Group, “Intro”, Yuexing Group, <http://en.yuexing.com/about.shtml> (Access Mar. 18,2016)

124 Tix-media, “About us” Tix-media, <http://www.tix-media.com/culture/culture.html> (Access Mar. 18,2016)

125 Tix-media, “Past Exhibits” Tix-media,

126 Baidu Encyclopedia, “Resource Valley” Baidu Encyclopedia, <http://baike.baidu.com/item/上海源谷文化传媒有限公司?fr=aladdin>, (Access Mar. 18,2016)

Exhibit at the Yuehui Mosaic Mall, and 2015 Picasso Exhibit at the Global Harbor Museum.

Resource Valley also toured travelling exhibits in major cities in China.¹²⁷

On-site observations

*Instrument*¹²⁸

Four on-site observations were conducted at Chi K11 Art Museum in Shanghai K11 Art Mall, Global Harbor Museum in Shanghai Global Harbor Mall, B1 Art Space in Jing An Kerry Center, and Art Room in Reel Mall. Photographs of the current exhibits, exhibit spaces, mall gallery spaces, and architecture were taken during the visits. Promotional materials such as brochures, exhibit maps, and mall floor plans were also collected during the visits. (see *Appendix E, Appendix F, and Appendix G, pp.106-109*)

Institutional selection

The criteria for institutional selection was the same as for semi-structured interviews. (see *Semi-structured Interviews, Institution and Interviewee Selection, p.25*) Based on the criteria, four institutions above were selected.

Institutional Profile

*Chi K11 Art Museum.*¹²⁹

*Global Harbor Museum.*¹³⁰

B1 Art Space. B1 Art Space was located in Shanghai Jing An Kerry Center B1 South Area. The art exhibits held there included *Meet Again-Mianhua* a solo art exhibit¹³¹ in 2014,

127 Zhi Lian, "Resource Valley" Zhi Lian Zhao Pin, <http://company.zhaopin.com/CC253442287.htm>, (Access Mar. 18,2016)

128 See Appendix C: On-site Observations Protocol, pp.100-101

129 See Semi-structured Interviews, Institutional Profile above, pp. 24-25

130 See Semi-structured Interviews, Institutional Profile above, pp. 25-26

131 Arts Beijing, "One week exhibit news 12.8-14", Arts Beijing <http://www.artsbj.com/Html/art/zldt/237095.html> (Access Mar. 20, 2016)

Urban Living Room as part of *2015 Shanghai Biennale*¹³² and *I Have a Dream* a solo art exhibit in 2015.¹³³

Jing An Kerry Centre was located in the central part of Jing An District, surrounded by a compelling mixture of metropolitan sophistication and traditional Shanghai heritage.¹³⁴ This large-scale integrated development consists of a 86,000 square meter retail space.¹³⁵ Jing An Kerry Centre was developed by Shanghai Ji Xiang Properties Co., Ltd. and jointly invested with Shangri-La (Asia) Limited.¹³⁶ The mall was designed by internationally acclaimed architects Kohn Pederson Fox.¹³⁷

Reel Mall Art Room Reel Mall Art Room was housed on the 4th floor of the mall. It held *Fan Hua Yun Jin – Contemporary Art Installation Exhibit* in 2014,¹³⁸ *Made in Miro: Printmaking Experience Exhibit* in 2015,¹³⁹ and will hold an important art exhibit *Dear You: Artworks from Collectors by Japanese artist Yoshitomo Nara* in 2016.¹⁴⁰

Reel mall (also named Réel Mall) catered to the styles of contemporary women and boasted a variety of luxury brands. It was located in Jing An District. In order to offer their customers a better shopping experience, the mall focused on building an art and culture atmosphere through details. Five floors in the mall were named by different themes and used

132 Si Dai, “The Last stop of the 10th Shanghai Biennale come to Jing’an Kerry Center”, 99 Art News http://news.99ys.com/news/2015/0203/21_189163_1.shtml (Access Mar. 20, 2016)

133 99 Art, “I Have a Dream”, 99 Exhibit, <http://exhibit.99ys.com/qbzl/id-20988> (Access Mar. 20, 2016)

134 Jing An Kerry Center, “Overall Projects”, Jing An Kerry Center, <http://www.jingankerry.com/about/index.jhtml> (Access Mar. 20, 2016)

135 Ibid.

136 Ibid.

137 Ibid.

138 Lulu Chen, “‘Fan Hua Yun Jin – Contemporary Art Installation Exhibit’ opened in Shanghai Reel Mall”, Ta Kun Pao, <http://arts.takungpao.com/exhibit/q/2015/0116/2890193.html> (Access Mar. 18)

139 News, “‘Made in Miro’ will land in Shanghai in Oct and Provide New Exhibit Experience”, Shanghai FTZ International Culture and Development, <http://www.artwgq.com/newsInfo.php?id=215> (Access Mar. 18)

140 Yuzhan Kang, “Yoshitomo Nara’s Artworks from Collectors’ Exhibit will open in Shanghai” Shanghai News, <http://www.sh.chinanews.com/whty/2016-04-21/3634.shtml> (Access Mar. 18)

different background music.¹⁴¹ One highlight at Reel Mall was a sculpture “Nobility of Time” by Salvador Dali installed near the mall entrance.¹⁴² The architecture was designed by the Japanese design company Kume Sekkei.¹⁴³

Analysis Process

All six interviews were audiotaped over the phone. They were transcribed into Microsoft Word documents in Chinese and then translated into English.¹⁴⁴ The translated transcripts were coded and entered into an Excel spreadsheet based on interview questions.

The data from on-site observations was coded into Excel spreadsheet according to the instrument questions. The conclusion of this paper was based on the findings from on-site observation, interviews, and current literature. The results that emerged from the on-site observation and literature were compared against the results of the interviews.

141 Baidu Encyclopedia, “Reel Mall”, Baidu Encyclopedia,
<https://www.google.com/#q=canadian+encyclopedia> (Access Mar. 18)

142 Ibid.

143 Ibid.

144 Details see Appendix C: Sample of Translated Transcripts

Findings and Analysis

Interviews

Through iterative rounds of listening, transcribing, translating, and coding, all relevant interview responses were coded into three main categories: “General Introduction,” “Process and Operation,” and “Impact and Development.”

Two coding processes were used. The first process was coding the data by questions listed in the interview protocol. The sequence and amount of questions changed during the interview to make sure that all required questions were answered by interviewees. Because the interviewees answered different questions depending on their varied positions, some answers were listed as Not Applicable (N/A). Some questions were separate in the Interview Protocol, but became one question when coded. For example, “How many exhibits did you host in the past year (2015)?” was compatible with “How long has your organization hosted exhibits and how many exhibits have you hosted during this period?” The second process was coding the data by sub-categories. During transcription of the interview data, important sub-categories emerged. The sub-categories were listed in the second process and were discussed in the Discussion and Result chapter.

Interviewee A: Shengzhi Huang, Assistant General Manager of K11 Art Project and Director of Chi K11 Art Museum

Interviewee B: Wanli Lin, Manager of Marketing Department in Global Harbor

Interviewee C: Yao Tan, Manager Assistant in Tix-Media

Interviewee D: Gang Tian, Executive Director of Resource Valley

Interviewee E: Xiaowu Gao

Interviewee F: Kui Huang

Background

In 2014, Tix-media co-organized the “Master of Impressionism: Claude Monet” exhibit at Chi K11 Art Museum with K11 Art Foundation (under the previous name Chi K11 Art Space).¹⁴⁵ This collaboration made a huge success and was ground breaking in the special exhibit industry in Shanghai.¹⁴⁶ However, their collaboration did not continue. Between Nov. 5th, 2015 and Feb. 5th, 2016, K11 Art Foundation co-organized with the Gala-Salvador Dalí Foundation the art exhibit “Media-Dalí: Major Exhibition of Surrealism” at Chi K11 Art Museum. At the same time, Tix-meida co-organized with the Stratton Foundation to hold the exhibit “Dali Universe – Shanghai” from Sept. 26th, 2015 to Jan. 10th, 2016 at a private art museum in Shanghai.¹⁴⁷

In 2015, Resource Valley hosted “The Legend of Art Picasso” at Global Harbor Museum. The curators of this exhibit were the CEO of Resource Valley, Weijie Chen and professor Francesco Gallo Mazzeo.¹⁴⁸

In the Provider Group, there were two individual artists who displayed their artworks in K11 Art Mall and participated in the exhibit “We: a community of Contemporary Chinese Artists” curated by K11 Art Foundation curator and held at Chi K11 Art Museum.

Process One: Coding by questions

145 Bu Jia, Times of Feature Exhibition, 127

146 Ibid.

147 Andrew Chin, “Two exhibitions bring Salvador Dali to Shanghai” *That’s Shanghai*, <http://www.thatsmags.com/shanghai/post/11539/salvador-dali-exhibitions-shanghai> (accessed March 4, 2016)

148 Business happen, “‘Legend of Art: Picasso’, Shanghai, October 2015 – January 2016” *Business happen*, <http://www.businesshappen.it/en/legend-of-art-picasso-shanghai-october-2015-january-2016/> (accessed March 4, 2016)

Responses were translated through Microsoft Word and then transcribed into Microsoft Excel spreadsheet according to interview questions.

Table 1 General Introduction

<p>Interview Questions</p>	<p>Shengzhi Huang, Chi K11 Art Museum</p>	<p>Wanli Lin, Global Harbor Museum</p>	<p>Yao Tan, Tix-media</p>	<p>Gang Tian, Resource Valley</p>	<p>Xiaowu Gao, Artist</p>	<p>Kui Huang, Artist</p>
<p>1. Please introduce you. What is the name of your organization and who is the owner?</p>	<p>"I am the director of the Chi K11 Art Museum. The museum is led by K11 Art Foundation. The chairman and founder is Adrian Cheng."</p>	<p>"I am the manager of Marketing Department of Global Harbor Mall. Our boss is Zhaohong Ding."</p>	<p>"I am the Manager Assistant in Tix-Media... our company is Tix-meida Our boss is Xieding Wei."</p>	<p>"I am the Executive Director and founder of Resource Valley. We are Resource Valley culture and media company."</p>	<p>"I am an artist, and I do lots of sculpture. They are all contemporary art."</p>	<p>"I am an artist. I do contemporary art. My artworks include painting, installation, and video. I also did performing arts at early stages."</p>
<p>2. Does your organization have a mission or purpose statement?</p>	<p>"The mission of K11 Art Foundation is to promote Chinese contemporary art and to be a platform for the new prominent Chinese curators and contemporary artists. Following the foundation, the museum has three goals to exchange artists and curators in Greater China with famous institutions in west, to promote contemporary artists in Greater China, and to introduce masters in art history. Our founder collects artworks and organizes art activities. He has made it on to the Art Review's 'Power 100' ranking of 76 in 2015."</p>	<p>"The mission of Global Harbor Mall is to be the best commercial real estate in Shanghai.... our boss likes the mode of Harrods in UK collecting and displaying artworks."</p>	<p>"I think our mission is to bring in international high-quality art exhibit... because we are different from museums supported by government which serves more responsibilities to educate the public... Our boss has his ideas. He is very interested in art exhibits. And his parents are Chinese famous artists. It might have impact on him."</p>	<p>"We want to create a steady business mode of Commercial Exhibit in China."</p>	<p>N/A</p>	<p>N/A</p>
<p>3. Does your organization have an art mall museum or art exhibit space(s) program?</p>	<p>"Our museum is a 3000-square-meter space located in B3 of K11 Art Mall."</p>	<p>"Yes. 4th floor of Global Harbor Mall is 'Art Space'....A Global Harbor Museum is located in the central area of that floor."</p>	<p>"We do not have our own exhibit space so we rent space to host exhibits... But we want to build us exhibit space."</p>	<p>"We contact external organizations like museums, conference centers, and shopping malls and rent their space for exhibition."</p>	<p>N/A</p>	<p>N/A</p>

<p>4. How is your art mall museum or art exhibit space(s) program compatible with your mission?</p>	<p><i>Our exhibitions and programs are compatible with our mission well. We have a three-year partnership with Paris's Centre Pompidou, the current group exhibition WE: A Community of Chinese Contemporary Artists, and the recent surrealism exhibition Media—Dali</i></p>	<p><i>"Our goal is to use an exhibition space makes us different from other shopping malls. They combine well."</i></p>	<p>N/A</p>	<p>N/A</p>	<p>N/A</p>	<p>N/A</p>
<p>5. Which organizational department(s) has the responsibility for your art mall museum or art exhibit space(s) program?</p>	<p><i>"In Chi K11 Art Museum, We have around 10 people professional team to run the museum. We have our own Curatorial Department, Business Department, Marketing Department, and Education Department. We share the Finance Department, Logistics Department, and Human Resource Department with K11 Art mall. We are also responsible for the 'Art Map' projects in the mall"</i></p>	<p><i>"Marketing Department is responsible for exhibitions and art activities in mall. We introduce exhibits, do market research and analysis, and do other support like media and facility."</i></p>	<p><i>"We have project departments including 6-8 staff who curate the exhibitions, Media department, Marketing & PR department, Sales department, and Derivative develop & design department....but I know some exhibit companies, there just have three people to operate exhibits...I worry about their development."</i>¹⁴⁹</p>	<p>N/A</p>	<p>N/A</p>	<p>N/A</p>
<p>6. Do you consider your organization to be:</p>	<p><i>"Chi K11 Art Museum is a private art museum. K11 Art Mall is shopping mall with the concept of "Museum Retail."</i></p>	<p><i>"We are a shopping mall with multipurpose gallery space."</i></p>	<p><i>"I think we are an exhibit company."</i></p>	<p><i>"We are a culture and media company."</i></p>	<p>N/A</p>	<p>N/A</p>

¹⁴⁹ This question was not designated for "Provider Group", but Yao Tan answered this question anyway when introducing the organization.

According to the Interview Protocol, four staff members from the institutions were first asked about their positions, institutions, and missions. According to the responses, Chi K11 Art Museum was the only private art museum located in a shopping mall among the participants.¹⁵⁰ They have a professional team within complete functional departments as a museum.¹⁵¹ In contrast, Global Harbor Museum was a multipurpose galley space¹⁵² run by the shopping mall and through which they introduce exhibits.¹⁵³ Both thought their exhibits spaces and programs were compatible with their mission.¹⁵⁴

The two artists were asked which kinds and mediums of art they did and both replied that they created contemporary art.¹⁵⁵

In the Provider Group, Tix-media and Resource Valley responded that they were private companies renting sites to host exhibits. Tix-media focused more on international high-end art exhibits while Resource Valley focused on commercial exhibits.¹⁵⁶

Five of six interviewees noted that the owner of the institutions or themselves were either active or very interested in art.¹⁵⁷

150 See Question 6
151 See Question 5
152 See Question 6
153 See Question 5
154 See Question 4
155 See Question 1
156 See Question 2
157 Ibid.

Table 2 Process and Operation

Interview Questions	Shengzhi Huang, Chi K11 Art Museum	Wanli Lin, Global Harbor Museum	Yao Tan, Tix-media	Gang Tian, Resource Valley	Xiaowu Gao, Artist	Kui Huang, Artist
7. How long has your organization hosted exhibits and how many exhibits have you hosted before?	<i>"We started our exhibits since we founded in 2013. We have held more than 20 exhibits and attracted over 600,000 visitors. We hosted 6 art exhibits during last year."</i>	<i>"Since open in 2013, we have held about 6 exhibits. 4 of them are art exhibits. Last year, we held 4 exhibits. 2 of them are art exhibits."</i>	<i>"Tix-media started founded in 2010. Since then, we have curated and administrated 7 exhibits. All of them are art exhibits... Last year, we held 2 art exhibits."</i>	<i>"Our company just started our exhibit business last year. In 2015, we hosted two art exhibits. We held a sport exhibit in 2016. We also host travelling exhibitions in China."</i>	N/A	N/A
8. Have you hold art exhibits or displayed artworks in shopping malls?	N/A	N/A	<i>"Yes. We hold Monet Exhibit in K11 Art Mall, Herb Williams: Secret Spectrum Crayon Sculptures Exhibition in Kerry Center, and The Art of the Brick at Super Brand Square."</i>	<i>"Yes. We held Andy Warhol Exhibition in Mosaic Mall and Picasso Exhibit in Global Harbor Mall."</i>	<i>"My artworks were collected by commercial real estate, like K11 and Parkview Green and displayed in their commercial space like shopping malls."</i>	<i>"My artworks, light boxes are displayed in K11 Art Mall."</i>
9. How do you choose an exhibit concept? or How do you choose an exhibit host institution for an exhibit?¹⁵⁸	<i>"Last year, we chose Media-Dali exhibit as one of our major exhibits because surrealism has great impact on Chinese contemporary art. We connected the Dali Foundation for collaboration and then our exhibit concept need to be approved by the board."</i>	<i>"At earlier stage, we cooperated with Shanghai Museum to have exhibit about history and culture in Shanghai. After that, we started to bring in exhibits of culture and art."</i>	<i>"The rental fee of exhibit space is very expensive in Shanghai. We paid 1,000,000RMB to rent China Art Museum for Picasso Exhibit. According to past experience, we can never break even after we pay the rent. So we prefer a complimentary site. K11 offered use free space for Monet Exhibit and they didn't take part of admission...As a private institution, we need to focus on is the profit."</i>	<i>"We choose the site based on the concept and content of the exhibition. We have our own criteria. Firstly, if the exhibition is more straightforward and popular among the public, we prefer to choose a site in business district with large flow of people. If it is a professional exhibition, we would like to have it in more professional institution like a museum."</i>	N/A	N/A

¹⁵⁸ This question was different between Host Group and Provider Group (exhibit companies). Host Group was asked "How do you choose an exhibit concept?" Provider Group was asked "How do you choose venues, hosts, or co-organizers for your exhibits?"

<p>10. Who initiated the discussion regarding the art exhibit or display of your artwork at a shopping mall?</p>	<p><i>"We do both. In the 6 art exhibits I mentioned above in last year, we initiated and organized all of them. We also co-organize exhibits like Dali exhibit. We co-organized with Dali Foundation."</i></p>	<p><i>"Every exhibit we did at Global Harbor Museum has their own operation company. We introduce exhibit instead of curating that."</i></p>	<p><i>We are an exhibit company. So we are both the host and initiator. Firstly we have the concept and content of an exhibit. And they we will find an exhibit space.</i></p>	<p><i>"We take our exhibits very carefully. We are the host and initiator of the 2 exhibits in last year."</i></p>	<p><i>"They contacted me first. The commercial real estates bought my work from gallery before. And then they contacted me to buy some artworks and ask for advice. I got in touch with K11 through a friend."</i></p>	<p><i>"I cannot remember it very clearly. Probably it could be the art director of K11 initiated the collaboration."</i></p>
<p>11. Who developed and designed this exhibit for your/gallery space? (Follow-up: How do you make the exhibit space within a shopping mall look different from commercial designed spaces?)¹⁵⁹</p>	<p><i>"When we curated the exhibit, we design the exhibit space. But sometimes, the host or our co-organizer, like Dali Foundation, they have their ideas and we respect them. For example, in Dali Exhibit, Dali foundation gave us their ideas and we did the space design. There are two original parts of exhibit, "Shanghai Gesture" and "Legacy of Surrealism within Contemporary China". We designed the space based on our own ideas."</i></p>	<p><i>"Our 4th floor was planned as a "Art space" with less commercial atmosphere. We are very welcome to different kinds of exhibition. In general, exhibit hosts are responsible for curating and designing. We give them supports if they need."</i></p>	<p><i>"When we are the host, we design the exhibits. And if we have co-organizer, we will design exhibits together. It depends. We would like to design a specific entrance to the exhibit in a shopping mall to make it looks different and obvious. Also, we will design large posters for exhibit."</i></p>	<p><i>"When we design an exhibit in shopping mall. I prefer to use more elements like multi-media... So we can not only keep the quality of exhibition, but also make it accepted by the public."</i></p>	<p><i>Most of time, they already have ideas of how to display artworks. I can give some advice like lighting, mounting, and colors. But, commercial environment is fixed and difficult to change a lot. It is a task for artists to make their artworks meaningful in different environments.</i></p>	<p><i>"I am responsible to provide artworks to K11. I am not sure who design the exhibition space. I think they collected my artwork first. And they found it was appropriate to display it in the mall or include it in an exhibit."</i></p>

¹⁵⁹ The follow-up questions were targeted at the Global Harbor Museum and the two exhibit companies. Because Chi K11 Art Museum was not targeted because it was located on a separate museum floor and designed as a museum. The following follow-up question emerged during the interview: "How do you make exhibit look different from the surrounding brand stores to keep its art atmosphere as well as make it fit in the shopping mall in harmony?"

<p>12. What are the major differences between designing exhibits for shopping malls rather than for traditional museums or conference centers?</p> <p>13. What are the issues and/or limitations of greatest concern when planning an exhibit in your/their gallery space, such as conservation, space, funding or internal policy of concern?¹⁶⁰</p>	<p>"Our museum is a registered private museum in China. It is also certified by an international organization. We earn good grades depending on facility report. So generally, we can meet all requirements for art exhibit. The conservation, insurance, and constant temporary and humidity are not problems for us. We know sometimes overseas foundations may worry about some issues. K11 is not the first organization to put artworks or art exhibitions in commercial space. If our partners or lenders have worries, we will show them good examples we did before and communicate with them."</p>	<p>"The exhibit host has requirements about shipping, security, and constant temporary, and humidity. Mall tries best to support them....For example, in Picasso Exhibit, we put lots of humidifier to meet the standard."</p>	<p>Firstly of all, installation process. In a shopping mall, we need to wait for it close and then we can do the exhibition installation. However, we can do installation 24 hours per day at museums or conference centers. For the policy, it is not that strict in shopping malls. The collaboration is mutually beneficial between us. If we ask for something like hanging a poster, they are very happy to help us. But in conference centers, we need to pay deposit. We cannot drive in a nail or hang posters. Compared with museums, shopping malls have limited space, unqualified facilities. It may cause some problems of elevators, constant humidity and temporary, lack of art atmosphere. For instance, we removed the ceiling of K11 Art Mall to move Monet's painting in the mall...Additionally, the lender will require us to buy very high insurance if we display their artworks at shopping malls.</p>	<p>"Most shopping malls and shopping centers do not have art museums or art exhibit spaces. They do lots of commercial activities in the name of 'art'. They are in more favor of contemporary art concept and video... Un-qualified facilities result in problems like constant humidity and temporary. In Picasso Exhibit, we put many humidifiers in the 'Painting and Drawing' section to meet the standard. However, we could do that because this section was small. If I would hold an art exhibit with large numbers of high-value paintings and drawings next time, I should find another exhibit venue... The operation teams of shopping malls are not professional as museums. Also, they lack experience to do exhibit, so they cannot make good judgment when they decide the concept and content of exhibition...I heard about a news that shopping malls in Shanghai had made mistakes on copyright of the exhibit."</p>	<p>"Art museums and commercial real estates have different goals to collect or display artworks. Art museums serve a more academic junction. Visitors going to art museums are supposed to see artworks or exhibits with specific goal like academic study. Visitors encounter artworks or exhibits in shopping malls randomly. Shopping malls give the public more direct opportunity to see artworks and learn art. There will probably be problems about security. For my opinion of view, any artworks can be displayed in the commercial space if they solve security problems.</p>	<p>"I think the difference and most concern is the protection of the artwork."</p>
--	---	--	---	--	--	--

160 Question 12 and Question 13 were asked separately. The responses towards this question had overlaps and thus they were put in the same row.

<p>14. Are there supplemental education or public programs associated with your exhibits? If so, please describe.</p> <p>a. Are they popular and if so, do you have data to support that?</p>	<p><i>"As a museum, we have responsibilities to educate our community. We organize different kinds of exhibits and lectures... We have public and education program department... In the last three years, we have hold more than 250 lectures with 50,000 visitors. Our museum membership program has more than 20,000 members until now."</i></p>	<p><i>"We are not responsible for this part. The operation company organizes the education and public program."</i></p>	<p>N/A</p>	<p>N/A</p>	<p>N/A</p>
<p>15. Do you have a specialized gift shop or department associated with your art exhibits?</p> <p>a. Are they popular and if so, do you have data to support that?</p> <p>Please describe the collaboration between the artists represented, the design of the derivatives and the market brand of your organization.</p>	<p><i>"In recent Dati exhibit, our team designed about 50 items for the exhibit. They sell in the museum gift shop with products designed by the lender, Gala-Salvador Dati Foundation."</i></p>	<p><i>"The company operates the programs and gift shops."</i></p>	<p><i>"Yes. We have specialized gift shop and they sell well. For example, in Monet exhibition, the gifts of impressionism are popular. Some brands come to us and ask for collaboration. After the exhibition, clients also make orders."¹⁶¹</i></p>	<p>N/A</p>	<p>N/A</p>

161 Question 15 was not supposed to be asked of Tix-media. The interviewee answered this question through her description of a past exhibit they hosted.

<p>16. Have you established positive and long-term working relationships with any shopping malls? (Follow-up: If you have working relationships with more than one shopping mall, are there significant differences between those working relationships?)</p>	<p>N/A</p>	<p>N/A</p>	<p>"Actually, no. We had collaboration with shopping malls before and made success there as well. But now, they want to have exhibits by themselves. They have space. They can earn profit through ticket, gift shop sales. Additionally, it is difficult for us to find a good site with convenient transportation and good exhibit space among shopping malls, as many of them are not professional at exhibit."</p>	<p>"Global Harbor. If we have suitable subject, we may have collaboration again. However, if the exhibit has higher art sense, it is not appropriate to put in there. The reason why we had Picasso exhibition there is Picasso is an 'Art star' in China. For example, if we have an exhibition for Caravaggio, we will find another site... Depending on my communication with many shopping malls, they are very interested in our exhibition. They are different in facilities, floor areas, target consumers, and plans."</p>	<p>N/A</p>	<p>N/A</p>
<p>17. Would you describe the beneficial outcomes of having your artwork included in an exhibit at a shopping mall? 162</p>	<p>"We are a non-profit organization, so we do not intend to earn much profit. Break-even is our goal. Our cost includes installation, design, loan, shipping, curating, fabrication by artists, and design of the derivatives. Our income includes admission, special event, sponsorship, and brand partnership."</p>	<p>N/A</p>	<p>"Our income of a special exhibit in shopping mall consists of admission tickets, sponsorship, art derivatives, touring exhibits, special events. Sponsorship is very important...we do not doing touring exhibits but we can lend artworks to other institutions in China to do it. Our cost includes loan fee, rental fee of space, security, insurance..."</p>	<p>"Our income includes admission tickets, art derivatives, touring exhibits, and corporate sponsorship. Our input covers loan fee, shipping, rental fee of space, installation, security, insurance, promotion, and labors. For exhibits in shopping malls, they often take portion of admission tickets instead of charging rental of space."</p>	<p>"The commercial real estates made on-time purchase when they collected my artworks. And then they displayed it in shopping malls or in exhibits. Another outcome is my artworks can be seen by more public."</p>	<p>"They collected my artworks... more people can enjoy my artworks."</p>

162 Question 17 was targeted at the artists about their outcomes from displaying artworks in shopping malls. A relevant follow-up question emerged: "Would you describe the input and outcome from holding an exhibit in shopping mall?"

In the second part of interview, the Host Group and Provider Group were asked about the operation of their institution, the process of having special art exhibits or displaying artworks in shopping malls and their outcomes, and the difference between exhibits in shopping malls compared with other institutions like museums.

Question 7 and Question 8 were intended to collect basic information about involvement in art mall museums or art exhibits in shopping malls. In the Host Group, both Chi K11 Art Museum and Global Harbor Museum were founded in 2013.¹⁶³ Chi K11 Art Museum, however, held three times as many exhibits as Global Harbor Museum. Both kept active in holding art exhibits last year.¹⁶⁴

In the Provider Group, Tix-media had a longer history in holding art exhibits in shopping malls than Resource Valley, which was a newer company.¹⁶⁵ Both of them hosted major art exhibits in shopping malls in Shanghai before 2016.¹⁶⁶

The artworks of both artists were collected by and displayed in shopping malls recently.¹⁶⁷

In the Host Group, Chi K11 Art Museum hosted as well as co-organized exhibits. Shengzhi Huang said their team designed the exhibit and space, but they also respected other opinions if there is a co-organizer.¹⁶⁸ They organized public and educational programs “As a museum, we have responsibilities to educate our community.”¹⁶⁹ At Chi K11 Art Store, they

163 Question 7

164 Ibid.

165 Ibid.

166 Question 8

167 Ibid.

168 See Question 10

169 See Question 11 and Question 14

sold art derivatives both designed by their team and provided by co-organizers.¹⁷⁰ This statement was supported by Yao Tan's response that they designed exhibit gifts for the Monet Exhibit.¹⁷¹

Global Harbor Museum operated differently from Chi K11 Art Museum. They only brought in exhibits and the exhibit companies were in control of the operations of public and educational programs and gift shops.¹⁷² Global Harbor Museum's main responsibilities consisted of providing the space and supporting the process. Wanli Lin said, "The exhibit host has requirements about shipping, security, and constant temperature and humidity. Mall tries best to support them."¹⁷³

In the Provider Group, the two exhibit companies emphasized they were curating, operating, and designing exhibits.¹⁷⁴

The two artists responded that the director of the art project from the commercial real estate companies collected their artworks and then displayed their works in shopping mall spaces and in mall exhibits.¹⁷⁵ They explained that the commercial real estate companies and shopping malls had teams to design the space for their artworks and they believed in them.¹⁷⁶ Xiaowu Gao said, "I can give some advice like lighting, mounting, and colors. But, commercial environment is fixed and difficult to change a lot."¹⁷⁷ Gao also thought that it was the artist's responsibility to make their artworks meaningful in different environments.¹⁷⁸

170 See Question 15

171 Ibid.

172 See Question 10 and Question 14

173 See Question 12

174 See Question 10 and Question 15

175 See Question 10

176 See Question 11

177 Question 11

178 Ibid.

In Question 11, the two exhibit companies were asked a follow-up question: “How do you make the exhibit space within a shopping mall look different from commercial designed spaces?” Yao Tan responded that their team would design a special entrance for the exhibits to differentiate them from the shopping space.¹⁷⁹ Gang Tian stated that they preferred to use interactive multi-media technics in shopping mall exhibits to keep the quality as well as make it accepted by the public.¹⁸⁰

The Host Group responded that when they decided the concept of exhibits, they followed their missions and goals.¹⁸¹ Shengzhi Huang emphasized that the board of K11 Art Foundation reviewed their exhibit proposals.¹⁸²

The two exhibit companies were asked how they chose exhibit venues. Yao Tan answered that this question depended on their budget.¹⁸³ “We prefer a complimentary site,” she said.¹⁸⁴ She noted the 2011 Picasso Exhibit at the China Art Museum as an example.¹⁸⁵ Tix-media spent around 10,000,000RMB (\approx 1,500,000USD) to rent the museum space and they could not earn a profit.¹⁸⁶ In 2014, they chose K11 Art Mall because they offered them complimentary space and they did not take a portion of the admission tickets.¹⁸⁷ Gang Tian showed his opinions towards this question based on the concept and content of exhibits.¹⁸⁸ He claimed that a more straightforward and popular exhibit fit into a site in the business district better. In contrast, a professional exhibit was more appropriate in a professional

179 Ibid.

180 Ibid.

181 Question 9

182 Ibid.

183 Ibid.

184 Ibid.

185 Ibid.

186 Ibid.

187 Ibid.

188 Ibid.

institution like a museum.¹⁸⁹

In Question 12 and Question 13, Shengzhi Huang identified Chi K11 Art Museum as a qualified private museum and claimed they could meet the standards of a museum in China. He said, “Our museum is also certificated by an international organization. We earn good grades depending on the facility report. So the conservation, insurance, and constant temperature and humidity are not problems for us.”¹⁹⁰ He admitted some lenders such as foreign art foundations might not know much about their institution. In order to resolve this, they would show them some good examples and communicate with them.¹⁹¹ “K11 is not the first organization to put artworks or art exhibits in commercial space.” Shengzhi Huang added.¹⁹²

The Provider Group concluded that differences between art exhibits in shopping malls and art exhibits in other sites, because they all hosted exhibits or displayed artworks at different places. The exhibit companies both mentioned that facilities in shopping malls were not as qualified as museum facilities.¹⁹³ The exhibit companies held high-value exhibits in shopping malls before and they reached a consensus that constant humidity and temperatures would be a problem.¹⁹⁴ “In Picasso Exhibit, we put many humidifiers in the ‘Painting and Drawing’ section to meet the standard. However, we could do that because this section was small. If I would hold an art exhibit with large numbers of high-value paintings and drawings

189 Ibid.

190 Question 12 and Question 13

191 Ibid.

192 Ibid.

193 Ibid.

194 Ibid.

next time, I should find another exhibit venue,”¹⁹⁵ Tian said. Tan indicated that the installation process and security would be huge issues.¹⁹⁶ She took 2014 Monet Exhibit as an example: “Because Monet’s paintings are huge, around 2~3 meters long and wide. We cannot fit it in the elevator or use the escalator because the ceiling is not high enough. At last, we needed to remove the part of glass ceiling of K11 Art Mall and then bring the paintings in the museum. And we could not do exhibit installation until they closed.”¹⁹⁷ Tan also stated that they needed to buy very expensive insurance required by the lenders if they held exhibits at shopping malls.¹⁹⁸

The two artists thought security and protection of artworks were the biggest issues.¹⁹⁹ Gao explained the difference of having exhibits at shopping malls and in museums from the visitors’ and institutions’ perspectives. He stated: “Art museums and commercial real estate companies have different goals to collect or display artworks. Visitors going to art museums are supposed to see artworks or exhibits with specific goal like academic study. Visitors encounter artworks or exhibits in shopping malls randomly.”²⁰⁰ In his opinion, any artwork could be displayed in a shopping mall if the security problems could be solved.²⁰¹

The two exhibit companies also discussed their partnerships with the shopping malls they collaborated with before. Yao Tan said they did not have long-term steady partnerships with shopping malls.²⁰² She claimed that one important reason they held exhibits in shopping

195 Ibid.

196 Ibid.

197 Question 12 and Question 13

198 Ibid.

199 Ibid.

200 Ibid.

201 Ibid.

202 See Question 16

malls was that they could use complimentary spaces.²⁰³ However, with the popularity of exhibits in shopping mall, shopping malls started to hold exhibits by themselves or charge rental fees.²⁰⁴ All in all, it was not worth renting their space again.²⁰⁵

Gang Tian showed a different perspective. He didn't mention much about the cost.²⁰⁶ He stated they had a good collaboration with Global Harbor through the 2015 Picasso Exhibit.²⁰⁷ Moreover, he restated his criteria in choosing an exhibit site was based on the concept and content of exhibits.²⁰⁸ "If the exhibit has higher art sense, it is not appropriate to put in there (Global Harbor Museum).²⁰⁹ For example, if we have an exhibition for Caravaggio, we will find another venue."²¹⁰ Gang Tian said, "Depending on my communication with many shopping malls, they are very interested in our exhibition."²¹¹ He thought it was difficult to tell the differences between the shopping malls he recognized and collaborated with before because they varied in facilities, floor areas, target consumers, and plans.²¹²

The Provider Group answered Question 17. The two exhibit companies responded based on their input and outcome of a shopping mall exhibit. They gave the same answers about the outcome, which consisted of admission tickets, sponsorship, art derivatives, and touring exhibits.²¹³ Yao Tan mentioned another outcome called the "special event".²¹⁴ Its cost was

203 Ibid.

204 Ibid.

205 Ibid.

206 Ibid.

207 Ibid.

208 Ibid.

209 Ibid.

210 Ibid.

211 Ibid.

212 Ibid.

213 See Question 17

214 Ibid.

comprised of lender fees, rental fees of exhibit space, insurance, security, shipping, promotions, and labor.²¹⁵

The two artists stated that when commercial real estate companies collected their artworks, they made on-time purchases.²¹⁶ The extra major outcome from displaying artworks in shopping malls and mall exhibits was that more people could enjoy their artworks.²¹⁷

215 Ibid.

216 Ibid.

217 Ibid.

Table 3 Impact and Development

<p>Interview Questions</p>	<p>Shengzhi Huang, Chi K11 Art Museum</p>	<p>Wanli Lin, Global Harbor Museum</p>	<p>Yao Tan, Tix-media</p>	<p>Gang Tian, Resource Valley</p>	<p>Xiaowu Gao, Artist</p>	<p>Kui Huang, Artist</p>
<p>18. Does an art exhibit space(s) or art mall museum program or displayed artworks bring more people to the mall and do you have data to support that? Follow-up: Do the benefits of your art exhibit or exhibit program extend to nearby businesses and are they supportive of your efforts?</p>	<p>"I am sure that museums or exhibits have positive impact on the shopping malls. But, the causality between them is not that strong or direct like expectation from outside... Shanghai is a city with good art atmosphere. Depending on our research, some exhibit visitors also do shopping at K11 Art Mall, while shoppers take time to see our exhibits. Compared with other museums in Shanghai, our average number of visitors is ten times as many as them. For example, our current WE Exhibit, we have around 150 visitors on each weekday and 250 visitors on weekend daily. During major exhibit like Dali exhibit, we have 1000-1500 visitors on an average weekday and over 2000 visitors daily during average weekends.... Chi K11 Art Museum. It is located in the B3 level of K11 Art Mall. It seems to be a treasure underneath to grow the mall above."</p>	<p>"Some visitors who never or seldom visit Global Harbor before may come for the exhibits. Media promotions of exhibit can also draw people's attention to the shopping mall as well. To some extent, new visitors mean more revenue. I think exhibit is a good strategy for us to earn revenue."</p>	<p>"Yes. And I have data to support that. Monet exhibition is a huge success. The number of attendee is 400,000 in three month. The number of attendee of Dali Exhibit in Rockbound Art Museum is 100,000 in three months. The number of attendee of Renoir Exhibit in a conference center is 100,000 in three and a half months. The number of attendee of The Art of the Brick at Super Brand Square is 140,000-150,000 in three months."</p>	<p>"I agree. Especially for the shopping mall opened one or two years ago. As for shopping malls in mature period, they are thinking about their diversity. For instance, one of our potential venues I talked with before. It has opened for over ten years and they don't worry about the number of visitors. They just want to bring in exhibits and improve their quality."</p>	<p>"K11 and Parkview Green Fangcaodi are successful cases. I don't know much about other similar projects."</p>	<p>"I think displaying artworks in shopping mall is good. Because more people can come to see my works. Also, the goal of visitors coming to shopping mall is not to see the artworks. So I am glad more people, not my traditional target-customer can see my artwork in shopping mall as well."</p>

<p>19. From your professional perspective, what kind of exhibits fit best in a shopping mall and why? What kind of art exhibits fit best in a shopping mall and why?</p>	<p>"It is hard to say which kind of exhibit fit in shopping mall best. As I said, the exhibit visitors are different from shoppers."</p>	<p>"I think any types of exhibit can fit in the shopping mall."</p>	<p>"Parent-and-child, interaction, entertainment" If we hold an exhibit at shopping mall, we prefer low risk and low cost. Because in fact, very few shopping malls are qualified to have exhibit. If it is a high-value art exhibition or the lender is an art foundation or foreign museum. They prefer to put it in museums."</p>	<p>"From my perspective, the exhibits about children, family, and interactions are more appropriate for a shopping mall."</p>	<p>"Firstly, visual harmony. Secondly, the art ideas of displayed works can be represented accurately when they present in commercial environments. Some artworks with elements of violence are not appropriate in shopping mall."</p>	<p>"All kinds of artworks can fit in shopping malls if installed well. Artworks or exhibitions with interactions will be better."</p>
<p>20. From your professional perspective, what are the determining factors that are necessary for a shopping mall to consider adopting an art exhibit space(s) or art mall museum program and why?</p>	<p>"Concept and content, location, facility, teamwork."</p>	<p>"In fact, our exhibit space was planned and designed for exhibits. From my professional perspective, I think marketing and media promotions are very important for an exhibit programs in shopping mall."</p>	<p>"The concept and content of exhibits. In another word, the reputation of the artist. If the artist is not famous, it cannot attract visitors."</p>	<p>"Space, Facility, Plan, Target consumer"</p>	<p>"Commercial real estates or shopping malls should put more mind on running a art or exhibition program in a shopping mall. It takes time, labor, and money. Just short-term input cannot make a success. The ideas of CEO of the business property play a very important role in the project."</p>	<p>"Budget. Art projects cost a lot of money and earn no profit. It is also important for them to have good relations with the artist."</p>

<p>21. From your professional perspective, compare the strengths and weaknesses of art exhibits in shopping mall versus a traditional museum.</p>	<p><i>"It is very difficult to say which is good or bad, which is right or wrong. It is a trend to have 'complex' in modern society. K11 combines culture, commerce, leisure together. I cannot say it is good or right. But people like to stay in K11. To be a complex, museum also sets gift shop, café, and restaurant. They are providing visitors better service and a good environment to study."</i></p>	<p><i>"Exhibits in shopping malls are more accepted by the public. Not everyone would like to go to museums to see exhibition. It is the strength."</i></p>	<p><i>"For shopping mall, they have good location and more visitors. Some people go shopping and they see the exhibition occasionally. They have more services like good restaurant. But it is noisy. Museums are opposite to shopping malls."</i></p>	<p><i>"Please refer to my answers about the differences between exhibits in shopping malls and those in museums."</i></p>	<p><i>"Shopping malls may have problems about facilities and limited space. Strength is some visitors are not supposed to see exhibits in shopping mall. But they see them occasionally and hopefully enjoy them."</i></p>	<p><i>"There are different kinds visitors in shopping mall. It is more interesting."</i></p>
<p>22. Were your expectations met by being included in an exhibit in a shopping mall?</p>	<p><i>"We try our best to run K11, the mall, and the museum. It developed well now. We need more time to make progress."</i></p>	<p><i>"Yes."</i></p>	<p><i>"I am not satisfied with the quality of exhibits in shopping malls. The visiting experience is not good. But, I know the quality is related to the host. This special exhibit industry is developing very quickly in these two or three years. Some companies just want to take use of the booming market. We are intended to educate public. They just want to make profit. If the artists go shopping malls to see the exhibits of bad quality, they will feel upset and are not willing to see them again."</i></p>	<p><i>"Shanghai is a leading city to hold commercial exhibit or shopping mall exhibit. Based on my research and first-hand data, I think it can develop well in the 1-5 years later. The private exhibit companies and shopping malls need more practice."</i></p>	<p><i>"I see hope. But I also see lots of problems. In short term, art exhibit programs can bring more visitors and increase their revenue. In long term, They should keep doing it to create a better environment combining culture, art, and commerce. And they can take more social responsibilities like public education like museums."</i></p>	<p><i>"As an artist, I do not have high expectation of displaying artworks or art exhibitions in a shopping mall. If it is an important exhibition for me, I will not do it in shopping mall. For example, an artist's solo exhibition is not appropriate in shopping mall."</i></p>

<p>23. According to the literature, art exhibits in shopping malls are originated from western countries, such as the UK and the US. However, they are not so popular as before. From your professional perspective, why are they so popular and developing quickly in China today?</p>	<p><i>“Complex is a trend. When the city is growing to some extent and public develops their art taste, this mode combining art and commerce will succeed. As I said, Shanghai is a good city with art atmosphere.”</i></p>	<p><i>“The consumption habit of the public in China has changed. They prefer to do shopping, eating delicious food, and enjoying exhibition.”</i></p>	<p><i>“The development of Economy and Tourism.”</i></p>	<p><i>“I think it has relations to the population base. Shanghai has over 20,000,000 citizens. The visitors in Business District can be 1,000,000 to 2,000,000. An exhibit in shopping mall cannot just rely on weekends or holidays.”</i></p>	<p><i>Development of economy ...displaye d artworks or exhibits in commercial environment is an effective way for shopping malls to attract more visitors and as well as a charitable strategy. The public starts to know the important of culture and art.”</i></p>	<p><i>“I don not know much about the exhibits in shopping malls.”</i></p>
--	---	---	---	--	--	---

In the third part, “Impact and Development”, all interviewees were asked the same six questions. The designated questions focused on best practices at special art exhibits, art mall museums, and art exhibit spaces in shopping malls, the reason they were popular, and their future development.

Six out of the six interviewees believed there was a positive correlation between exhibits and shopping malls, but to different degrees. Shengzhi Huang claimed Chi K11 Art Museum could bring more people to the shopping mall.²¹⁸ Moreover, shoppers in the mall would also visit the museum as well as exhibits.²¹⁹ “The causality between them is not that strong or direct like expectation from outside,”²²⁰ he added. Wanli Lin stated that exhibits could attract different kinds of visitors to the mall.²²¹

In the Provider Group, Yao Tan showed data about the past exhibits to prove the attendee of an exhibit in a shopping mall was much more interested than if the exhibit had been in museum or conference center.²²² Gang Tian said exhibits could bring more visitors into shopping malls, especially if the malls opened just one or two years ago.²²³ Xiaowu Gao thought that at least K11 and Parkview Green Fangcaodi succeeded in combining exhibits and shopping malls.²²⁴ From an artist’s point of view, Kui Huang felt glad that his artworks could be enjoyed by more visitors in a shopping mall.²²⁵

Half of the interviewees mentioned that any type of exhibit would fit in a shopping mall

218 See Question 18
219 Ibid.
220 Ibid.
221 Ibid.
222 See Question 18
223 Ibid.
224 Ibid.
225 Ibid.

if the security problems could be solved. In the Provider Group, the two exhibit companies gave very similar answers to Question 19. They both stated that exhibits that emphasized parent-and-child, interactions, and entertainment would fit in shopping malls better.²²⁶ Yao Tan added that high-value art exhibits were difficult to fit in shopping malls due to the worries from lenders.²²⁷

Different factors were raised in response to Question 20. Shengzhi Huang and Gang Tian answered from different perspectives. They mentioned a number of factors such as concept and content, location, facility, teamwork, space, plan, and visitors. Others focused on one or two of the most important factors. As the manager of the Marketing Department, Wanli Lin stated that media promotion was very important to a good shopping mall exhibit projects.²²⁸ Yao Tan considered the content and concepts of exhibits as important factors.²²⁹ She said, “If the artists is famous, it will attract more visitors.”²³⁰ According to Xiaowu Gao, the owner of the shopping mall had great impact on the overall project.²³¹ Kui Huang raised budget as one key factor.²³²

The response to Question 21 overlapped Question 12. However, some new issues were discussed. Three of the six interviewees thought shopping malls provided more publicly accepted concepts and content to a broader audience. Two of six interviewees stated that shopping malls had more services such as restaurant, cinema, and brand stores. Shengzhi

226 See Question 19

227 Ibid.

228 See Question 20

229 Ibid.

230 Ibid.

231 Ibid.

232 Ibid.

Huang said, “It is a trend to have ‘complex’²³³ in modern society. K11 combines culture, commerce, leisure together. I cannot say it is good or right. But people like to stay in K11. To be a complex, museum also sets gift shop, café, and restaurant.”²³⁴

Four of six interviewees stated that depending on the current situation, their expectation of art mall museums or shopping mall exhibits were met, but to different degrees. Tan was not satisfied because her experience in a shopping mall exhibit was not good and this industry was booming with many problems.²³⁵ Xiaowu Gao also stated there were problems.²³⁶ He said, “In short term, art exhibit programs can bring more visitors and increase their revenue. In long term, they should keep doing it to create a better environment.”²³⁷ Kui Huang did not have high expectations about exhibits in shopping malls.²³⁸

In Question 23, all of the interviewees reached a consensus that the development of the economy and tourism was an important reason that exhibits in shopping mall were so popular in Shanghai. In the Host Group, both of the interviewees said the shopping behaviors of the public had changed and that the “complex” was a trend.²³⁹ In the Provider Group, Gang Tian explained that the population base of Shanghai was the reason why exhibits in shopping malls were more popular than in the UK and the US now.²⁴⁰ “An exhibit in shopping mall

233 According to Cambridge Dictionary, “complex” means a group of buildings that are related, or a large building having different parts. Huang defined “complex” as a term for a form of shopping center or shopping mall, in which one or more buildings form a complex of shops representing merchandisers and entertainment venues such as movie theaters and restaurants with interconnecting walkways that enable customers to walk from unit to unit.

234 See Question 21

235 See Question 22

236 Ibid.

237 Ibid.

238 Ibid.

239 See Question 23

240 Ibid.

cannot just rely on weekends or holidays,” he said.²⁴¹ Xiaowu Gao thought the reason that exhibits in shopping malls were popular was the recognition that exhibits could be a charitable and effective strategy to attract more visitors.²⁴²

Process Two: Coding by categories

Important sub-categories emerged from the interview data. They were directly related to the interview questions and research questions. The sub-categories are listed below and are explained further in the Discussion and Result chapter later.

- Concept and content of exhibits
- Policy of admission price
- Space and facility
- Rental fee of space
- Cost and profit
- Different visitors
- Complex

241 Ibid.

242 Ibid.

On-site Observations

Four on-site observations were conducted at Chi K11 Art Museum, Global Harbor Museum, Kerry Center B1 Art Space, Reel Mall Art Room. Photographs of all current exhibit, exhibit spaces, mall gallery spaces, and architecture were taken during the on-site visits. Promotional materials like brochures, exhibit maps, and mall floor plans were collected during the visits.

All the data was coded into the table below. More details featured with photographs following the table are coded into three categories. They are “Location in the Shopping Mall” “Walkthrough” and “Relations between art exhibits spaces and shopping malls”.

Table 4 On-site Observation

	Chi K11 Art Museum	Global Harbor Museum	Kerry Center B1 Art Space	Reel Mall Art Room
Location in the shopping mall				
Which shopping mall does it belong to?	K11 Art Mall	Global Harbor Mall	Jing An Kerry Center	Reel Mall
Where is the shopping mall?	Central Huaihai Road, Huangpu District	North Zhongshan Road, Putuo District	West Nanjing Road, Jinan	West Nanjing Road, Jinan
Which style of the architecture?	Contemporary art	European, Classic	Business	Business
Which floor?	B3	Art Zone (Culture Zone), 4th	South Area, B1	4th
Is there specific entrance?	Yes	No	No	No
Walkthrough				
What is the current exhibit?	Media-Dali: Major Exhibition of Surrealism Art	Legend of Art: Picasso Exhibit	I Have A Dream Tango Solo Art Exhibition	Made in Miro: Printmaking Experience Exhibit (Closed)
Which kind?	Surrealism, contemporary art, Master	Modern art, Master	Comic, Contemporary art, emerging artist	Surrealism, master
Which medium?	Paintings, drawings, illustrations, videos	Drawings, Sketches, Prints, Ceramics, Videos	Comic on wall (Printing)	Unknown
How long is the exhibit?	5 November 2015 – 15 February 201	28 Oct 2015- 31 Jan	5 Dec- 27 Dec	31 Oct - 3 Jan
How much is the admission?	100RMB (\approx 15USD) ²⁴³	120RMB (\approx 18USD)	Free	120RMB (\approx 18USD)
How long take a visitor to go through exhibits in average?	45min-1h	45min-1h	30min-45min	Unknown
How about protection of artworks?	Stanchion, frame and glass	Security staff, stanchion, frame and glass	N/A	Unknown
How about security?	At least one security staff at each exhibit room	At least one security staff at each exhibit room	No security staff	Unknown
Are there any disturbs like noise or crowds?	No disturb during weekdays	No disturb during weekdays	No disturb during weekdays	Unknown

²⁴³ The renminbi is the official currency of the People's Republic of China. The currency is often abbreviated RMB. According to current exchange rate (May 2016) is 6.5RMB to 1USD.

Do the exhibit spaces look temporary or long-term?	Long-term	Long-term	Temporary	Long-term
Are their exhibit programs in an individual space or separate spaces?	One individual space	One level, combining several individual space	One level temporary space	One level, combining several individual space
Relations between art exhibit spaces and shopping malls				
Are the exhibit spaces surrounded by stores?	No	Yes. But the level was divided into four parts: Entertainment Space, Art Zone (Culture Zone), Food Quay, and Cinema. Museum is in Art Zone. So it is not that close to other stores	Yes. When observing exhibition 'I have a dream', the exhibition space was located in a spare place of the shopping mall gallery. In opposite of it, there is a restaurant.	Yes. The level consists of Design & Home Accessory, Exhibits, Food and Beverage. The stores are mixed together. When I observed Miro Exhibition, it looked like a separate space against to the walls.
Are they mention the location of art exhibition space on floor plan or elevation direction	Yes	Yes	Yes	Yes
Do they have specific floor guide or directory leading visitors to the exhibit space?	Yes. Floor guides indicate the location of Chi K11 Art Museum.	Yes. Floor guides indicated the location of Global Harbor Museum.	Yes. Floor guides indicated the location of B1 Art Space.	Yes. Floor guides indicated the location of Art Room.
Do they have specific promotions such as banner, posters, light box about current exhibit?	Yes. Light box, Large posters on the wall, brochures.	Yes. Large posters in the center of the shopping floor, Light boxes, banner.	No	Unknown
Do they have promotions about their exhibit spaces or projects on the shopping floors?	Yes. A lot of promotions on the shopping floors were about current exhibit, art programs, and the museum	No	No	Unknown

Do they have artworks displayed inside or outside the shopping mall	Yes. They display 16 artworks with the introduction in the shopping mall. Additionally, the outside artworks are changed by different exhibitions. When Dali Exhibition was there, there is sculpture about Dali and a Dali Garden outside.	No	No	No
---	---	----	----	----

Location in the shopping mall

Chi K11 Art Museum is located in B3 floor of K11 Art Mall. There is a specific entrance with an obvious sign, which reads “Chi K11 art museum 美术馆” and three constant escalators leading visitors downstairs to the museum more directly. On their way to the museum, people go through B1 level and B2 level and see some brand stores. When the Media-Dali Exhibit was on, visitors went downstairs to the museum floor and saw sculptures displayed near the fashion clothes (manikin) on B1 floor and a poster about Dali with a pop-up store in front of the poster.

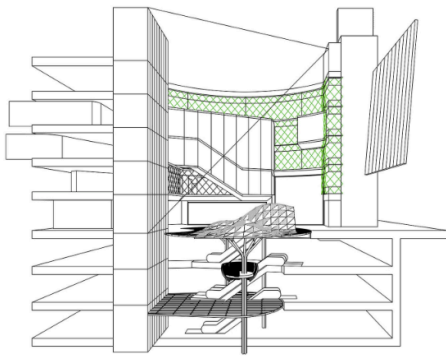


Figure 1. K11 architecture design
(Online photo)



Figure 2. Chi K11 Art Museum entrance



Figure 3. K11 Art Mall B1 level, artwork near manikin



Figure 4. K11 Art Mall B1 level, Dali exhibit poster

Global Harbor Museum is located on the 4th floor at Global Harbor Mall. Because the shopping mall is very large, visitors may need to go through the brand stores and then take the escalators or elevators to go to the 4th floor.²⁴⁴ The floor guide on each floor clearly introduces the “Art Space” on the 4th floor. The 4th floor is divided into “Art Zone” (in Chinese “文化空间”) “Cinema” “Food Quay” and “Entertainment Space”. This floor is designed not only for museums or exhibits, but for other activities of leisure and entertainment. On the 4th floor, visitors saw a poster hanging about the Picasso Exhibit and a space for interaction activities below. Global Harbor Museum is located in the “Art Space”, so it is not disturbed by restaurants or cinemas. The surrounding stores are mainly about art education and galleries, such as “Ju Dance Art Center, Shanghai” “Simb Art Kids’ Education Center” and “Classical Ceramics Gallery”. There is another exhibit “The Fast & Furious Experience Exhibit” on the 4th floor from Nov. 22, 2015 to Jan. 31, 2016.

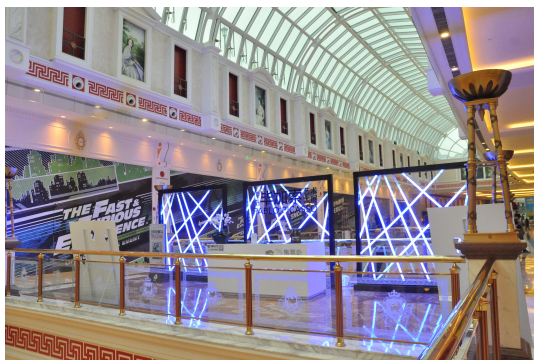


Figure 5. Admission desk of Picasso Exhibit



Figure 6. Exterior of Picasso exhibit

The name of “Kerry Center B1 Art Space” is on the B1 floor, in the south area of

244 Global Harbor Mall, “Global Harbor Mall open in Shanghai “ Global Harbor Mall News, <http://www.global-harbor.com/shanghai/sub/news/detail.aspx?id=37> (access March 20, 2016)

Kerry Center. There are no obvious promotions like posters or banners in the mall to direct visitors to the art space or to inform them of the exhibits. The only information of the art space is the floor guide. The “I have a dream: Tango Solo Art Exhibition” was located in a spare space and surrounded by restaurants and brand stores. It seemed dormant spaces or stores in the mall were changed into a temporary exhibit space.



Figure 7. Exterior of Tango Exhibit and surroundings



Figure 8. Exit of the Tango Exhibit

The exhibit space in Reel Mall is called the “Art Room” and is on the 4th floor. Like the Kerry center, it is an open space and the exhibit was surrounded by other stores.



Figure 9. Exterior of Miro Exhibit (closed)

Walkthrough

When visitors entered the B3 level of K11 Art Mall through the escalators, the first sight was a large wall poster saying “Media-Dali: Major Exhibition of Surrealism Art”, a wall poster representing the timeline of Dali, and the admission desk. The color of the wall of the museum was white and the overall environment was quieter than the shopping levels. This space was intended to introduce the exhibit and sell tickets. The space was not very large and the entrance to the exhibit space was narrow. Some problems with traffic flow might happen when it was busy.

The Dali exhibit presented eleven main exhibit sections with different themes: “Covers designed by Dali” “Covers reproducing works by Dali” “Covers where Dali appears as a character” “Illustrated for articles” “Advertisements” “Towards total design: Dali News and Vogue” “Manuscripts, Interventions, and collages on periodicals” “Comic Script where Dali and his works appear” “Dali’s studio” “Shanghai gesture” and “Our real, your surreal”. Nine of them displayed artworks created by and collections related to Dali. The last two sections were artworks by Chinese artists. The exhibit was installed in four galleries (in Chinese “展厅”) . Sections were separated by the exhibit labels and signs on floor. The space was not crowded when there are only three to four visitors in each exhibit section. Visitors’ horizons were not obscured, but the height of the ceiling was not compared with traditional art museums. The concept of this exhibit was about Dali’s success in different industries. The displayed works included his drawings, painting, illustrations, representing installations, and videos. Showcases were used for magazines and books presenting illustrations. Painting and drawings were hanging on the wall with frames and glasses.

There were stanchions to keep visitors away from the artworks. There was at least one security staff in each exhibit section.

Visitors entered an “Art Store” when exiting the exhibit space. The store sold art books, replicas of Dali’s paintings, and other regular museum gifts like mugs, notebooks, and bags. In this gift shop, there were obvious posters saying “Limited art merchandize authorized by Salvador Dali Foundation.” When the visitor exited the art store, there was a large wall poster about a lecture series on Dali exhibits and an escalator to B2 floor.



Figure 10. Entrance of Chi K11 Art Museum



Figure 11. Interior of museum and Dali Exhibit



Figure 12. Dali Exhibit labels



Figure 13. Dali Exhibit art store

In the Global Harbor Museum, there was no special design for the exhibit space and it looked like the space of existing stores. The admission desk with a backdrop saying “Pablo Picasso” and interaction area were in front of the exhibit rooms. When visitor entered the

exhibit space, the first sight was a wall poster representing a 3D model of Picasso's face and saying "Success is dangerous. One begins to copy oneself and to copy oneself is more dangerous than to copy others. It leads to sterility. (by) Pablo Picasso". On visitor's right was a timeline of Picasso. On visitor's left was curator statement written by Francesco Gallo Mazzeo. It read: "This exhibition is a carefully reasoned anthology of autograph artworks by Picasso...this is a balanced choice of artworks, with a quality that is unmatched and can compete even with museum exhibition...holding such a sacred exhibition in the halls of a big Mall is a sign of great intelligence and farsightedness, which can lead to learn 'how to look at art'...art goes towards people and everyday life." The exhibit consisted of six exhibit sections: "Picasso's love and his rose period" "Picasso's Barcelona and his blue period" "Picasso's encounter in love during war and metamorphosis period" "Picasso seen by Edward Quinn" "Picasso's world of nature and later period" "Materials and Ceramics", one interaction space named "Cubist Portrait of Digital Interaction", and one art store in the end. The exhibit route was one-way. The main colors used in the exhibit were blue and black. Displayed artworks included drawings, illustrations, ceramics, photographs, and videos. According to the labels, most of displayed artworks were from foreign private collectors. Showcases were used for ceramics. Drawings and illustrations hanging on the wall were framed and protected by stanchions. At least one security staff was in each exhibit room. The space was not crowded and it was easy to walk around when there were less than twenty people in one exhibit room. The art store sold books, replicas of Picasso's artwork, and regular museum gifts like mug and jewelry.



Figure 14. Interior of the museum and Picasso Exhibit



Figure 15. Interior of the museum and Picasso Exhibit

“I Have A Dream: Tango Solo Art Exhibition” at B1 Art Space in the Kerry Center showed comics by Tango, a contemporary artist in China. The exhibit displayed comics printed on the exhibit wall and merchandise with the artist’s designs and patterns. The traffic flow was designed one way. The basic color of the exhibit was black and white representing night and day. Each exhibit room represented different themes, but without specific exhibit labels to that effect. The exhibit design included creative elements. For example, in one exhibit room with the theme of “bathroom”, a basin and a toilet were located below the comic on the walls. There were beds, chairs, and sofas without labels saying “Don’t touch”. There was no security staff or stanchions in the exhibit rooms. At the end of exhibit, a gift store sold homeware such as dish washers, tableware, and cushions as well as books.



Figure 16. Exhibit room and Tango Exhibit

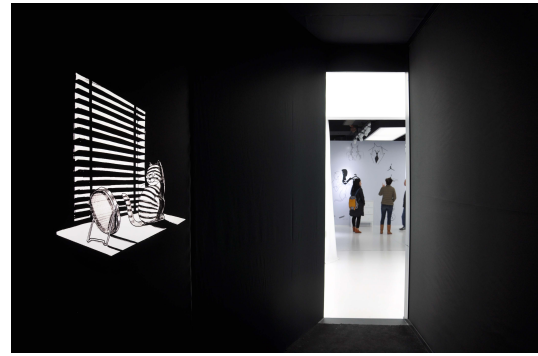


Figure 17. Exhibit room and Tango Exhibit

“Made of Miro: Printmaking Experience Exhibit” at the Reel Mall was closed and therefore, not observed.

Relations between art exhibit spaces and shopping malls

In K11 Art Mall, there were three types of promotions: posters, banners, and brochures. The first was about the organizations: K11 Art Mall, K11 Art Foundation, and Chi K11 Art Museum. Some typical writings were “K11 Art Foundation aims at support and promote young artists, we have collaborated with more than 6000 artists”, “More than 1000 volunteers helping Chi K11 Art Museum”, and “K11 as the first art mall in the world has won more than 32 professional awards”. Visitors got brochures of Chi K11 Art Museum Membership called “K11 Artist Klub” at the information desk in the mall.²⁴⁵ The second type of promotion was about the current Media-Dali exhibit. The promotions for the exhibit on the shopping floor were the same as the exhibit introduction for the museum. In addition, there were some banners about the sponsorship in this exhibit including how to book an E-ticket using a cellphone. The promotions were numerous and obvious on the shopping

245 See Details Appendix E: Brochure: K11 Artist Klub Membership Application Form

floor Moreover, there was another “K11 Art Store” selling exhibit gifts on the shopping floor.



Figure 18. K11 Promotions on shopping floor

Figure 19. K11 Art store on shopping floor

Sixteen artworks were displayed on the shopping floors at K11 Art Mall. They were located near the escalator, in front of the brand stores, and at the corridors. These artworks were organized by artists' ideas into three exhibits, “Trace of Art”²⁴⁶ “Image of Nature”²⁴⁷ and “Space of Humanism”²⁴⁸. They were created by contemporary artists from China, Belgium, Argentina, France, and the UK. The mediums of the artworks were varied and included sculpture, multi-media, and photography. However, there were no traditional mediums like paintings or drawings. Visitors got an “Art Map” and could collect stamps from the three exhibits and then receive a free gift from Visitor Service Center. According to Shengzhi Huang, K11 Art Project was responsible for the three exhibits on the shopping floors.

246 Details see Appendix F: K11 Art Map “Trace of Art”

247 Details see Appendix F: K11 Art Map “Image of Nature”

248 Details see Appendix F: K11 Art Map “Space of Humanism”



Figure 20. K11 Displayed artwork

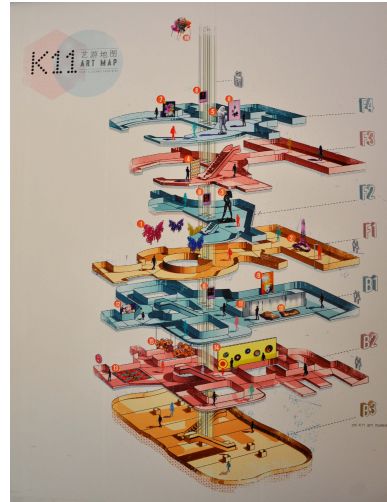


Figure 21. K11 Art Map, Promotions on wall

Some artworks were installed on architecture outside the shopping mall. They were related to the current exhibit since they used symbols typical in Dali's artwork, such as the soft melting pocket watch from "The Persistence of Memory", eggs from "Geopoliticus Child Watching the Birth of New Man", and long-legged elephants from "The Salvador Dali Elephants". In front of the shopping mall, there was fountain with a panel introducing the Dali Back Garden and the Dali Theatre and Museum. It read: "The exhibit is officially approved to be restored by Gala-Salvador Dali Foundation. It is to be present at the exhibition (till 2016.2.15) only."



Figure. 22 Exterior of K11 Art Mall



Figure 23. Exterior of K11 Art Mall

The architecture of Global Harbor was in an European style. It adopted the Italian Renaissance style and the classical style of ancient Greece and Rome.²⁴⁹ The mall was decorated with replicas of classic oil paintings.²⁵⁰ When visitors entered the main entrance on the ground floor, they saw a huge replica of an oil painting on the wall. On the 4th floor, there were lots of replicas of sculptures and oil paintings on the ceilings. There were also many decorations in the malls to create a festive atmosphere. The promotions for the Picasso exhibit were obvious, including huge hanging posters, LED Screens, and small standees at information desk. There was no artwork displayed on the shopping floor. There was no special brochure about the exhibit programs or current exhibit besides an exhibit floor map that visitors could get when they bought admission to the exhibit.²⁵¹



Figure 24. Exhibit poster hanging on shopping floor



Figure 25. Replicas of artworks on ceilings

249 See Figure 27, the online photo was from <http://www.chapmantaylor.com/en/projects/detail/global-harbor-shanghai/en/>

250 See Figure 26

251 Details see Appendix G: 2015 Picasso Exhibit Map



Figure 26. Replicas of artworks on ceilings (Online photo)



Figure 27. Exterior of Global Harbor Mall (Online photo)

Compared with K11 Art Mall and Global Harbor Mall, the architecture and interior of Jing An Kerry Center did not have many art elements. There was no obvious relation between the current exhibit and the surrounding stores. No promotions such as banners and posters were noticed on the exhibit floor or shopping floor. There was no obvious artwork such as installation and sculpture located near the mall. However, an online article indicated that artworks were installed around the mall to build an art and culture atmosphere, such as the sculpture near the entrance named “Being Together” by artist Joy Brown and a surrealistic installation called “Wind” inside the mall.²⁵²



Figure 28. “Wind” in Kerry Center (Online Photo)



Figure 29. “Being Together” in Kerry Center (Online Photo)

²⁵² Weiqun Wu, “Jing An Kerry Center will leave space for culture in this autumn”, Liberation Daily, Aug. 23, 2013, Figure 28 and Figure 29 were from this article.

Like the Jin An Kerry Center, the exterior and architecture of Reel Mall is a traditional business style. Inside the mall, merchandise like artworks was displayed on the shopping floor. Because it was not an exhibit promotional period, it was not clear if they had posters or banners. A commercial gallery called “Forbidden City Gallery” presented and sold Chinese contemporary art on the 5th floor. In front of the exhibit was a pop-up store selling gifts, stationaries, and plants. A nearby poster on the wall read: “Reel does a revolutionary to combine art and shopping together.” On this floor, there were other open spaces displaying artworks for sale.



Figure 30. Displayed merchandise on shopping floor



Figure 31. Displayed artworks in Reel Mall

Discussion and Results

The goal of this study was to describe and analyze the phenomena of joint ventures between shopping malls and special art exhibits in Shanghai. Based on this goal, this research sought to address three main questions:

- How do host institutions have art exhibits in shopping malls and how do they manage art mall museums or art mall exhibit spaces?
- What are the differences of having art exhibits in shopping mall compared with in museums outside shopping mall?
- How will this joint venture develop in the future?

How do Host Institutions Have Art Exhibits in Shopping Malls and How do They

Manage Art Mall Museums or Art Mall Exhibit Spaces?

What do art mall museums and art exhibit spaces in shopping malls look like?

Based on the analysis and findings above, there appeared to be three types of art mall museums and art exhibit spaces in shopping malls in Shanghai, China. The first group was the private registered art museum located in a shopping mall. The museums in this group would meet the governmental definition of a museum or art museum in China. They would meet other requirements such as space, qualified facilities, professional teams, and functional departments resembling a museum. Their collections, exhibits, and public and educational programs would be designed and carried out according to their mission. The art mall museums would host exhibits, collect artworks, and organize public and educational programs.

The second type of art mall museum or art exhibit space in a shopping mall was the separate long-term exhibit space. The staff of the shopping mall would plan and design these separate spaces for art exhibits. In general, their institutional missions would seek to combine the goals of commerce and culture. This would be represented through the design of the mall's interior and exterior architecture and through its programs. One functional department of a mall, such as the Marketing Department, would manage the exhibit program or they might co-organize exhibits with an outside institution instead of designing or hosting exhibits by themselves.

The third type of art mall museum or art exhibit space in a shopping mall was the temporary art exhibit space. Shopping malls in this group did not expect to include exhibit space in their design plans and there was no direct mention of art and culture in their mission statement. They used their dormant spaces in shopping galleries or an entire dormant floor and rented them to exhibit companies to hold art exhibits.

What do art exhibits and long-term displayed artworks in look like in shopping malls?

Subject

The three current and one past art exhibits in shopping malls discussed in this paper are Media-Dalí: Major Exhibition of Surrealism, The Legend of Art Picasso, I Have A Dream: Tango Solo Art Exhibition, and Made in Miro: Printmaking Experience Exhibit. Three of them are high-value art exhibits of famous western art masters. Guowei Wang suggested that “the subject or concept [of art exhibits in shopping malls] should be famous artists or well-known... Because the high quality art exhibit will attract attention from media

resulting to the hot topic among the public.”²⁵³ Additionally, Tan supported this view by saying that the reputation of the artist was very important for an art exhibit in shopping mall. Tian also added that the reason why they held the Picasso exhibit in Global Harbor Mall was that Picasso was a “Star” in China. Tian and Tan also indicated that exhibits designed for parent-and-child were more appropriate in shopping malls.

Content

Tan indicated if they hold a high-value exhibit, she preferred to hold it in museums. Moreover, Tian said it would be difficult to display large amount of high-value paintings and historical relics in shopping malls because they could not meet the standard of constant temporary and humidity.

Admission

The admission prices of the three high-value exhibits in shopping malls discussed in this paper were between 100RMB (≈15USD) and 120RMB (≈18USD). The Tango solo art exhibit was free. The admission price was determined by the exhibit hosts and related to the cost of hosting and installing the exhibit. The admission cost was relatively similar between the art museum and the exhibit companies.

Some data from the study stated that the exhibit hosts made high profits due to the high admission price.²⁵⁴ First, admission costs depended on whether the exhibit host was a non-profit or for-profit institution. Both Yao Tan and Gang Tian admitted they were private institutions and when they held exhibits and determined admission price, they needed to think about their profits. In contrast, profit was not the greatest concern for Chi K11 Art

253 Guowei Wang, “Should Art Exhibits Come to Commercial Spaces”

254 Liang Li, “Warning: Too Expensive Admission to Exhibits in Shanghai” 99 Art News, http://news.99ys.com/news/2015/1125/9_199307_1.shtml (access March 24, 2016)

Museum. As a private non-profit art museum, they also set 100RMB (≈15USD) as the admission price. The director said that they just wanted balance and did not make much profit. Second, when the public noted that the admission price of exhibits in shopping malls was too high, they were comparing it to public museums.²⁵⁵

The admission price was typically related to the exhibit and its cost. For example, the admission price of Crayon Sculptures Exhibit in 2014 was 60RMB (≈9USD)²⁵⁶ and the Brick Exhibit was 50RMB(≈8USD).²⁵⁷ In 2013, the admission price of “2011 Picasso Exhibit” at the China Art Museum was 80RMB(≈12USD).²⁵⁸ However, Yao Tan said the cost was really high because they needed to pay the rental fee for the space, the loan fee, insurance, and other expenditures.

What groups were involved in these collaborations and what were their responsibilities?

According to the interviews and literature, there were three main collaborative groups involved in shopping mall art exhibits. They were shopping malls or art museums located in shopping malls, exhibit companies, and artists, art collectors or art foundations. These groups could be categorized as either a Host Group or a Provider Group.

Shopping malls

Since shopping malls provide venues for art exhibits, they were an obvious collaborator. They could set up long-term or temporary spaces for exhibit programs. Their

255 Chunhua Wang, “More Pressure on Art museums after their transition”

http://www.crd.net.cn/2011-08/02/content_5148479.htm (access March 24, 2016)

256 Shanghai Wow, “Crayon Sculptures Exhibit opens in Shanghai” Shanghai Wow,

<http://www.shanghaiwow.com/news/detail/id/3193> (access March 24, 2016)

257 Lvmama, “Brick Exhibit in Shanghai” Lvmama Travel News,

<http://www.lvmama.com/info/chinagonglue/2013-0726-180379.html> (access March 24, 2016)

258 Mengrong Le, “Master of Impressionism bring hot topic, Why Monet Going to Underground”

<http://sh.eastday.com/m/20140311/u1a7973837.html> (access March 24, 2016)

responsibilities varied depending on the different malls. At K11 Art Mall, the B3 level of the mall was an independent private art museum operating under the same brand of the mall K11. As Shengzhi Huang said, the museum both hosted and co-organized exhibits as well as “Art Map” projects in the mall. In structure, the museum had its own Curatorial Department, Business Department, Marketing Department, and Education Department and shared the Finance Department, Logistics Department, and Human Resource Department with the mall. However, when the public mentioned art exhibits in shopping malls and took K11 Art Mall as an example, they never mentioned that Chi K11 Art Museum was an independent museum.

Global Harbor Mall was another type of shopping mall holding exhibits. The Marketing Department of the mall was responsible for bringing in the exhibits and providing support, especially property service support. They did not organize public and educational programs nor manage exhibit gift shops.

Exhibit companies

Exhibit companies were private institutions creating exhibits. The development of this kind of institution was related to the industry of the “Special Exhibit”. In short, they create and install commercial special exhibits. Exhibit companies played an important role in shopping mall art exhibits because they both provided exhibits to shopping malls and hosted them. Additionally, they also organized public and educational programs as well as established exhibit gift shops.

Artist, art collectors, and art foundations

Artist, art collectors, and art foundations provided shopping malls and exhibit

companies with artworks and wanted them displayed. Kui Huang and Xiaowu Gao were the artists who represented their artworks in an art exhibit in Chi K11 Art Museum and K11 Art Mall. According to the interviews, they said that the staffs from shopping malls and/or the commercial real estate companies contacted them and collected their artworks. Sometimes they were asked for their advice about the design of the exhibit or the plan for art projects. However, as Gao said, commercial spaces like shopping malls were fixed and difficult to change and had their own ideas.

What are the Differences Between Art Exhibits in Shopping Malls and Art Exhibits at

Other Sites?

There are seven major differences between art exhibits in shopping malls and art exhibits at other sites. The other institutions discussed here are museums and conference centers.

Goal

Shopping malls have different goals compared to museums, especially in regards to collecting and displaying artworks. Museum responsibilities include academic research and public education. In contrast, the main functions of exhibit programs in shopping malls are to benefit the malls. Gang Tian divided shopping malls with exhibit spaces into two groups depending on their goals. The first group is the newly-opened shopping malls and their goal is to attract more visitors. The second group is the mature shopping mall. They intend to improve the quality and diversity of the mall experience rather than simply attracting more visitors. Global Harbor Museum is a hybrid: the mall is newly-opened and their exhibition

space makes them different from other shopping malls.

Location

One dominant advantage of shopping malls was their good location. Yao Tan compared the 2011 Picasso Exhibit and 2013 Monet Exhibit. She thought that the China Art Museum was too far away from Central Shanghai because the public had to spend too much time on transportation to see the exhibit. She also added that most of the large-scale public art museums, such as the Long Museum, were in countryside, the exception being the Shanghai Art Museum.

Exhibit facilities

Shopping malls have limited space and poor facilities compared with museums. However, shopping malls that have planned for long-term exhibit space or mall museums, like Chi K11 Art Museum and Global Harbor Museum, have good space and facilities. Shopping malls that did not plan for exhibit space find it difficult to hold high-value and high-quality exhibits. Both exhibit companies examined in this study had problems with maintaining constant temperatures and humidity in shopping malls. In order to solve this, they had to buy expensive equipment like humidifier for the exhibits. Yao Tan noted that it was hard to move large-scale artworks like Monet's painting around malls because of the small elevators, doorways, etc. Additionally, lenders such as art collectors and art foundations require shopping malls to buy very expensive insurance for the exhibits in malls.

Policy

Gang Tian stated no matter which site they used for exhibits, they needed to apply to

Shanghai Municipal Culture, Radio Broadcasting, Film and Television Administration or other relevant government departments for approval. During the installation process, museums and conference centers are even stickier than shopping malls according to Yao Tan. At historical sites like Rockbound Art Museum, the exhibit hosts could not even drill a nail into the wall.

Another difference in policies was the admission price. In 2011, the Ministry of Culture and Ministry of Finance of the People's Republic of China published an announcement that required public art museums of the nation and provinces to be open free to public. It clarified that even for the special exhibit, the admission price could not exceed 20RMB (\approx 3USD).²⁵⁹ Both exhibit companies mentioned that this new admission price added to their high costs. The policy of limiting admission prices at public art museums will attract more high-value and high-quality art exhibits to shopping malls or private art institutions.

Team

According to Yao Tan, if they rent a museum space or co-organize with them, the museum could provide a professional team and good service. Interviewees stated that lots of shopping malls in Shanghai did not have professional teams to manage exhibits. Gang Tian stated that shopping malls lacked experience and would be better after more practice. The artist Xiaowu Gao also said that some shopping malls were interested in developing art projects or exhibits, but they did not want to spend too much time and money on them. However, they also stated that shopping malls were more experienced in marketing and

259 Mengrong Le, "Master of Impressionism bring hot topic, Why Monet Going to Underground."

promoting exhibits than museums. Yao Tan mentioned that with the 2013 Monet Exhibit, K11 Art Mall and K11 Art Foundation used their media resources to promote the exhibit. It was one of the significant reasons why the exhibit earned a huge success. Wanli Lin also added that media was very important to promote exhibits in malls.

Visitors

Most of interviewees believed that visitors at shopping mall exhibits were different from those at art museums, and they thought visitors at shopping malls were more diverse. Xiaowu Gao thought the public went to art museums for specific goals like learning about art or academic study. In contrast, visitors did not go to shopping malls to see exhibits. But they did see them when visiting shopping malls and hopefully enjoyed them. Wanli Lin also said that exhibits could attract visitors who never visited Global Harbor Mall before.

Impact

Five of six interviewees believed that the collaboration between art exhibit providers and shopping malls was a win-win strategy. Based on the experience of collaboration with art museums outside shopping malls, Shengzhi Huang and Yao Tan both had the data to support the conclusion that the average daily number of visitors at an art museum or exhibit space located in shopping malls was obviously higher than that at an art museum outside of a shopping mall. Moreover, Shengzhi Huang and Wanli Lin also suggested exhibit programs at shopping malls brought in more visitors and increased revenue. Xiaowu Gao mentioned that with more of the public engaged, artwork or exhibits could be seen by more people.

How Will This Joint Venture Develop In the Future?

More than half of the interviewees believed exhibit programs in shopping malls will develop well in the future. There were three main reasons given. Firstly, shopping malls can provide more services to visitors. People can go shopping, eat delicious food, watch movies, and enjoy exhibits in one intensive area. Complexes combining shopping, culture, and entertainment will continue to be a trend in modern society.

Secondly, the policy of art museums in China, especially public museums, prevent their collaboration with exhibit companies and thus, the loss of special exhibits. If their policies and their modes of operation do not change, it is likely that special exhibits held by private companies will go to shopping malls or other private art institutions.

Thirdly, Yao Tan thought that the shopping mall exhibit market was emerging. However, some exhibit companies just wanted to make profit instead of holding good art exhibits. Both Bu Jia and Xiaowu Gao stated they saw hope as well as problems. Tan said: “The qualities of exhibit programs in shopping malls were varied. If their facility and team did not grow with the market, the market would be consumed very quickly and visitors prefer to go back to art museums.”

Conclusion

The goal of this study was to describe and analyze the phenomena of joint ventures between shopping malls and special art exhibits in Shanghai. The prime conclusion is that even facing problems, these joint ventures in Shanghai are ongoing phenomena and have a prosperous future according to shopping malls, exhibit companies, and artists. The secondary conclusion is that these joint ventures result from the desirable location of shopping malls, development of the special art exhibit industry, and the current national art museum policy in China.

This research had two limitations. The first limitation was the small sample size. Secondly, all the interviewees were Chinese speaker. It is possible that some accuracy of data could have been experienced during the translation process.

One area of further research would be to focus specifically on the phenomena of the special exhibits, especially high-end art special exhibits in China.

Bibliography

- Chen, Chen. "Study on Cross-border Cooperation between Art and Shopping Space,"
Modern Decoration Theory. no.10 (2014): 159
- Chen, Hongyu. "Developing mode of Shopping Mall in China." Master thesis, Chongqing University, 2004.
- "Convergence of Shopping Center and Art: Research on Art Space in Commercial Properties in China" Access Mar. 3, 2016.
http://blog.sina.cn/dpool/blog/s/blog_9a3d08e00102w011.html?vt=4
- Cun, Yi. "Commercial space and public art in the context of interactive study" (Master thesis, Capital Normal University, 2013.
- Hornbeck, James S. eds., *Stores and Shopping Centers*. New York: McGraw-Hill Book Company, 1962.
- Huang, Guangnan, *Museum Enterprise*. Beijing: Culture and Art Press, 2011.
- Huang, Guangnan, *Management of Art Museum*, Beijing: Culture and Art Press, 2011.
- Jia, Bu. *Times of Feature Exhibition: Research on Feature Exhibition Industry in Shanghai 2014-2015*. Shanghai: Tongji University Press, 2015
- Jiang, Ye. "The Preliminary Study on Management of Art Activities by Department Stores." Master thesis , China Academy of Art, 2013.
- Li, Baiyan. "Shanghai Department Store Gallery – Take Daxin’s case." Master thesis, East China Normal University, 2014.
- Li, Lin. "A Research on the Development of Chinese Museum in the Past Decade." Master thesis, China University of Political science and Law, 2011

Lu, Xin. *Theory of Art Museums in China*. Shanghai: Shanghai Calligraphy and Painting Publisher, 2008.

Li, Yicai. "The Research on Development of Modern Shopping Mall in Our Country." Master thesis, Jinan University, 2004.

McClellan, Andrew. *The Art Museum from Boullée to Bilbao*. Los Angeles: University of California Press, 2008.

"Museum Regulation." Accessed Feb. 19, 2016.

http://www.gov.cn/zhengce/content/2015-03/02/content_9508.htm

Shanghai Municipal Administration of Culture Radio Film & TV and Shanghai Municipal Administration of Culture Heritage ed., *100 Museums and Galleries in Shanghai*. Shanghai: Shanghai Bookstore Press, 2014.

"The Interim Regulations of Art Museum." Accessed Feb. 19, 2016.

<http://www.chinacourt.org/law/detail/1986/11/id/5751.shtml> ()

Wang, Nan and Xiaoyu Wang, "Analysis on Basic Character and Development of Large-scale Shopping Centers in Shanghai." *Economy Development Study*. June, 2015.

Wang, Guowei. "Should Art Exhibits Come to Commercial Spaces", *Oriental Morning Post*, Aug. 19th, 2015, Art Critic.

Appendices

Appendix A: Interview Protocol of Host group (English and Chinese)

Interview Protocol of Host group (English)

University of Washington

Researcher: Xiqian Li // Email: lixiqian@uw.edu

Thesis Advisor: Wilson O'Donnell, Museology Graduate Program,

Phone: 206-543-4642 // Email: wilsonod@uw.edu

Interview Guide

I am asking you to participate in a research study that is part of my Master's Thesis work at the University of Washington. The purpose of this research is to describe the phenomena of joint ventures between shopping malls and art museums and/or art exhibit spaces in China.

Your participation is voluntary. Refusal to participate will involve no penalty or loss of benefits, and you may discontinue participation at any time. This interview will be recorded for my note taking only. As a reminder, your title and the name of your institution will be potentially revealed in the results of this study. If you have any questions now or in the future, you may contact my advisor or me.

Do you have any questions? Do you agree to participate in this interview?

Date: _____

Let us begin.

General/Background

1. What is the name of your organization and who is the owner?

2. Does your organization have a mission or purpose statement? If so, what is it?
3. Does your organization have an art mall museum or art exhibit space(s) program?
 - a. If so, please describe the location, size and use of your gallery space(s).
4. How is your art mall museum or art exhibit space(s) program compatible with your mission?
5. Which organizational department(s) has the responsibility for your art mall museum or art exhibit space(s) program?
 - a. Please describe how it works.
6. How long has your organization hosted exhibits?
 - a. How many exhibits have you hosted during this period?
7. How many exhibits did you host in the past year (2015)?
 - a. How many of them were art exhibits?
8. What are the goals and or benefits of presenting art exhibits in your gallery space(s)?
 - a. Do the benefits of your art exhibit or exhibit program extend to nearby businesses and are they supportive of your efforts?
9. Do you consider your organization to be: (choose one)
 - a. Mall with an art museum
 - b. Mall with an art gallery
 - c. Mall with multipurpose gallery space
 - d. Gallery within a mall
 - e. Art gallery within a mall
 - f. Art museum within a mall

g. Other (please describe)

Exhibits

10. Please describe your current or recent art exhibit as if to someone who knew nothing about it.
11. Who initiated the idea of this exhibit for your gallery spaces (please choose all that) and is that standard operating procedure at your organization?
 - a. An artist
 - b. An exhibit company
 - c. An art collector
 - d. Internal staff
 - e. Other (Please describe)
12. Who developed and designed this exhibit for your gallery space?
13. Please describe the collaboration process between your organization and the exhibit initiator/developer.
 - a. What are the areas of greatest concern during the collaboration process?
14. What are the issues and/or limitations of greatest concern when planning an exhibit in your gallery space? For instance, are issues such as conservation, space, funding or internal policy of concern? Are there other issues of concern?
15. Are there supplemental education or public programs associated with your exhibits? If so, please describe.
 - a. Are they popular and if so, do you have data to support that?
16. Do you have a specialized gift shop or department associated with your art exhibits?

- a. Are they popular and if so, do you have data to support that?
17. If you have a specialized gift shop or department associated with your art exhibits, are art derivatives created for the gift shop or department?
- a. Please describe the collaboration between the artists represented, the design of the derivatives and the market brand of your organization.

Impact

18. Does an art exhibit space(s) or art mall museum program bring more people to the mall and do you have data to support that?
19. From your professional perspective, what kind of exhibits fit best in a shopping mall and why? What kind of art exhibits fit best in a shopping mall and why?
20. From your professional perspective, what are the determining factors that are necessary for a shopping mall to consider adopting an art exhibit space(s) or art mall museum program and why?
21. From your professional perspective, compare the strengths and weaknesses of art exhibits in shopping mall versus a traditional museum.
22. From your professional perspective, do you have competitors and if so, who are they?
23. According to the literature, art exhibits in shopping malls are originated from western countries, such as the UK and the US. However, they are not so popular as before. From your professional perspective, why are they so popular and developing quickly in China today?

Interview Protocol of Host group (Chinese)

采访提纲（主办组）

美国华盛顿大学

研究者：李茜倩//邮箱：lixiqian@uw.edu

论文指导老师：Wilson O'Donnell, 博物馆学专业

电话：206-543-4642//邮箱：wilsonod@uw.edu

采访概述

我想邀请您参与本人华盛顿大学硕士毕业论文的研究。本次论文研究的目的是描述中国的商场（百货公司）和美术馆（和 / 或艺术展览项目）合作这一现象。

您参与本次采访是自愿行为。拒绝参与本次采访并不会给您带来任何损失，并且您可以在任何时候要求停止采访。本次采访将会被录音，录音仅被用作研究者做笔记。您的职位名称和您所属机构的名字可能会出现在我的研究结果中。如果您在今后有任何疑问，请您联系本人或我的指导老师。

请问您有任何疑问吗？请问您愿意参与此次采访吗？

日期：_____

开始。

背景

1. 请问您所在机构的名字？该机构的拥有者是谁？
2. 请问您所在机构是否有“企业使命”或者“企业宗旨”的官方陈述？如果有，它们是？
3. 请问您所在机构是否有美术馆或者艺术展览相关的项目？
 - a. 如果有，请您描述一下它的地理位置，规模，长期或者短期，以及该项目是如何利用到您机构的商场空间？
4. 您觉得美术馆或艺术展览项目，是否能和你们的企业宗旨，企业使命很好的结合起来？
5. 在您所在机构，哪个部门或团队是负责美术馆或艺术展览项目的？
 - a. 请您描述该部门是怎样运作的，怎样分工的。
6. 您所在机构已经有多少年举办展览的历史了？

- a. 一共举办了多少场展览？
- 7. 在去年（2015年），你们举办了多少场展览？
 - a. 其中有多少场展览是美术展？
- 8. 请问你们发起艺术展览项目，是希望起到什么目的，效果，或者给机构带来怎样的收益？
 - a. 这些由美术馆或者艺术展览项目给商场带来的收益，会影响到商场中的其他业务吗？例如门店日营业额，或者商场客流量等？请问有相关数据支持吗？
- 9. 您认为您所在机构是：（单项选择）
 - a. 内设有美术馆的商场
 - b. 内设有画廊的商场
 - c. 内设有多功能展示区的商场
 - d. 具有商场功能的展示（展览）空间
 - e. 具有商场功能的画廊
 - f. 具有商场功能的美术馆
 - g. 其他：（请具体描述）

（注：画廊和美术馆都具有收藏艺术品，举办美术展览的功能。画廊更倾向盈利，美术馆更倾向非盈利。）

展览

- 10. 请简单的介绍一个你们正在进行的，或者近期举办的展览？
- 11. 请问是谁发起了这个展览项目（请选择）？他们的提出的这个展览项目，与你们的机构的常规计划，流程吻合吗？
 - a. 一位艺术家
 - b. 一个展览公司
 - c. 一位艺术收藏家 / 艺术收藏组织
 - d. 内部员工
 - e. 其他（请描述）
- 12. 请问是哪个团队或组织负责在商场内为此展览设计展示空间？
- 13. 请描述您与该展览的发起者 / 执行者之间的合作过程。
 - a. 您觉得在这次合作中，您最关注的是哪个方面？
- 14. 在你们参与策划，或执行本次展览项目中，请问您遇到了哪些问题或限制？例如，展品的保护（安保和环境），展示空间，资金，和内部的规章制度？或者有遇到其他的问题吗？
- 15. 请问你们有针对展览项目而策划相关的教育或公众活动吗？如果有，请描述。

- a. 您认为他们受到顾客的欢迎吗？为什么？有相关数据支持吗？
- 16. 请问你们有针对展览项目设计礼品商店吗？如果有，请描述。
 - a. 您认为他们受到顾客的欢迎吗？为什么？有相关数据支持吗？
- 17. 如果你们设计了此类礼品商店，在此商店里有出售哪类商品？是否包括与展览主题，展出品，参展艺术家相关的艺术衍生品？（衣服，明信片，海报。等等。。）
 - a. 在这些艺术衍生品的设计过程中，你们和艺术家，特别是参展的艺术家是否有合作？请您描述你们的合作过程。他们的艺术思想是如何融入到产品的设计当中？他们的艺术思想是如何融入到你们商场的品牌中，并帮助商场进行品牌推广的？

影响

- 18. 从您的专业角度上来看，一个长期的艺术展示空间，艺术展览项目或美术馆是否给商场带来了更大的客流量？为什么？请问您有数据支持它吗？
- 19. 从您的专业角度上来看，怎样的展览更适合在商场里举办？为什么？怎样的艺术展览更适合在商场里举办？为什么？
- 20. 从您的专业角度上来看，当一个商场计划或执行一个长期的艺术展览空间（艺术展览项目）或建立一个美术馆时，哪些关键因素是商场需要考虑的？为什么？
- 21. 从您的专业角度上来看，您能谈一谈在举办艺术展览方面，商场和传统的博物馆，各有哪些优势和劣势？
- 22. 您认为现阶段在该行业内，您有竞争者吗？如果有，他们是？
- 23. 根据文献研究，在商场里举办艺术展览最早源于西方发达国家，例如美国和英国。但是，在这里国家，商场展览已不如当年流行。从您的专业角度上来看，为什么近几年，商场艺术展览这种模式在中国会发展如此迅速，如此受欢迎呢？

Appendix B: Interview Protocol of Provider group (English and Chinese)

Interview Protocol of Provider group (English)

University of Washington

Researcher: Xiqian Li // Email: lixiqian@uw.edu

Thesis Advisor: Wilson O'Donnell, Museology Graduate Program,

Phone: 206-543-4642 // Email: wilsonod@uw.edu

Interview Guide

I am asking you to participate in a research study that is part of my Master's Thesis work at the University of Washington. The purpose of this research is to describe the phenomena of joint ventures between shopping malls and art museums and/or art exhibit spaces in China.

Your participation is voluntary. Refusal to participate will involve no penalty or loss of benefits, and you may discontinue participation at any time. This interview will be recorded for my note taking only. As a reminder, your title and the name of your institution will be potentially revealed in the results of this study. If you have any questions now or in the future, you may contact my advisor or me.

Do you have any questions? Do you agree to participate in this interview?

Date: _____

Let us begin.

Providers: Exhibit Companies

1. What is the name of your organization and who is the owner?
2. Does your organization have a mission or purpose statement? If so, what is it?

3. How long has your organization developed art exhibits?
 - a. How many exhibits have you developed during this period?
4. How many exhibits did you develop in the past year (2015)?
 - a. How many of them were art exhibits?
5. Could you highlight some of them?
6. How do you choose a host institution for an exhibit?
7. Have you initiated and designed exhibits for shopping malls? If so, which ones?
8. From your professional perspective, what type of exhibit is appropriate for a shopping mall to host and why?
9. From your professional perspective, what are the major differences between designing exhibits for shopping malls rather than for traditional museums or conference centers?
 - a. Do you think that there are differences in terms of cooperation, policy, teamwork and result between working with shopping malls and museums?
10. Have you established positive and long-term working relationships with any shopping malls?
 - a. If so, would you identify who they are?
 - a. Do these shopping malls have space set aside for exhibits or do they have stand-alone mall museums?
11. If you have working relationships with more than one shopping mall, are there significant differences between those working relationships?
12. From your professional perspective, how do you make the exhibit space within a shopping mall look different from commercial designed spaces?

Providers: Artists/Art Collectors

13. Which style of art do you create or which style of your art do you collect: Modern, Contemporary or other? If other, please describe.
14. Which mediums do you work in or do you collect: painting, sculpture, installation or other? If other, please describe.
15. Have you exhibited works recently in shopping malls or have you recently lent works from your collection to exhibits in shopping malls? If so, please describe.
16. Who initiated the discussion regarding the display of your artwork at a shopping mall?
 - a. How did this collaboration work? What was your responsibility? What was their responsibility?
17. Who developed and designed the exhibit for the gallery space?
18. Please describe the collaboration process between you and the exhibit initiator/developer.
 - a. What were the areas of greatest concern during the collaboration process?
19. What were the issues and/or limitations of greatest concern when planning the exhibit in the mall gallery space? For instance, were issues such as conservation, space, funding or internal policy of concern? Were there other issues of concern?
20. Would you describe the beneficial outcomes of having your artwork included in an exhibit at a shopping mall?

Impact: Exhibit Companies, Artists/Art Collectors

21. From your professional perspective, do you believe that an art exhibit in a shopping results in attracting a higher than normal number of people to the mall and to the exhibit and do you have data to support that?

22. From your professional perspective, what kind of exhibits fit best in a shopping mall and why? What kind of art exhibits fit best in a shopping mall and why?
23. From your professional perspective, what are the determining factors that are necessary for a shopping mall to consider developing or accepting an art exhibit and why?
24. From your professional perspective, compare the strengths and weaknesses of art exhibits in shopping mall versus a traditional museum.
25. From your professional perspective, were your expectations met by being included in an exhibit in a shopping mall?
26. According to the literature, art exhibits in shopping malls are originated from western countries, such as the UK and the US. However, they are not so popular as before. From your professional perspective, why are they so popular and developing quickly in China today?

Interview Protocol of Host group (Chinese)

采访提纲（提供组）

美国华盛顿大学

研究者：李茜倩//邮箱：lixiqian@uw.edu

论文指导老师：Wilson O'Donnell, 博物馆学专业

电话：206-543-4642//邮箱：wilsonod@uw.edu

采访概述

我想邀请您参与本人华盛顿大学硕士毕业论文的研究。本次论文研究的目的是描述中国的商场（百货公司）和美术馆（和 / 或艺术展览项目）合作这一现象。

您参与本次采访是自愿行为。拒绝参与本次采访并不会给您带来任何损失，并且您可以在任何时候要求停止采访。本次采访将会被录音，录音仅被用作研究者做笔记。您的职位名称和您所属机构的名称可能会出现在我的研究结果中。如果您在今后有任何疑问，请您联系本人或我的指导老师。

请问您有任何疑问吗？请问您愿意参与此次采访吗？

日期：_____

开始。

展览公司

1. 请问您所在机构的名称？该机构的拥有者是谁？
2. 请问您所在机构是否有“企业使命”或者“企业宗旨”的官方陈述？如果有，它们是？
3. 请问您所在机构从事展览策划或执行已经有多少年了？
 - a. 请问一共策划或执行过多少场展览？
4. 在去年（2015）年，你们一共策划或执行了多少场展览？
 - a. 请问其中有多少是艺术展览？
5. 请问您能够描述一些让您影响深刻的展览吗？
6. 请问您所在机构是怎样选择展览的承办方或展览的地点？
7. 请问您所在机构曾经发起或者策划过商场展览吗？如果有，请描述。

8. 从您的专业角度上来看, 哪种类型的展览更适合在商场里举办? 为什么?
9. 从您的专业角度上来看, 在商场里, 在传统博物馆里, 或在会展中心里举办展览有哪些主要的区别呢? (类型)
 - a. 根据您以往在商场和在传统博物馆策划执行展览的经验来看, 合作过程中有哪些主要区别? 比如沟通协作, 规章制度, 团队效率, 展览效果等方面。
排列
10. 请问您所在机构是否与商场建立了长期, 稳定, 有效的展览合作关系?
 - a. 如果有, 请您告诉我是哪些商场。
 - b. 这些商场内是否设有独立, 长期的展览空间或者博物馆?
11. 如果您所在机构曾经与多个商场合作举办展览, 请您谈谈这些商场在展览合作中有哪些主要区别?
12. 从您的专业角度上来看, 您认为如何设计展览, 使商场中的展览看起来与其他商场中的门店商户不同?

艺术家 / 艺术收藏者

13. 请问您主要创作或者收藏什么类型的艺术品? 传统的, 现代的, 或者当代的? 请描述。
14. 请问您主要创作或者收藏什么形式的艺术品? 绘画, 雕塑, 装置, 或者其他? 请描述。
15. 请问您近期有在商场里展示过您的作品或藏品吗? 如果有, 请介绍。
16. 请问是谁发起了在商场里展出您的作品或藏品这一合作?
 - a. 您对你们的合作满意吗? 您的主要责任有哪些? 他们的主要责任有哪些?
17. 请问与您作品或藏品相关的展示空间, 是由谁设计的?
18. 请描述您和展览承办方之间的合作流程。
 - a. 请问在你们的合作过程中, 哪些方面您觉得要十分注意的?
19. 在你们合作过程中, 请问你们遇到了哪些问题或限制? 例如, 展品的保护(安保和环境), 展示空间, 资金, 和内部的规章制度? 或者有遇到其他的问题吗?
20. 请问在商场里展示您的作品或藏品, 或者参加商场展览, 给您带来了哪些收获或收益? 请例举。

影响: 展览公司和艺术家 / 艺术收藏者

21. 从您的专业角度上来看, 您认为在商场中举办艺术展可以吸引到更多顾客吗? 请问您有数据支持吗?
22. 从您的专业角度上来看, 怎样的展览更适合在商场里举办? 为什么?

怎样的艺术展览更适合在商场里举办？为什么？

23. 从您的专业角度上来看，当一个商场计划或执行一个长期的艺术展览空间（艺术展览项目），哪些关键因素是需要考虑的？为什么？

画家影响力

24. 从您的专业角度上来看，在举办艺术展览方面，商场和传统的博物馆，各有哪些优势和劣势？

25. 从您的专业角度上来看，商场展览可以满足你对展览，展示作品，或展示藏品的期望值吗？

26. 根据文献研究，在商场里举办艺术展览最早源于西方发达国家，例如美国和英国。但是，在这里国家，商场展览已不如当年流行。从您的专业角度上来看，为什么近几年商场艺术展览这种模式在中国会发展如此迅速，如此受欢迎呢？

Appendix C: On-site Observations Protocol

On-site Observations Protocol

University of Washington

Researcher: Xiqian Li // Email: lixiqian@uw.edu

Thesis Advisor: Wilson O'Donnell, Museology Graduate Program,

Phone: 206-543-4642 // Email: wilsonod@uw.edu

On-site Observations Guide

There are three sections of the on-site observations. They are “location in shopping mall”, “Content and space”, and “Relations with shopping mall”. The following questions listed under each section will be addressed during the on-site observations.

Location in shopping mall

1. Which shopping mall does it belong to?
2. Which shopping mall does it belong to?
3. Which style of the architecture of the mall?
4. Which floor is exhibit space on?
5. Does the exhibit space has specific entrance?

Content and space

6. What is the current exhibit?
7. Which kind is the current exhibit?
8. Which mediums are displayed artworks?
9. How long is the current exhibit?
10. How much is the admission of the current exhibit?
11. How long take a visitor to go through exhibits in average?
12. How do they protect artworks?
13. How about security?
14. Are there any disturbs like noise or crowds?
15. Do the exhibit spaces look temporary or long-term?
16. Are their exhibit programs in an individual space or separate spaces?

Relations with shopping mall

17. Are the exhibit spaces surrounded by stores?
18. Are they mention the location of art exhibition space on floor plan or elevation direction
19. Do they have specific floor guide or directory leading visitors to the exhibit space?
20. Do they have specific promotions such as banner, posters, light box about current exhibit?
21. Do they have promotions about their exhibit spaces or projects on the shopping floors?
22. Do they have artworks displayed inside or outside the shopping mall?

Appendix D: Sample of Translated Transcripts

Interviewee: Tix-media

Providers: Exhibit Companies

1. What is the name of your organization and who is the owner?

(In Chinese: 请问您所在机构的名字? 该机构的拥有者是谁?)

Answers: 我们公司是民办的, 私人出钱的。上海天协文化发展有限公司。我们有集团公司, 天祥实业有限公司。我们天协是属于他们子公司。总公司投 50% 的股份, 老板投 50% 的股份。老板的名字叫谢定伟。他的爸爸妈妈是中国有名的山水画画家, 他妈妈是陈佩秋, 他爸爸是谢稚柳。他之前也是在美国生活三十多年, 现在转战国内, 想在艺术界有点名气, 想把他爸爸妈妈的画宣传出来。另一方面, 做展览也是他一直想做的, 尤其是艺术类的画展。

Translations: We are a private company. Shanghai Tix-media Culture and Development Co., Ltd. We are subsidiary company of Shanghai High Power Industry Co., Ltd. They hold 50% of shares in our company and our boss hold 50%. The name of our boss is Dingwei Xie. His parents were famous Chinese painting artists. His mother is Peiqiu Chen and father is Zhiliu Xie. He lived in United Stated for more than thirty years and now has moved to China. He is active in art field in China and wants more people know his parents' artworks. Moreover, he wants to hold exhibits for a long time, especially art exhibits.

2. Does your organization have a mission or purpose statement? If so, what is it?

(In Chinese: 请问您所在机构是否有“企业使命”或者“企业宗旨”的官方陈述?)

如果有，它们是？)

Answers: 宗旨你可以参考“引进高端艺术展览”那一句作为公司的宗旨。可民营和博物馆不一样，民营以老板的出发点为最重要。因为博物馆有政府的支持，他们要提高老百姓的审美观或者普及他们的艺术常识。

Translations: Our mission is to bring high-quality art exhibits in China. Maybe we are a private company which is different from museums. In private company, the ideas of boss is most important. Because museums are supported by the government, they should educate public art.

3. How long has your organization developed art exhibits?

(In Chinese 请问您所在机构从事展览策划或执行已经有多少年了?)

a. How many exhibits have you developed during this period?

(In Chinese:请问一共策划或执行过多少场展览?)

Answers: 天协是 2010 年成立的。到目前为止，总共策划了七场大型的展览。2011 毕加索中国大、2013 年的 007 电影设计展、2013 年的积木狂想季、2013 年的印象派大师莫奈特展、2015 年的疯狂达利展、2015 年的印象派大师雷诺阿特展。其中有三场是艺术画展，一场是雕塑展，和 007 电影设计展（道具），两个儿童展览。他们都是与视觉艺术相关的。

Translations: Tix-media was founded in 2010. Since then, we have curated and administrated seven exhibitions. They are "2011 Picasso Exhibit", "007 Movie Design Exhibit" in 2013, "The Art of the Brick" in 2013, "Mater of Impressionism: Claud Monet" in 2014, "Herb Williams: Secret Spectrum Crayon Sculptures "Dali's Fantastic Universe" in 2015, "Pierre Auguste Renoir: A Life for Painting" in 2015". They are all about visual art.

Two of them are exhibits of paintings and drawings. One is sculpture. One is about collections from movie. Two are Children exhibit. They are all about visual art.

4. How many exhibits did you develop in the past year (2015)?

(In Chinese: 在去年 (2015) 年, 你们一共策划或执行了多少场展览?)

Answers: Two

Translation: 两个

a. How many of them were art exhibits?

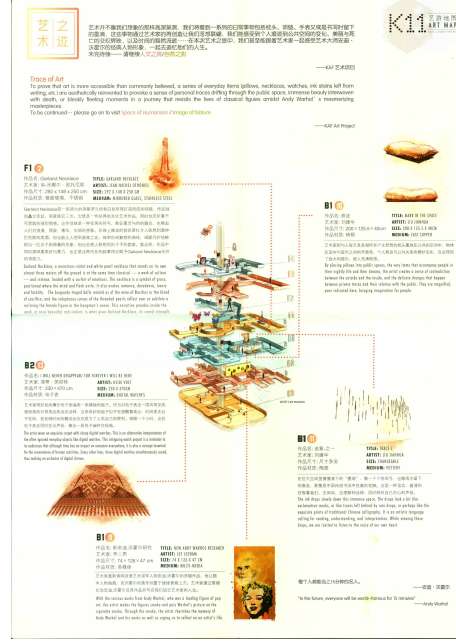
(In Chinese: 请问其中有多少是艺术展览?)

Answers: 他们都是艺术展览。

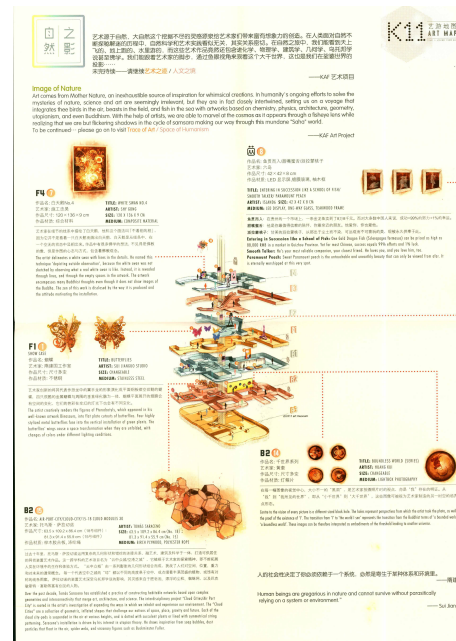
Translations: Both of them are art exhibits.

End of the Sample of Translated Transcripts

Appendix F: K11 Art Map



Art Map: Trace of Art



Art Map: Image of Nature

Appendix G: 2015 Picasso Exhibit Map

传奇毕加索艺术大展

THE LEGEND OF ART: PICASSO

PABLO PICASSO

展馆地图

MAP

展区 Exhibition Area

展区 Exhibition Area

互动区 Interactive Area

衍生品商店 Art store

VIP

入口 Entrance

出口 Exit

VR体验区
VR Area

照片区
Photo Area

展区
Exhibition Area

入场须知 Admission Rules

1. 请持有有效票券依次检票入场。
2. 请勿将饮料、矿泉水和食品等带入展馆。
3. 展馆内禁止吸烟和使用明火，严禁将易燃、易爆或尖锐物品、管制刀具以及其他危险品带入场内。
4. 请勿破坏场馆内的任何设备和设施，违者将按相关规定或追究法律责任。
5. 场内禁止摄影、摄像。
6. 请家长照顾好自己的孩子，如发生意外后果自负。
7. 如遇紧急情况，请听从工作人员指示。
8. 展馆内无厕所，如有需要可去商场厕所。
9. 本次活动最终解释权归主办方所有。

1. Please enter the site with valid tickets after security inspection.
2. Beverage, water and food are prohibited.
3. Smoking and fire are prohibited in the exhibition. Do not carry lighter or flammable, explosive and other dangerous items and sharp items like knives into the exhibition venue.
4. Do not damage any equipment or facilities in the exhibition, otherwise you will be obligated to take the liabilities according
5. Photo and video shooting are prohibited.
6. Parents shall take care of the children to avoid any unexpected accidents.
7. In case of emergency, please follow instructions of the staffs.
8. Restroom is not available in the exhibition, you may access the public restroom in the Shopping Mall.
9. The right of final interpretation of the event regulations belongs to the organizer.