DOMESTIC ART MUSEUM SERVICE SYSTEM DESIGN

----Take new LIUHAISU ART MUSEUM as example

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ABSTRACT (ENGLISH VERSION)

With the gradually improvement of people's life quality and taste, Art Museum, as a city, even a nation's culture and arts' platform, more and more go through into people's daily life, meanwhile, gradually becomes the main factors of leading the base of public education, encouraging social integration and development of cultural tourism. Art museum is a place that transforming from solely hanging some pictures or putting a few relics into now playing a role of the society cultural image and delivering art education, especially those traditional art museum (thematic or comprehensive) in China, due to the problems of collections' property and service management, easy to ignore the visitor's real experience, especially the young, which makes the art museum far away from visitors and oriented to elders.

Based on the investigation and vista analysis of LIUHAISU ART MUSEUM, as well as the profound research of similar art museums in China. The author found that one of the biggest problems of domestic traditional art museum is unable to attract young people, also cannot provide accordingly service and information for this cluster, which forms a huge gap between Chinese traditional arts and young people.

Undoubtedly, it is caused by many factors, but Chinese traditional art museum must take responsibilities for its lack of art education to young people. The author uses product service system design thinking as theoretical basis, takes new LIUHAISU ART MUSEUM project as practice basis, as well as combines with thorough research and summarization on target groups to write this thesis. Furthermore, The author taking advantage in studying one-year in Politecnico di Milano, to visit many art museums in Europe, and to make a deep research of its advanced principle and practical experience of service system design. After coming back from Europe, the author repeatedly investigates LIUHAISU ART MUSEUM and combined with the domestic situation, taking more consideration on the whole process (pre-service/in service/after-service) and user touchpoints to find out the weakness of entire service system. Focusing on designing virtual touchpoints and physical touchpoints in order to solve the existing situation of LIUHAISU ART MUSEUM, which provides visitors, especially young cluster, a qualified visiting environment and human-oriented visiting experience. Through this way, more young people are willing to know the artworks of MR.LIUHAISU and Chinese traditional art.

This author hopes to apply product service system design thinking for new LIUHAISU ART MUSEUM project, meanwhile, theory guides practice, brings reference and guideline for designing future domestic art museum service system.

ABSTRACT (ITALIAN VERSION)

Con il graduale miglioramento della qualità della vita delle persone e del loro gusto, i musei d'arte, come una città, cultura di una nazione e piattaforma delle arti, prende sempre più spazio nella vita quotidiana della gente. Nel frattempo, diventa gradualmente uno dei principali fattori alla base dell'istruzione pubblica, favorendo l'integrazione sociale e lo sviluppo del turismo culturale. Il museo d'arte è un luogo che trasforma l'appendere alcune immagini e il mettere alcune reliquie in un'immagine culturale della società e fornisce educazione artistica, soprattutto i musei artistici più tradizionali (tematici o collezioni). In Cina, a causa dei problemi di proprietà e servizio di gestione collezioni, è facile ignorare la vera esperienza del visitatore, specialmente verso i giovani, rendendo il museo d'arte lontano da visitatori e orientato a vecchie generazioni.

Basandosi sull'indagine e analisi del Museo d'arte di LIUHAISU, così come la ricerca profonda di simili musei d'arte in Cina, l'autore ha scoperto che uno dei maggiori problemi del Museo d'arte tradizionale è il non essere in grado di attrarre i giovani, e di conseguenza non fornire informazioni e servizi per questo cluster, costituendo un enorme divario tra giovani e arti tradizionali cinesi.

Senza dubbio, è causato da molti fattori, ma il Museo d'arte tradizionale cinese deve prendersi la responsabilità per la sua mancanza di educazione artistica verso le nuove generazioni. Per scrivere questa tesi, l'autore utilizza il "product service system design" come base teorica, prende il nuovo progetto di Museo d'arte LIUHAISU come base pratica e li combina con una ricerca approfondita e riepilogo su target groups. Inoltre, l'autore sfrutta un anno di studio al Politecnico di Milano, per visitare molti musei d'arte in Europa e per fare una ricerca approfondita nelle teorie e pratiche di progettazione nel "product service system design". Dopo il ritorno dall'Europa, l'autore studia il LIUHAISU ART MUSEUM relazionato al contesto culturale, prendendo in considerazione l'intero processo (pre-service/in service/after-service) e i touchpoints degli utenti per emergere le debolezze dell'intero sistema-servizio. L'autore si è concentrato nella creazione di punti di contatto, virtuali e fisici, per i visitatori al fine di risolvere la situazione esistente di LIUHAISU ART MUSEUM, e offrire ai visitatori, soprattutto le nuove generazioni, un ambiente di visita adeguato e un'esperienza orientata verso l'individuo. Attraverso questi interventi, più giovani sono disposti a conoscere le opere di Mr. LIUHAISU e l'arte tradizionale cinese.

Questo autore spera di poter applicare il "product service system design thinking" al nuovo progetto del LIUHAISU ART MUSEUM, e allo stesso tempo creare guide teoriche e pratiche sulla progettazione di sistemi-servizi per futuri musei.

KEY WORDS:

Domestic traditional art museum;
Service system design;
Young cluster;
Visiting experience.

PAROLE CHIAVE:

Museo d'arte tradizionale;
Progettazione del sistema-servizio;
Nuove generazioni;
Esperienza di visita.

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CHAPTER 1
INTRODUCTION

1.1 RESEARCH BACKGROUND

With the gradual improvement of people's life quality and taste, art museums, as cultural and artistic carriers of a city or even a country, have increasingly walked into daily life of the public. It has gradually become a base leading the mass education as well as a factor promoting social integration and the development of leisure and cultural tourism industry. During the postgraduate phase, the author has studied in Politecnico di Milano for one year as an exchange student, majoring in product service system design. During the year, I visited and surveyed the service system of a number of European countries' art museums and museums. Since I returned home, I have investigated some art museums in China. After the investigations, I found that there existed certain distance between domestic art museums and Western ones in the operation and development of service system design. Now the new LiuHaisu Art museum is being designed and constructed and I have the honor to participate in designing the whole set of service system. Therefore, I'd like to take this opportunity to conduct a series of designs and researches for current and future development and improvement of art museums in China

1.1.1 The Art Museum's Mission and Its Social Value

The art museum is a cultural educational institution and an art communication institution. But among education, leisure, entertainment and other contents included by communication activities, education is always the major content. If we compare collection to the heart of an art museum, then education can be regarded as its soul. With educational functions removed, an art museum will become a body without soul, losing existing significance. Learning artistic knowledge is only a very small part of the education. For most visitors, they come to art museums to accept an aesthetic feeling, improve their aesthetic taste and cultural quality, and stimulate their innovative spirits rather than learn artistic skills. This is a kind of nationwide humanity quality education.

1.1.2 Classification of Art Museums

According to the nature of art museums, there are:

Craft Art Museum

Exclusive Art Museum

Digital Art Museum

Contemporary Art Museum

Private Art Museum

Comprehensive Art Museum

1.1.3 Art Museums' New Concept

The traditional model of art museums focuses on collection, preservation, researches, and public exhibition. It is an object-centered model that people provide services around collections. Although there is public exhibition, it focuses on objects and is just a lofty research which is not human-oriented. Today's new concept asks art museum workers to have transposition thinking, namely checking whether the whole museum's work is properly done from a position of the mass or visitors. The common people or taxpayers themselves are the masters of the country. The collections in art museums, as social wealth, should serve for their masters. Objects exist and operate for people. The transposition thinking indicates that the real value of public art museums consists in viewers. It is the only standard to measure whether an art museum is effective or not what and how much the viewers can achieve from it.

1.2 RESEARCH PURPOSE AND SIGNIFICANCE

1.2.1 Research Purpose

The research of the topic aims at leading the younger generation of Shanghai to be the beneficiaries of traditional fine arts, inherit China's traditional art, and reignite their attention and affection to Chinese traditional art through service system design of art museums.

1.2.2 Research Significance

Based on a thorough research on young visitor groups of Shanghai's art museums and an analysis of their behavior characteristics and demands, a full set of service system design is established and offered as a kind of service system model for traditional domestic art museums for reference.
As is well-known, there are still too many problems to cope with to change people's artistic quality and cultural level through service system design of art museums. The final objective of art museum education lies in national aesthetic education, but education is a too big system to be studied or changed by the author. The significance of the present dissertation consists in attracting local young people to visit traditional art museums through service system design, and easing the current situation of traditional art museums by providing the young people with more service and information.

1.3 RESEARCH TARGETS AND CONTENTS

1.3.1 Research Targets

The major research targets refer to comprehensive or exclusive art museums which are directly established by governments and mainly exhibit China's traditional art, excluding contemporary art museums, private art museums, craft art museums and other types of art museums or museums.

1.3.2 Research Contents

In the present dissertation, each link about the service process of the above-stated art museum types is mainly studied and existing problems of the current system are found. Through analyzing the existing features of the problems and with the research approaches of observation, field research, and literature review, a new system design is put forward based on a series of service system design methods under the framework of theoretic research. Moreover, testing and evaluating are provided to offer suggestions and direction for the development of China's art museums.

1. An analysis on the merits and demerits of the old LiuHaisu Art Museum
2. An analysis on the development vision of the new LiuHaisu Art Museum
3. A survey and summary of domestic art museums of the same kind
4. The raising and analysis on the existing problems of domestic art museums
5. A target group study of LiuHaisu Art Museum
6. An analysis on the service procedures of the old LiuHaisu Art Museum
7. Concepts and case studies of excellent art museums both at home and abroad
8. The service system design of LiuHaisu Art Museum

1.4 RESEARCH METHODOLOGY AND FRAMEWORK

1.4.1 Research Methodology

Literature Review
It mainly refers to gathering, identifying, and organizing literature, and forming a scientific method of understanding the facts through studying the literature.

Observation
It means directly observing traditional art museums' young visitors' viewing habits directly and exaggerating the author's perceptual knowledge to enlighten his thinking by using a behavioral method.

Questionnaire
It refers to making a quantitative analysis on the materials about young visitors' habits, problems and other aspects in the way of raising questions in written form, and issuing, recovering, and analyzing the questions.

Interview Research
It means conducting a survey and thorough analysis of the target group through enquiry and depth interview in scene.

Case Study
It refers to analyzing and studying excellent art museum cases both at home and abroad and absorbing the experiences for our own use.

1.4.2 Research Framework

RESEARCH BACKGROUND	Human-centred trend	Service system design rising	Service required of art museum

THEORETICAL BASIS	Service system design concept、role、methods、principles

RESEARCH PROCESS

	Second hand resource	First hand resource
RESEARCH METHODS	In-depth interview、Literature Searching	Contextual observation、interview
RESEARCH CONTENT	Former art museum's weakness · New art museum's vision and trend	Same art museums research in Shanghai · same art museums research in China

Trend and positioning

Find a problem

RESEARCH PRACTISE

First hand resource

RESEARCH METHODS	●In-depth interview ●Literature searching ●Questionnaires ●Contextual observation and interview	● Touchpoints analysis ● Target group research and summarize ● Customer journey canvas	Case study (domestic and oversea)
RESEARCH CONTENT	Target group research ● Youngs' behaviour habit ● Youngs' behavious inclination ● Youngs' behavious feature ● Youngs' behavious appeal ● Opinions to existing art museums	Former LIUHAISU art museum's customer journey map	●Well art museums' concept ●Well art museums' case studies

New LIUHAISU art museum service system design

DESIGN

Design	→	Create concept
Improve	→	Detail rethink
Prototype	→	Test and feedback

CONCLUSION	Art museum's future tread and prospect

Table 1.1: Research framework

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CHAPTER 2
LIUHAISU ART MUSEUM RESEARCH

2.1 FORMER LIUHAISU ART MUSEUM RESEARCH

2.1.1 Brief Introduction

Liu Haisu Art Museum has an area of 3,600 square meters and a building area of 5000 square meters with five floors which are 21 meters high. The museum has a dual function of a modern art museum and a hall of fame. It is a multi-functional and multi-dimensional artistic center which covers exhibition, collection, exchange, research, and aesthetic education.

Figure 2.1: Former LIUHAISU ART MUSEUM image

FORMER LIUHAISU ART MUSEUM
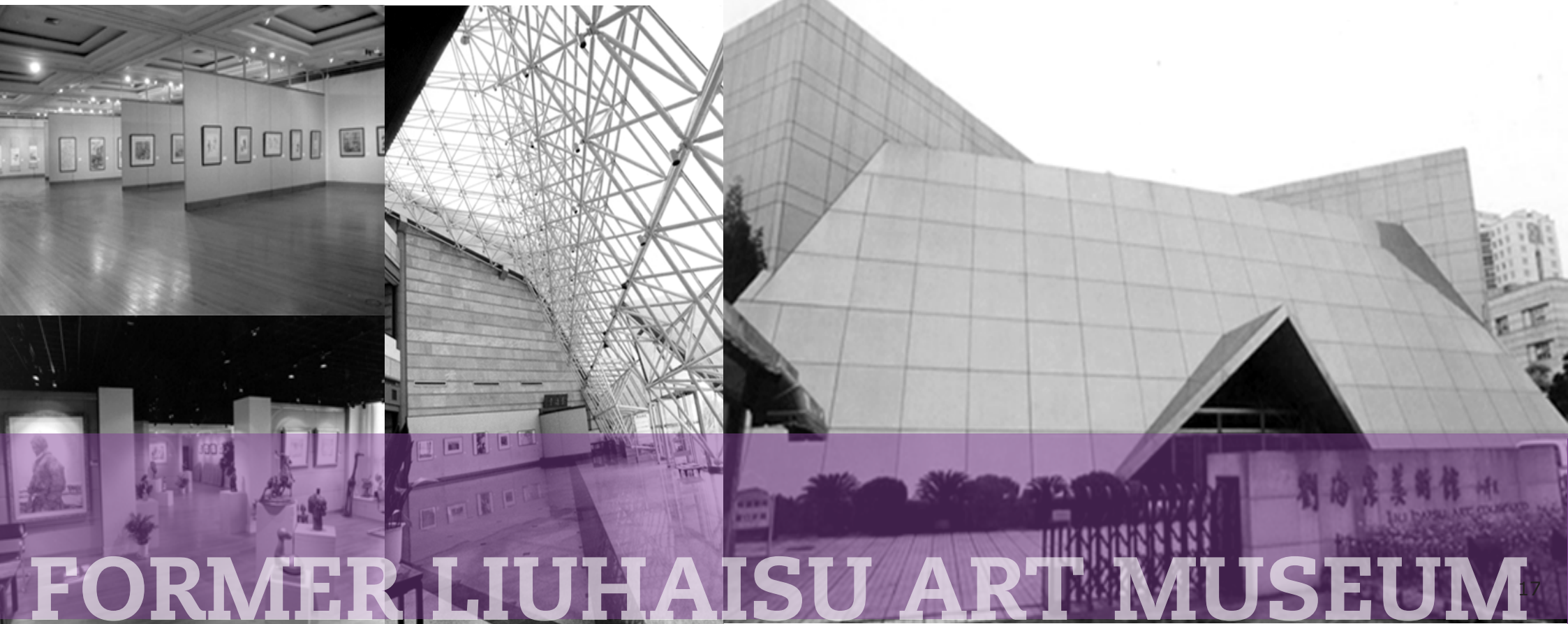
2.1.2 Merits and Demerits Analysis

At the beginning of my taking over the case design, the old museum was being demolished and has been completely removed in early 2013, so the author failed to make an investigation and analysis in the site to get the first-hand material. But the author got to understand some existing problems and advantages of the old museum from an interview with Li Xuedong, a member of Liu Haisu Art Museum's Exhibition & Planning Department.

According to the interview and data provided by the museum staff, there exist the following problems of the old Liu Haisu Art Museum:

- Unreasonable flow line design and functions of the Museum
- A lack of humanization of the exhibit display
- Poor derivative product design of the Museum
- Insufficient popularization and propagation of the Museum with a rather small widespread range
- The aging and professionalizing of the visiting groups
- A relatively high threshold for art works to entering in the Museum

The advantages of the old Liu Haisu Art Museum, and the activities and exhibition which are expected to be maintained include:

- The inheritance of exclusive exhibitions of Liu Haisu Art Museum, including Shanghai Exhibition of Young Artists, "Master Artists Start from Here" exhibition, artistic education exhibitions, exhibitions of art of the republic of China, and the latest Digital Moment Photographic Exhibition and "Playing Ink. Ink Play" Ink Play Art Show, etc
- Exhibitions of Liu Haisu's works and the works donated by him, including 280 traditional Chinese paintings, 300 oil paintings, 360 collected paintings of past ages, etc
- Scouting for and cultivating contemporary young artists
- Emphasizing and spreading contemporary ar

In interviewing, the staff of Liu Haisu Art Museum talked about their own experience and opinions and the author makes an enumeration as stated in the above according to interview records. The major problem or the problem which mainly depends on service system design to be solved still consists in how to attract young people in Shanghai to the Museum. Besides helping young people get to know Liu's art works and his artistic education concept, it can make them understand the form and essence of Chinese traditional art and further improve their artistic quality and pursuit and to provide those young visitors with corresponding service.

2.2 NEW LIUHAISU ART MUSEUM VISION AND OPPORTUNITIES

2.2.1 Brief Introduction

The basic architectural information:

Total area of 6000M

Total building area of 12540M

Number of floors: four floors above the ground with an interlayer

Building height: 21.50m

Time of completion: October, 2013

Figure 2.2: New LIUHAISU ART MUSEUM image

2.2.2 The Development Vision

The author was lucky to have an in-depth interview with Zhang Jian, the present curator of the Museum, from which the author got to know the development vision of the new Museum and Mr. Zhang's opinions on the existing problems and future development trend of the museum.

In the interview, he talked a lot about the Museum's development vision and its existing problems and expected solutions, and he also expressed his strong wish of solving the existing problems through service system design. To sum up, his wish involves the following aspects:

Figure 2.3: Author took a deep interview with present curator of Museum

- The new Liu Haisu Art Museum must be based on Shanghai, have the whole country in view, and open its eyes to the world.
- The Museum should be different from Power Station of Art and China Art Museum and give full play to its specialty and academic features.
- More young groups, especially Shanghai young people, are expected to visit the Museum, get to know and fall in love with Chinese traditional art, and spread and flourish the most quintessential traditional art in China through the construction of the new Museum.

2.3 RESEARCH OF DOMESTIC SIMILAR ART MUSEUMS

2.3.1 Contextual Observation

Observation contents:

Observing the biggest problem of art museums for visitors in the preliminary exploratory stage.

Observation methods:

Hiding in environment and not exposing the identification, the researcher gets involved in the whole viewing environment as far as possible. During the process, the researcher observes the whole environment carefully and records it by photos and videos.

Observation places:

Art museums which mainly exhibit traditional art in Shanghai and several other domestic metropolises

ALL CHINA

1.ZHEJIANG ART MUSEUM
2.JIANGSU ART MUSEUM
3.HUBEI ART MUSEUM
4.NINGBO ART MUSEUM
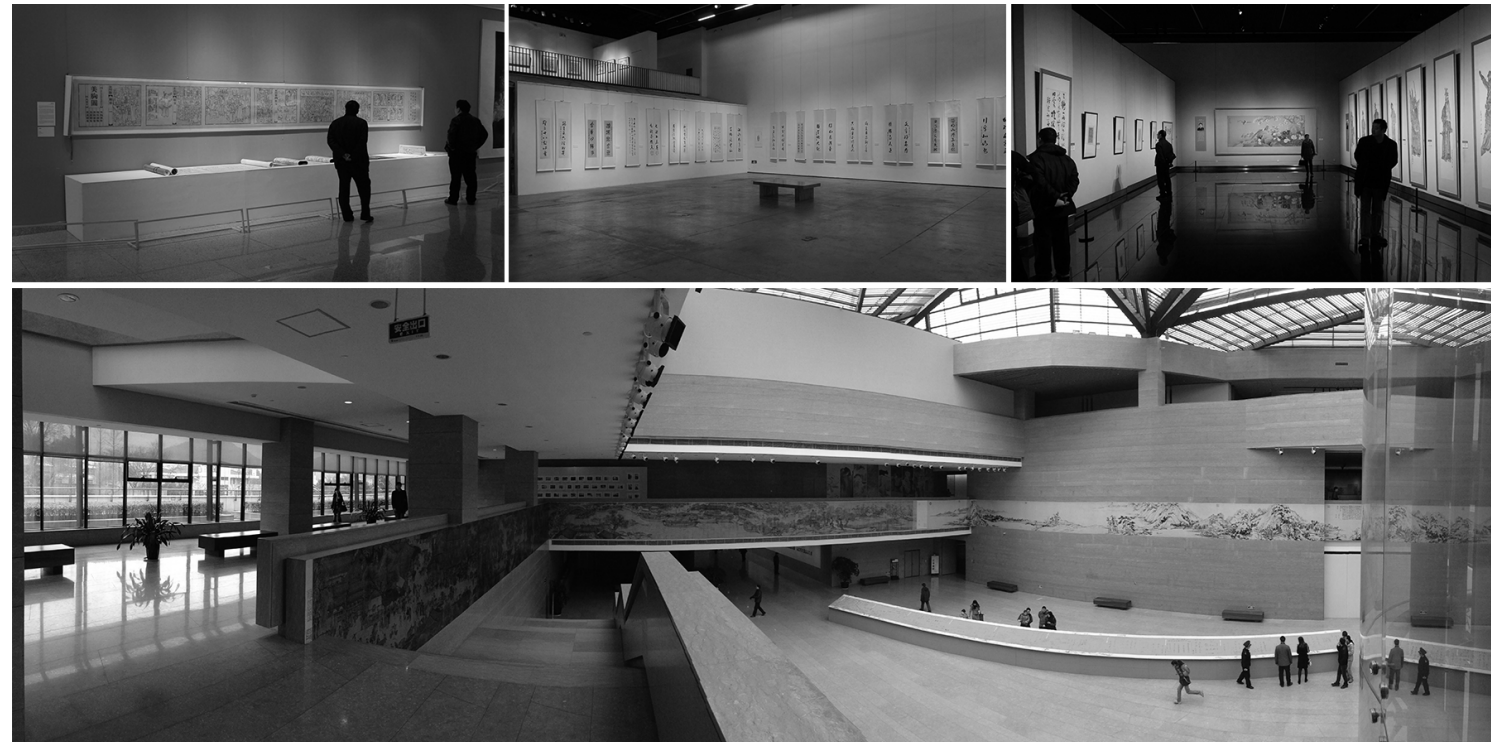
Figure 2.4: Smiliar art museums in China

SHANGHAI AREA:

1.CHINA ART MUSEUM
2.SHANGHAI CHINESE PAINTING ART MUSEUM
3.XUHUI ART MUSEUM
4.TUSHANWAN ART MUSEUM
5.ZHUQIZHAN ART MUSEUM
6.CANGZHEN ART MUSEUM
7.SHANGHAI NO1 ART MUSEUM

Figure 2.5: Smiliar art museums in Shanghai

Observation conclusions:

The author has found some obvious problems of art museums both in Shanghai and other cities in field investigation and observation. For example, the exhibition model of most domestic traditional art museums, relatively simple, is static display-orientated and is lack of interaction; secondly, visitors of art museums are mainly middle-aged and elderly people with relatively less young viewers. According to the author's observation, most young viewers, inclined to take a quick visit, stay for no more than 10 seconds before each art work. What's more, some visitors only spend 10 minutes in finishing their whole visit. Certainly, there are also some young visiting groups who get down to appreciate artistic works attentively, but perplexity and puzzlement are shown in their facial expressions, words, and deeds, which indicates that the information about works' explanation provided by those museums is problematic.

2.3.2 CONTEXTUAL INTERVIEW OF STAFFS

When investigating some art museums in Shanghai, the author made relevant on-the-spot interviews with the staff working in the museums.

From the interviews, it is easily to find that there exists the same problem for both municipal-level art museums such as China Art Museum and private art museums of collections. The problem is that most visitors are middle and old aged and traditional art museums are far from attractive for young people. It may be resulted by severe problems in China's traditional art education. In my opinion, it may be caused by many aspects which lead to Shanghai young people's rejection of traditional art and acceptance of Western art. On the other hand, it may be due to the fact that China's aesthetic education is far from universal and forceful and there is a very big gap between Chinese people's artistic sensitivity and accomplishments and that of Western people. Although the above-stated reasons primarily cause the phenomenon, there exit certain carelessness and insufficiency for art museums in the service and study of young people, a special group. Art museums, seemingly lofty to a great extent, are inclined to make visitors have a "sacred" and alienated feeling. As a result, it is of extremely historical necessity for art museums and museums to ponder over their service system design under the circumstance in which people-based concept is prevalent.

2.4 POSITION MAP

Based on the study and analysis on the old Liu Haisu Art Museum and investigation and survey of similar domestic art museums, the author conducts an accurate location of Liu Haisu Art Museum according to different latitude and longitude by taking the development vision and future development trend of the new Museum into consideration. As shown in right up figure, the new Liu Haisu Art Musuem is a large-scale museum which is traditional art-centered. From right down figure, we may judge that the Museum is a special-themed art museum mainly exhibiting Liu Haisu's works and works donated by him. Although it is relatively less famous than China Art Museum and Power Station of Art, the three art museums with different orientation will gradually develop into three models of Shanghai art museum culture.

More Popular

Theme and Permanent Exhibition-Oriented

Comprehensive and Temporary Exhibition-Oriented

Less Popular

Big Scale

Traditonal Arts-Oriented

Contemporary Arts-Oriented

Small Scale
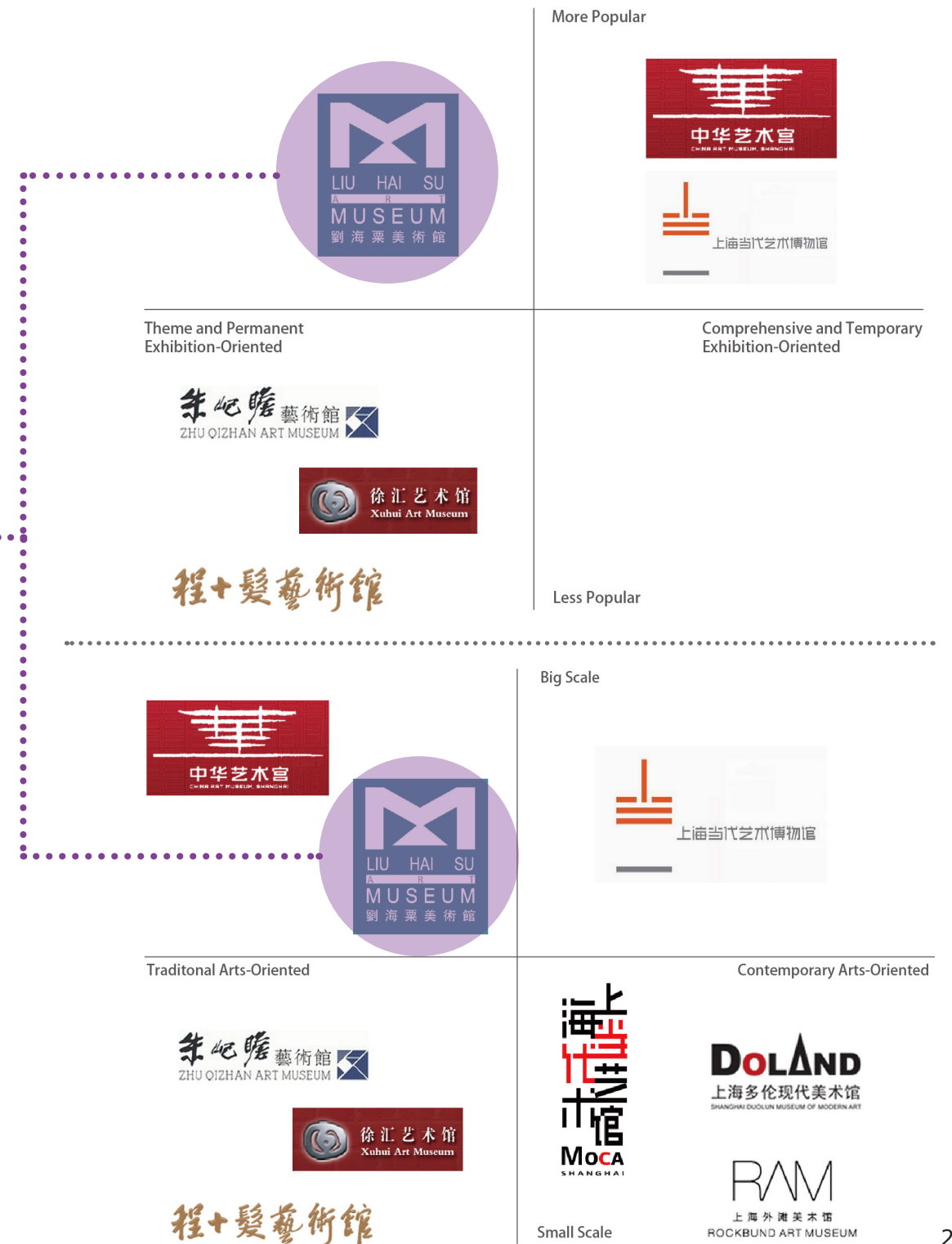
2.5 TREND MAP

Moreover, the author makes an analysis on the development trend of numerous art museums both at home and abroad, as shown in Figure 2.6. From the figure, we can easily find that many excellent art museums abroad (such as Pompidou Center, Tate Museum, Musee d'Orsay, Musee de I'Orangerie, Van Gogh Museum, Miho Museum, etc) are people-based, and they provide viewers with relaxed, comfortable, and interesting visiting environment and experience. While in China, most art museums, exhibits-centered, offer old display ways and inflexible service, easily making visitors feel dull and boring. If we connive at the vicious cycle of such negative feelings, it will cause a heavy blow to domestic art museum industry.

Consequently, both Liu Haisu Art Museum and similar art museums in China are in urgent need of solving the problems though facility construction and service system design of the new Museum.
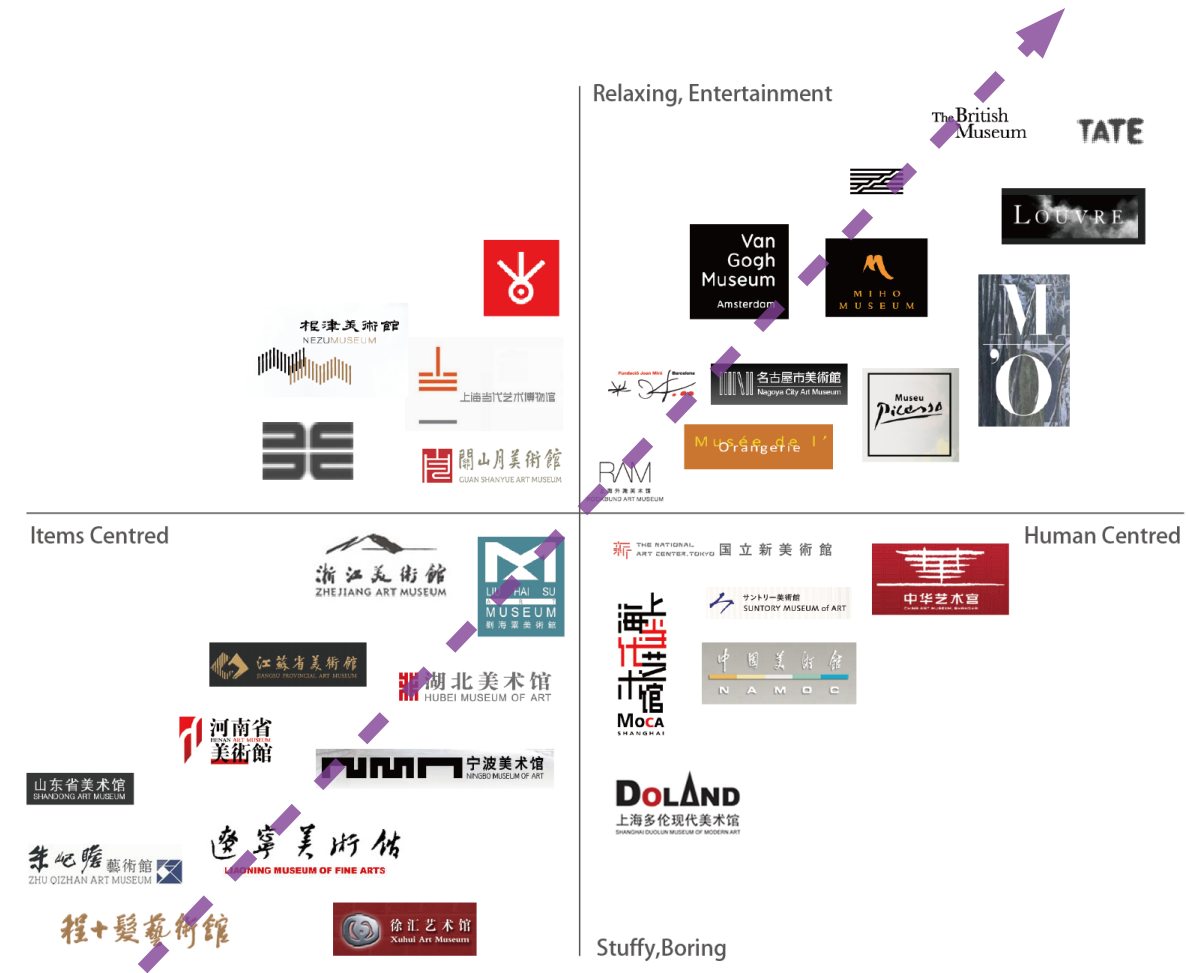
Figure 2.6: Trend map of future art museum development

2.6 SUMMARY

In the present chapter, firstly, some existing problems are summarized according to interviews with the administrative staff of the old Liu Haisu Art Museum and relevant historical materials are put forward, and high-quality activities and exhibitions expected to continue in future are also listed. Secondly, the author gets to know the design vision of the new Museum through an in-depth interview with the curator of the Museum. The author also makes an analysis on the Museum's future development trend. The biggest problem need to be solved at the present stage is raised by taking the orientation of the new Museum into account. The biggest problem consists in how to attract the young group in Shanghai and how to make them be willing to understand Chinese traditional art by providing them with appealing service through service system design. Therefore, the author will make a specific analysis and summary of the target groups and service process of Liu Haisu Art Museum in the next chapter.

CHAPTER 3
ANALYSIS OF TARGET GROUP & SERVICE PROCESS

3.1 TARGET GROUP ANALYSIS

It requires a series of investigations, discoveries, designs, and directions to help art museums to give full play to their experience advantages through their public service awareness, and direct visitors to walk into there willingly by making corresponding public service strategies according to their own operation targets. In the process, the study of visitors appears to be the most critical link which has to be conducted throughout. In establishing the service system of an art museum, the offering of relevant study data and information is not only the basis for strategy thinking, but also the key for continual correction and improvement. The study of visitors is no other than a major methods and means to provide study data and information. It can be said that the visitor study is the core of an art museum's operation and the key of its service system design.

3.1.1 Target Group and Research Purposes
Research objectives:
Young groups in Shanghai (including local, nonlocal and foreign young people in Shanghai with ages ranging from 20 to 35)

Research purposes:
Getting a deep understanding of Shanghai young people's requirements, consumption habits, and user experience of the Museum based on collected first-hand materials; further finding the big problems of the Museum's existing service system and recognizing the aspects which fail to meet visitors' demands to indicate a direction for future design.

TARGET GROUP

3.1.2 Research Methods

3.1.2.1 Literature Searching

Speaking of the young groups living in Shanghai with ages ranging from 20 to 35, we mainly refer to the post-80s generation. The author learns and analyzes the living conditions of the generation from the Internet. From Table 3.1, we may easily learn what these young people usually like to do and from what channels they get information, which may provide materials for later service system design.

THINGS THEY LIKE TO DO	THINGS THEY DISLIKE TO DO	THE INFO PATH		
● Gym	● Getting up earlier	● TV	62%	1.6h / Day
● Travel	● Traffic congestion	● Website/BBS/Mircoblog	88%	3h / Day
● Food	● Work overtime	● Newspaper	29%	0.2h / Day
● Shopping	● Talk to boss	● Magazine	57%	0.9h / Day
● Party	● Lousy environment	● Radio	23%	0.6h / Day
● Movie	● All kinds of housework	● Mouth to mouth	64%	1.2h / Day
● Game	● Something can be foretold or boring	● Outdoor advertisement	20%	0.3h / Day
● Sleep		● Movable communication	35%	0.8h / Day
● Online shooping				
● New things				
● Hi-tec experience				
● Events(especial night events)				
● Share ideas with friends				
● Download fun APPs				
● Try something new				
● DIY things				
● Show off their own knowledge				
● Easy ways of communication				
● Collecting memorable things				
● well design souvenirs				

Table 3.1: Literature searching result of young people's daily life

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3.1.2.2 Questionnaire

The author has designed a questionnaire survey about visitors' integral visiting experience and conducted series of investigations, surveys and analyses.

1.Questionnaire survey purposes:
● Learning and discovering visitors' habits and hobbies of artistic appreciation through a quantitative analysis.
● Classifying and grouping visitors based on their appreciating habits and hobbies.
● Summarizing different background (such as educational and cultural background) of different types of visitors according to their different hobbies and habits of appreciating artistic works

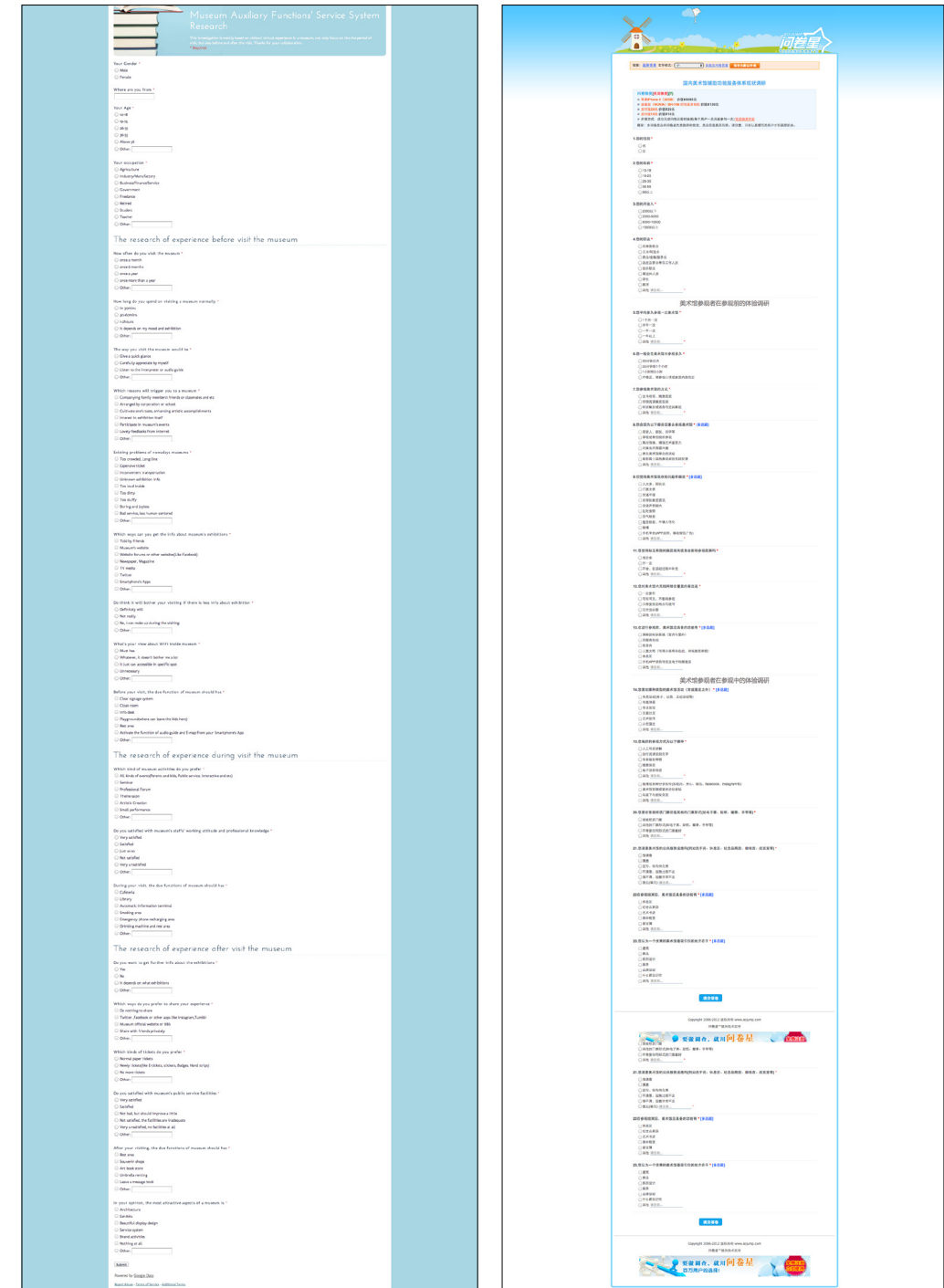2.The investigated content framework is as follows:
Basic information of visitors;
● Visitors' experience before visiting
● Visitors' experience during visiting
● Visitors' experience after visiting

3.The survey tool: a professional questionnaire website—"So Jump"
● The number of respondent: 240

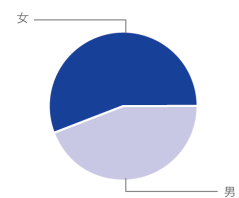4. The Statistic analysis of the survey as follows:

ENGLISH VESION (GOOGLE DOCS) **CHINESE VESION** (WENJUANXING)

30

Question 1 is about the sex of respondents

The result shows: male to female ratio of the respondents is basically balanced with the female percentage a little higher than male percentage, indicating that the questionnaire survey's result is generally universal.
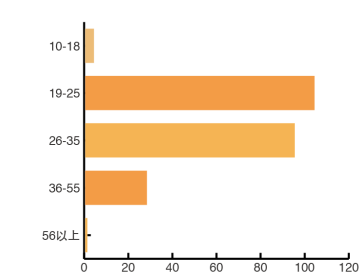
1.您的性别

| 男 | 103 | 44.4% |
| 女 | 129 | 55.6% |

Figure 3.2: Questionnaire analysis

5.您平均多久参观一次美术馆

1个月一次	28	12.07%
半年一次	64	27.59%
一年一次	38	16.38%
一年以上	87	37.5%
其他	15	6.47%

其他: 一次也没去过；很少参观；看展出内容而定；三个月一次要看有没有好的展览；极少；不一定；几年；3个月；越来越多没接触着；越来越不去；从不；从一月一次以上；现时问男女等固定；有活动，有展览就会去看；几乎很少去。

Figure 3.6: Questionnaire analysis

Question 5 is about respondents' frequency of visiting art museums

The result shows: most respondents visit an art museum once half a year or more than a year and there are some who have never been there. Some respondents' visit frequency depends on exhibition contents and has no fixed time period. From the results, one can easily infer that most people are of little interest in art museums.

Question 2 is about the age of respondents

The results shows: respondents from 19 to 35 years old account for 85%, which means that respondents are mainly young and middle-age.
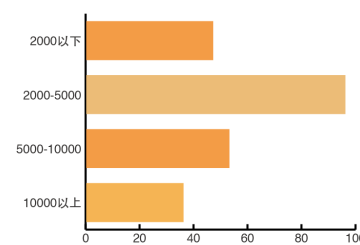
2.您的年龄

10-18	4	1.72%
19-25	104	44.83%
26-35	95	40.95%
36-55	28	12.07%
56以上	1	0.43%

Figure 3.3: Questionnaire analysis

6.您一般会在美术馆内参观多久
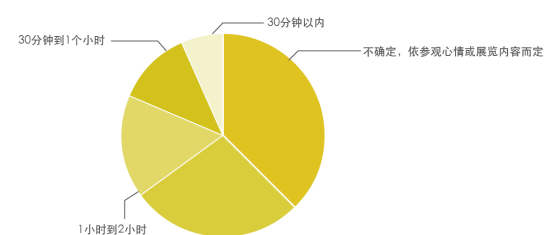
30分钟以内	9	3.88%
30分钟到1个小时	55	23.71%
1小时到2小时	80	34.48%
不确定，依参观心情或展览内容而定	88	37.93%

Figure 3.7: Questionnaire analysis

Question 6 is about the time spent in visiting an art galley

The results shows: most respondents are not sure, depending on their mood or exhibition contents. Besides, the survey finds that most respondents tend to spend 30 to 120 minutes in visiting an art museum and few spend less than 30 minutes, which indicates that most visitors choosing to visit an art museum are inclined to stay a little longer. At the same time, it raises requirements to the service system design of art museums. Besides providing visitors with the best exhibition appreciation, an art museum also needs to offer the most perfect service system and visit experience.

Question 3 is about the monthly income of respondents

The results shows: the income of respondents mostly ranges from 2000 to 5000 yuan. Generally speaking, the income class involved in the survey is relatively balanced.
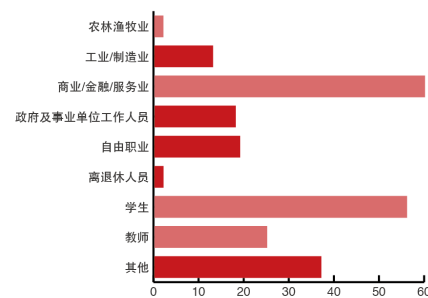
3.您的月收入

2000以下	47	20.26%
2000-5000	96	41.38%
5000-10000	53	22.84%
10000以上	36	15.52%

Figure 3.4: Questionnaire analysis

7.您参观美术馆的方式
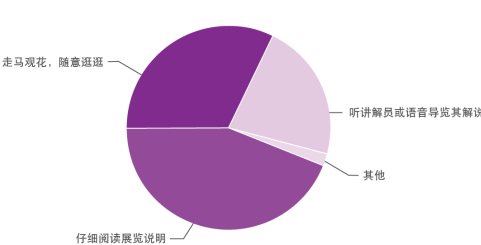
走马观花，随意逛逛	75	32.33%
仔细阅读展览说明	102	43.97%
听讲解员或语音导览其解说	51	21.98%
其他	4	1.72%

其他: 根据兴趣程度；凭感官；视需求内容而定；视情况而定；重要的感兴趣的会仔细阅读说明，厅请导导览，一般的不感兴趣的就走马观花。

Figure 3.8: Questionnaire analysis

Question 7 is about respondents' ways of visiting art museums

The result shows: most respondents read the exhibition explanation carefully and nearly one third of them glance over exhibits hurriedly and take a random visit. The rest visit art museums by following commentators or renting audio guides or according to their own interests and conditions.

Question 4 is about the occupation of respondents

The result shows: the occupations of respondents mainly concentrate in business, financial and service field, and student. The respondents, basically covering all walks of life, are relatively representative.

4.您的职业

农林渔牧业	2	0.86%
工业/制造业	13	5.6%
商业/金融/服务业	60	25.86%
政府及事业单位工作人员	18	7.76%
自由职业	19	8.19%
离退休人员	2	0.86%
学生	56	24.14%
教师	25	10.78%
其他	37	15.95%

其他: 设计师（6位）；采购；通信；影视后期；IT；货运代理操作；互联网；服装设计；漫画家；编辑；广告业（5位）；工程师；房地产开发；服无员；虹桥机场门厅服务；健康产业；影视文化（3位）；通信业；行政；游戏过场动画师；建筑设计；房地产从业人员；珠宝业；私营业主；创业；新产业

Figure 3.5: Questionnaire analysis

8.您会因为以下哪些因素去参观美术馆

陪家人、朋友、同学等	153	65.95%
学校或单位组织参观	86	37.07%
陶冶情操、增强艺术鉴赏能力	109	46.98%
对展出内容感兴趣	165	71.12%
参加美术馆举办的活动	46	19.83%
看到网上其他参观者的良好反馈	61	26.29%
其他	1	0.43%

其他: 国外旅游时必游之地

Figure 3.9: Questionnaire analysis

Question 8 is about factors affecting respondents' visiting of art museums

The result shows: most of respondents go to visit art museums out of their interest in exhibition contents. The secondary reason why they visit art museums is that they have to accompany their family members, friends, or classmates. There are also some respondents who regard it as a means of cultivating taste and enhancing artistic appreciation ability to visit art museums. Besides, a small part of respondents choose to visit art museums because their schools organize to visit there or due to good feedback on the Internet. Thus, we may easily find that an art museum's pursuit of exhibition quality directly influences its visitor's wishes.

Question 9 is about the existing problems of art museums

The result shows: most respondents regard that the release of exhibition message and ineffective propagation are the biggest problem for art museums. Failing to obtain the exhibition message from each channel in time makes people miss the chance for visiting; moreover, respondents think that the process of visiting an art museum is dull and boring, so lack of fun is also one of the existing problems; there are many other reasons causing the problems, such as expensive tickets, rather poor service (lacking people-based service), too many people, rather long queue, inconvenient traffic, noisy interior environment, poor air condition, visitors' bad manner of eating, insufficient leisure facilities (without places for sitting after viewing), inconvenient parking, relatively bad lighting condition, rough explanation of exhibition contents, simple exhibit types , a lack of paper or electronic guides, etc. therefore, the urgent task on hand is to strengthen the publicity of an art museum and propagate the exhibition message and activities about the museums from multi aspects, angles, and platforms, making visitors obtain the latest exhibition message as early as possible. Secondly, we should improve the art museum's visit experience through abundant activities, use of high technology, and superior service to attract more visitors by making dull and boring visit experience become vivid and interesting. At last, the art museum should proceed from its existing problems, give priority to its visitors, and gradually improve its software and hardware facilities to truly provide visitors with home-like visit experience and service besides studying and appreciating the exhibition.

Question 10 is about the problem of obtaining art museums' exhibition message

The result shows: most respondents directly get the exhibition message from other people (such as teachers, classmates or friends); the secondary channel is Internet (such as micro-blog, forums, third party websites, etc); others obtain the message from newspaper, magazines, TV media, etc; in summarizing and analyzing the problem, the author finds that votes of mobile phones and art museums' official websites are the lowest among all channels, but these two channels are the most convenient and direct. This is interesting. In the above chapter, the author has mentioned that mobile phones were necessary for information release, visiting process, and exchange feedback after visiting; meanwhile, an art museum's official website is always the primary channel for visitors to get to know it, so the completion extent of the website's construction directly determines visitors' impression of the art museum and their intention of visiting there. As a result, more emphasis needs to be put on the two channels and better service should be provided.
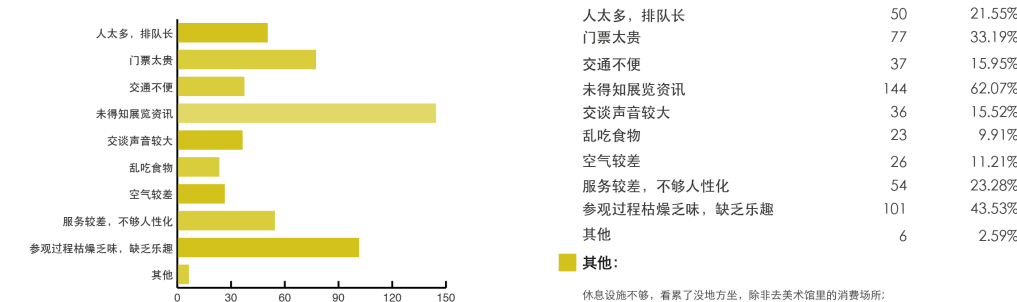
Question 11 is about visitors' opinions on whether a lack of effective information related to exhibits will influence the visit effects or not

The results shows: most respondents think it will affect the visit effects; only few of them hold an opposite opinion. Thus, it is extremely important for an art museum to issue exhibition message effectively, which will affect visitors' visit quality fundamentally.

Question 12 is about the problem of a museum's Wi-Fi coverage

The result shows: about 43% of the respondents regard that Wi-Fi is necessary, 37% of them think it doesn't affect their visit, 16% of them consider it proper to offer WI-FI in appointed sites, and the rest think it is unnecessary. The analysis indicates that almost half of the respondents hope art museums can provide free WI-FI or at least provide it in some places to make it convenient for visitors to obtain online information they need at anytime.
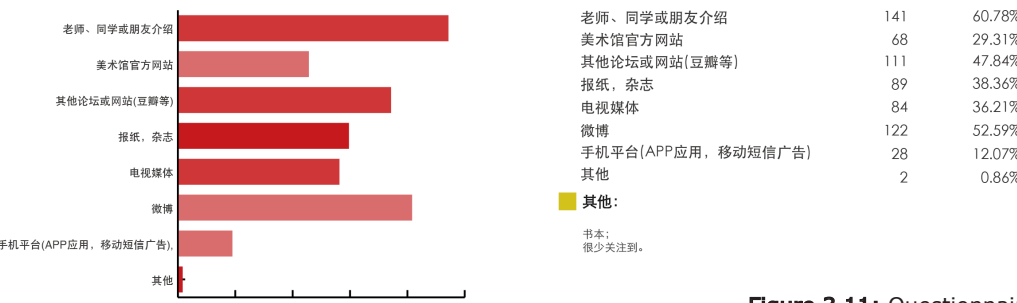

9.你觉得美术馆现存的问题有哪些

人太多，排队长	50	21.55%
门票大贵	77	33.19%
交通不便	37	15.95%
未得知展览资讯	144	62.07%
交谈声音较大	36	15.52%
乱吃食物	23	9.91%
空气较差	26	11.21%
服务较差，不够人性化	54	23.28%
参观过程枯燥乏味，缺乏乐趣	101	43.53%
其他:	6	2.59%

其他:
休息设施不够，看累了没地方坐，即非去美术馆里的消费场所;
停车不便(2位);
打光、环境差，内容看不懂，展出内容和预期距离太大
种类太少;
重要的内容只有囊印记忆太差或记不清，没有，没有不应当说物体的内容，没体验没有之间
回味，稍微展品看了不久就忘记了

Figure 3.10: Questionnaire analysis

10.您会从哪些渠道了解到美术馆展出资讯

老师、同学或朋友介绍	141	60.78%
美术馆官方网站	68	29.31%
其他论坛或网站(豆瓣等)	111	47.84%
报纸、杂志	89	38.36%
电视媒体	84	36.21%
微博	122	52.59%
手机平台(APP应用、移动短信广告)	28	12.07%
其他:	2	0.86%

其他:
书本;
微少关注到，

Figure 3.11: Questionnaire analysis

11.您觉得缺乏有效的展览相关信息会影响参观效果吗

肯定会	177	76.29%
不一定	48	20.69%
不会，在活动过程中补充	7	3.02%
其他	0	0%
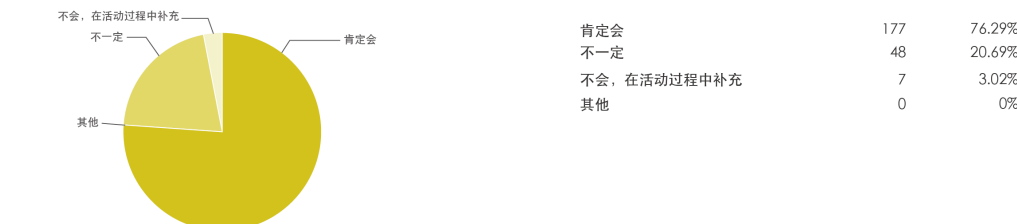
Figure 3.12: Questionnaire analysis

12.您对美术馆内无线网络全覆盖的看法是

一定要有	100	43.1%
可有可无，不影响参观	85	36.64%
只要有指定地点有就可	37	15.95%
完全没必要	9	3.88%
其他:	1	0.43%
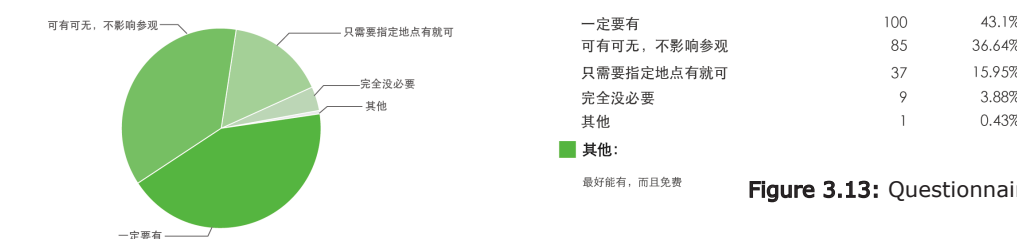
其他:
最好能有，而且免费

Figure 3.13: Questionnaire analysis

13.在进行参观前，美术馆应具备的功能有

清晰的标识系统（室内与室外）	201	86.64%
收藏室存间	72	31.03%
信息台	127	54.74%
儿童天地（可得小孩寄存在此，待观展结束领）	55	23.71%
休息区	142	61.21%
手机APP语音导览及电子地图激活	94	40.52%
其他:	1	0.43%
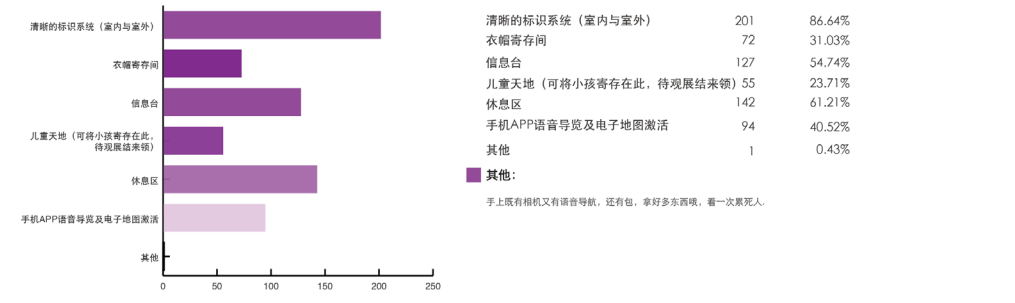
手上现有相机又有语音导览，还有些，参好多东西啊，看一次累死人。

Figure 3.14: Questionnaire analysis

14.您喜欢哪种类型的美术馆活动（常规展览之外）

各类活动(亲子、公益、互动活动等)	79	34.05%
专题讲座	105	45.26%
专业论坛	64	27.59%
主题沙龙	137	59.05%
艺术创作	152	65.52%
小型演出	94	40.52%
其他:	0	0%

Figure 3.15: Questionnaire analysis

15.您偏好的参观方式为以下哪种

人工导览讲解	40	17.24%
自行阅读说明文字	74	31.9%
专家朋友带领	24	10.34%
随便游览	48	20.69%
电子语音导览	45	19.4%
其他:	1	0.43%

其他:
自己看

Figure 3.16: Questionnaire analysis

16.您满意美术馆工作人员的工作态度与专业知识水平吗

很满意	13	5.6%
满意	67	28.88%
一般	136	58.62%
不满意	9	3.88%
很不满意	2	0.86%
其他:	5	2.16%
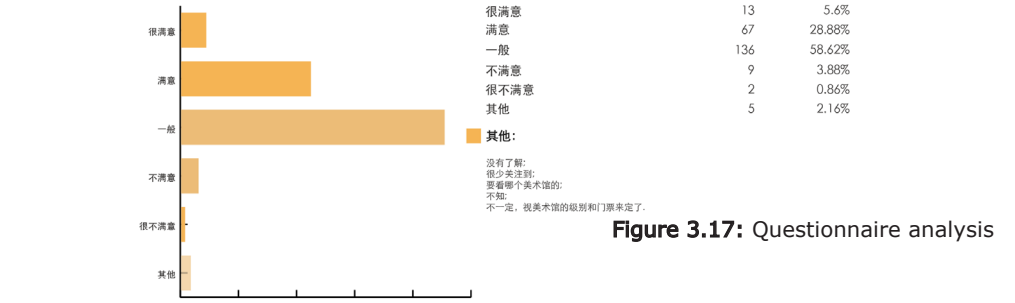
其他:
没认真了解过
没什么交流
多看哪个都不满意
不一定，也美术馆的能知到我门那去了

Figure 3.17: Questionnaire analysis

Question 13 is about the functions essential for an art museum before visiting

The result shows that the order of the art museum's function requirements from strong to weak is: clear mark system (indoor and outdoor); resting areas; information desk; activation of audio guide and electronic map APP; storage rooms, and Children Garden (visitors may leave their children here and take them away after visiting). It only involves parts of functions in the question. In actual operation process of an art museum, the museum has to keep improving its service system according to different requirements and provide visitors with the best service quality and visit experience.

Question 14 is about the activity types of art museums favored by visitors (except regular exhibitions)

The results shows: in terms of visitors' favored activity types, most respondents are relatively interested in activities similar to artistic creation and themed salon. The secondarily interested activities are special lectures, small shows, parent-child and public activities, etc. For specialized forums which are relatively professional, visitors have little interests. Therefore, art museums should hold more activities appropriate for the public which can attract more visitors to participate in and experience.

Question 15 is about visitors' favorite visiting patterns

The results shows: in terms of visitors' habits of visiting art museums, most people are inclined to read introductory words by themselves. The secondly favored pattern is to visit the art museum by electronic audio guides or by following the tour guides. There are also a small part of people who choose to visit art museums under the guide of their expert friends. From the survey result, we may see that most visitors tend to visit by themselves, so an art museum's design of phone APP and paper map should be thorough and complete in order to provide its visitors with a highly efficient and convenient media.

Question 16 is about whether the respondents are satisfied with the work attitude and professional knowledge level of the staff in art museums

The result shows: the question about whether they are satisfied with the art museum staff's work attitude and professional knowledge level is relatively broad and the staff quality in different art museums is different, so we can only make a general survey on the status quo of the staff. The result indicates that most respondents regard that the staff's work attitude and professional knowledge level are very general and only few are highly satisfied, so both public and private art museums need to improve their staff's work attitude and professional knowledge level which are regarded as the first intangible visiting card of art museums. Only in this way can visitors truly feel superior-quality service and visit experience.

17.在参观过程中美术馆应具备的功能有

咖啡厅	136	58.62%
阅览室	104	44.83%
自动信息查询终端	156	67.24%
吸烟区	56	24.14%
手机应急充电	81	34.91%
饮水机与休息座椅	163	70.26%
其他	4	1.72%

实践区/互动参与：

Figure 3.18: Questionnaire analysis

18.您会在参观结束后继续了解展览相关内容吗

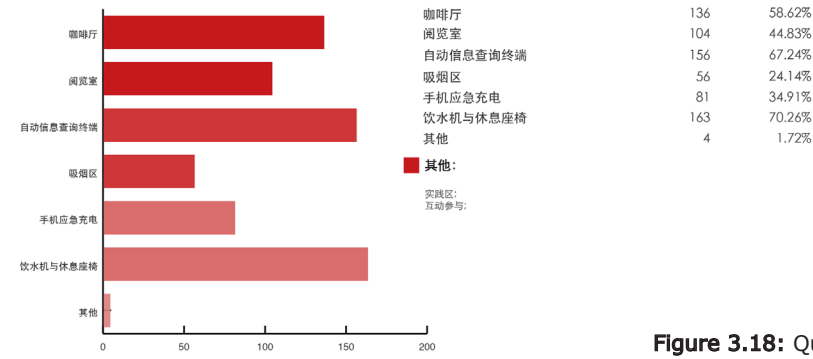|		
会	78	33.62%
不会	22	9.48%
视展览内容而定	132	56.9%
其他	0	0%

Figure 3.19： Questionnaire analysis

Question 18 is about whether the respondents will continue to learn more information related to the exhibition after visiting

The result shows: in terms of the question, most respondents express that it all depends on the exhibitions. If they are interested in it, they will continue to learn related information, and if not, they won't.

19.您在参观后会通过何种渠道来分享自己的观后感

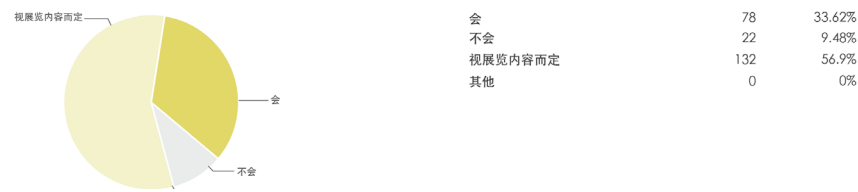|		
什么都不做，看完拉倒	24	10.34%
微博或各种分享软件(如校内、开心、微信、facebook、instagram等)	175	75.43%
美术馆官网或某些论坛发帖	16	6.9%
私底下与朋友交流	162	69.83%
其他	3	1.29%

视频发布/自己有需求/
讲演/
作报告-
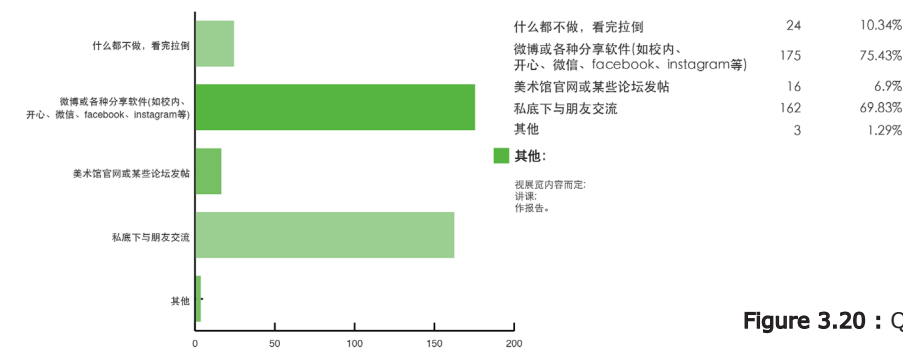
Figure 3.20： Questionnaire analysis

Question 19 is about channels of sharing visit impressions

The results shows: regarding channels of sharing impressions, most respondents choose the most popular Social Networking Services, such as the Renren Network, Kaixin001, We-chat, facebook, instagram, etc; mouth-to-mouth spread and friends communication is also one of the most efficient channels; secondly, there are some who do nothing after their visits. During the survey, we were surprised to find that hardly anybody used art museums' official websites or forums to exchange their thoughts, indicating that people's acceptance and application of art museums' official websites and official APP was far from enough.

Question 20 is about whether they prefer paper admission tickets or other types of tickets

The result shows: regarding the ticket forms, most respondents favor the ticket form with collective value or environment-friendly ticket forms like e-tickets, stickers, badges, handbags, etc. a majority of them think that it's better not to receive any forms of ticket than receive paper tickets, a traditional ticket form. Of course, there are some who suggest using the ticket on which a guide map and exhibition introduction are printed to save the cost.

20.您喜欢常规纸质门票还是其他的门票形式(如电子票、贴纸、徽章、手带等)

常规纸质门票	75	32.33%
其他的门票形式(如电子票、贴纸、徽章、手带等)	105	45.26%
不需要任何形式的门票最好	47	20.26%
其他	5	2.16%

与导览图、显明介绍设计在一起的门票；
都可以；
无所谓 (2位)；
如果会给天的创意门票，有收藏价值。
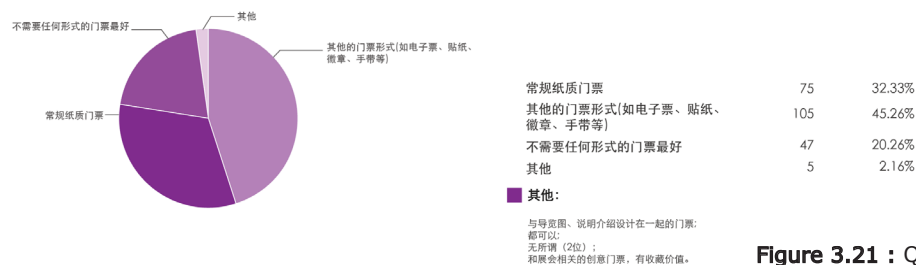
Figure 3.21： Questionnaire analysis

21.您满意美术馆的公共服务设施吗(例如洗手间、休息区、纪念品商店、咖啡店、阅览室等)

很满意	18	7.76%
满意	55	23.71%
还行，但有待完善	143	61.64%
不满意，设施比较不足	11	4.74%
很不满，设置非常不足	2	0.86%
意见(填写)	3	1.29%

没有印象；
很少关注这；
纪念品店摆有待加强。
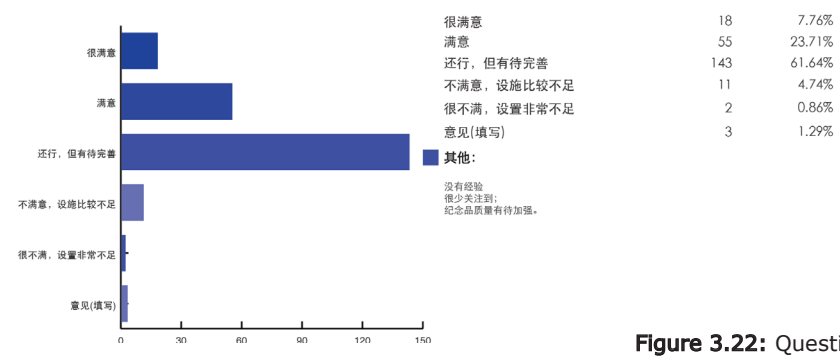
Figure 3.22: Questionnaire analysis

22.在参观结束后，美术馆应具备的功能有

休息区	178	76.72%
纪念品商店	142	61.21%
艺术书店	147	63.36%
雨伞租赁	76	32.76%
留言簿	98	42.24%
其他	5	2.16%

说明：
会员登记、手机应用程序互动；
联系方式登记，可以让美术馆会员方便的人提前下一次展会的确切消息。
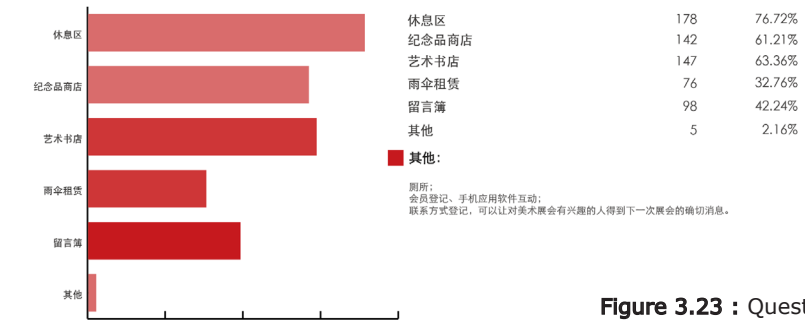
Figure 3.23： Questionnaire analysis

Question 22 is about the functions an art museum should have after visiting

The result shows: the functions necessary for art museums after visiting are listed in a descending order of importance: resting areas, art bookstores, souvenir shops, guest books, umbrella renting, washrooms, and contact information registration.

23.您认为一个优秀的美术馆最吸引你的地方在于

建筑	140	60.34%
展品	210	90.52%
陈列设计	188	81.03%
服务	109	46.98%
品牌活动	61	26.29%
什么都没记住	3	1.29%
其他	2	0.86%

整体氛围；
震撼力。
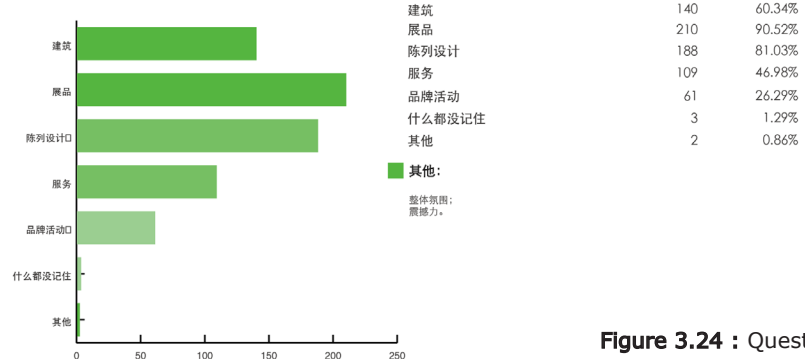
Figure 3.24： Questionnaire analysis

Question 23 is about what attract people most for an excellent art museum

The result shows: in terms of the most attractive thing of an art museum, an overwhelming majority of respondents regard that exhibition and exhibits are the soul of an art museum and the key for attracting visitors as well; secondly, whether the display design is vapid and dull or not also matters in attracting people; certainly, the architecture itself and its superior service system of an art museum are also of vital importance. Moreover, brand activities, integral atmosphere and other factors of an art museum also play a critical role in attracting visitors.

1.Contextual observation

Observation contents:
Observing the biggest problem and demand of young visitors during visiting an art museum in the initial exploratory stage.

Observation objectives:
Individual young visitor; young visitors in groups; the art museum staff

Observation methods:
Hiding in environment and not exposing the identification, the researcher gets involved in the whole viewing environment as far as possible. During the process, the researcher observes the whole environment carefully and records it by photos and videos.

Observation places:
Same places with former "RESEARCH OF DOMESTIC SIMILAR ART MUSEUMS".

2. On-the-spot interviews

Based on field observation, the author has made on-the-spot interviews with relatively typical visitors. The questions mainly concentrated on channels of getting information, interests in traditional art, problems about visiting process, personal opinions and so on.

CONCLUSION

1 The young visitor are generally divided into the following four types according to their visit behaviors:
1.Quick viewing type: staying for no more than 5 seconds before every painting and hardly obtaining any information
2.Careful visiting type: staying for 1 minute or more before paintings in which they are interested and seemingly wanting to obtain more information which is generally not offered by art museums by judging from their facial expressions and behaviors
3.Photo-taking type: photograph nearly every picture without reading introductions generally
4.Professional visitors: able to finish the visit independently without any help

2 Generally, young visitors in small groups may discuss art works, but mostly making fun of or doubting the works

3 Chinese visitors are particularly fond of taking photos when visiting a place. Besides photographing art works, they like taking photos with the works, but it is not allowed to take photos in art museums. Although there are many staff members supervising there, it is difficult to prevent them all. According to field observation, in places where photographing is prohibited, visitors are more inclined to take out their cameras or cell phones to take pictures

4 There is no reasonable mode for the display of works in art museums. The generation, style and artists of works are loosely related, making visitors feel confused

5 During the observation, the author found there were many students coming to visit in small groups. As far as the author knows, schools have broken the traditional mode of visiting museums led by teachers. Instead, teachers give each student a piece of paper on which numerous clues about the art museum's important works are given and the students are required to find these works and fill in some basic information. But in my opinion, there still exist big problems of this novel mode because students tend to put more emphasis on finishing their tasks rather than on getting to understand the stories behind artistic works actively

6 During the observation, the author found there were many video introductions in China Art Museum. Some contents were nice, but hardly did visitors watch them, which might be caused by the following reasons: there were no rest seats before each video player, so visitors had to stand watching; the length of videos was not marked, so visitors had no idea how long it would take; some videos had pictures but had no voice or proper interpretation.

Table 3.2: Contextual Observation and Interview's conclusion   37

Selection of interviewees:
Young people in Shanghai (including local, nonlocal and foreign young people in Shanghai with ages ranging from 20 to 35)

Interview framework:
The contents of in-depth interviews are roughly divided into the following five parts:
● An introduction about the project and interview purposes (1-2 minutes)
● An understanding of the basic information of interviewees (about 2 minutes)
● An understanding and interaction about Chinese traditional art
● A discussion and interaction about existing problems of the art museum
● A discussion and interaction about the future development of the art museum
● Sincere thanks

Although the framework design is finished, it does not mean we have to use it. We need to make proper adjustment according to interviewees and situations at that time, so questions of the framework are not absolutely fixed.

● **INTERVIEWER NAME:** Huiwen ZHANG

● **OPPCUPATION:** Master degree

● **BASIC INFO:** Female; Born in Heilongjiang Provience in 1988.3, Live in DALIAN, Study in SHENYANG, Now in SHANGHAI; Learn CHINESE PAINTING during childhood; Earing less than 1000yuan/Month

● **TIME:** 2013.3.2

● **LENGTH:** 1Hours

● **INTERVIEWER NAME:** Chen ZHEN

● **OPPCUPATION:** TNT Logistics VIP Customer Service Leader

● **BASIC INFO:** Male; Born in SHANGHAI in 1987; Graduate from JIAOTONG university; Never learn CHINESE PAINTING; Earing 6000yuan/Month

● **TIME:** 2013.3.3

● **LENGTH:** 1Hours
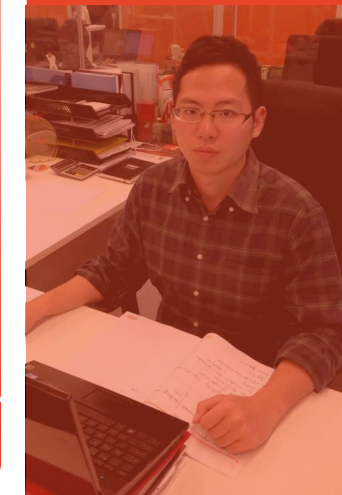
● **INTERVIEWER NAME:** Yuyan CHEN

● **OPPCUPATION:** Architect

● **BASIC INFO:** Female; Born in SHANGHAI in 1988.6; Graduate from Scuplture Department of SHANGHAI university; Learn CHINESE PAINTING since 5 and show great interest in it; Earing 10000yuan/Month

● **TIME:** 2013.3.5

● **LENGTH:** 1Hours

● **INTERVIEWER NAME:** Fanxuan KONG

● **OPPCUPATION:** Chinese painter

● **BASIC INFO:** Male; Born in SHANGHAI in 1982.3; Graduate from Chinese painting Department of China Academy Of Art; Learn CHINESE PAINTING since 4 and make this for living; Earing 3000yuan/Month

● **TIME:** 2013.3.6

● **LENGTH:** 2Hours

● **INTERVIEWER NAME:** LUCA, ADRIONO, ROBERTO

● **OPPCUPATION:** POLITONGERS

● **BASIC INFO:** Male; Italians; Study in Tongji university and Politecnico di Milano; No idea about CHINESE PAINTING but show great interest in it

● **TIME:** 2013.3.20

● **LENGTH:** 3Hours

After a series of researches and analyses of target groups through the above-stated methods, the author finds that a majority of them show interests in Chinese traditional artistic forms more or less despite their different occupations and different artistic background. According to in-depth interviews, the author gets to know that those who are not interested in art at all also want to acquaint themselves with Chinese traditional art. But art museums' lofty stance widens their distance between arts. Moreover, corresponding service is not offered during visiting by art museums, which further estranges young people from art museums. Based on it, the interviewees also have put forward some problems they met and their own views which will be specifically studied and researched later in service process analysis.

Generally speaking, young people from different target groups share a common desire that they hope to get a through understanding of Chinese traditional art and culture through the platform of art museums, and they also have their own understanding and expectation for the future development of art museums.

3.1.3 Personas

Personas are used to define the motives, expectation, and targets behind users' behaviors. Although they are fictitious, they are refined based on real users. Our prediction about their behaviors in given circumstances may enhance our understanding of users' demand. They should also represent the demands, targets, and character traits of more groups.

Based on series of studies and summaries, the young visitors of traditional art museums are divided into the three categories:
1. Amateur visitors (53%)
2. Enthusiast (33%)
3. Professionist (14%)

The above three types of young visitors seem to be greatly different, but actually they have similar demand for the exhibition pattern of Chinese traditional art. Relatively speaking, professional visitors have high autonomy and their number is less than that of the other two types, so the author puts more emphasis of service system design on amateur visitors and art lovers.

PERSONA

AMATEUR

53%

FEATURES:

● Lack of artistic
  background
● Need reference
  and explanation

"I wish i can find something
fun and acquire
some brief and clear info"

AMATEUR

PERSONA

ENTHUSIAST

33%

FEATURES:

●Emotional visit
● All-round approachs
  to acquire artworks
● Passionate

"I wish i can make more
friends who have
the same viewpoints with me"

ENTHUSIAST

PERSONA

PROFESSIONIST

14%

FEATURES:

● Professional visit and as
  offer many as possible info
● More proefessional info
  and relaxing environment
● Private visiting experience

"I want more professional
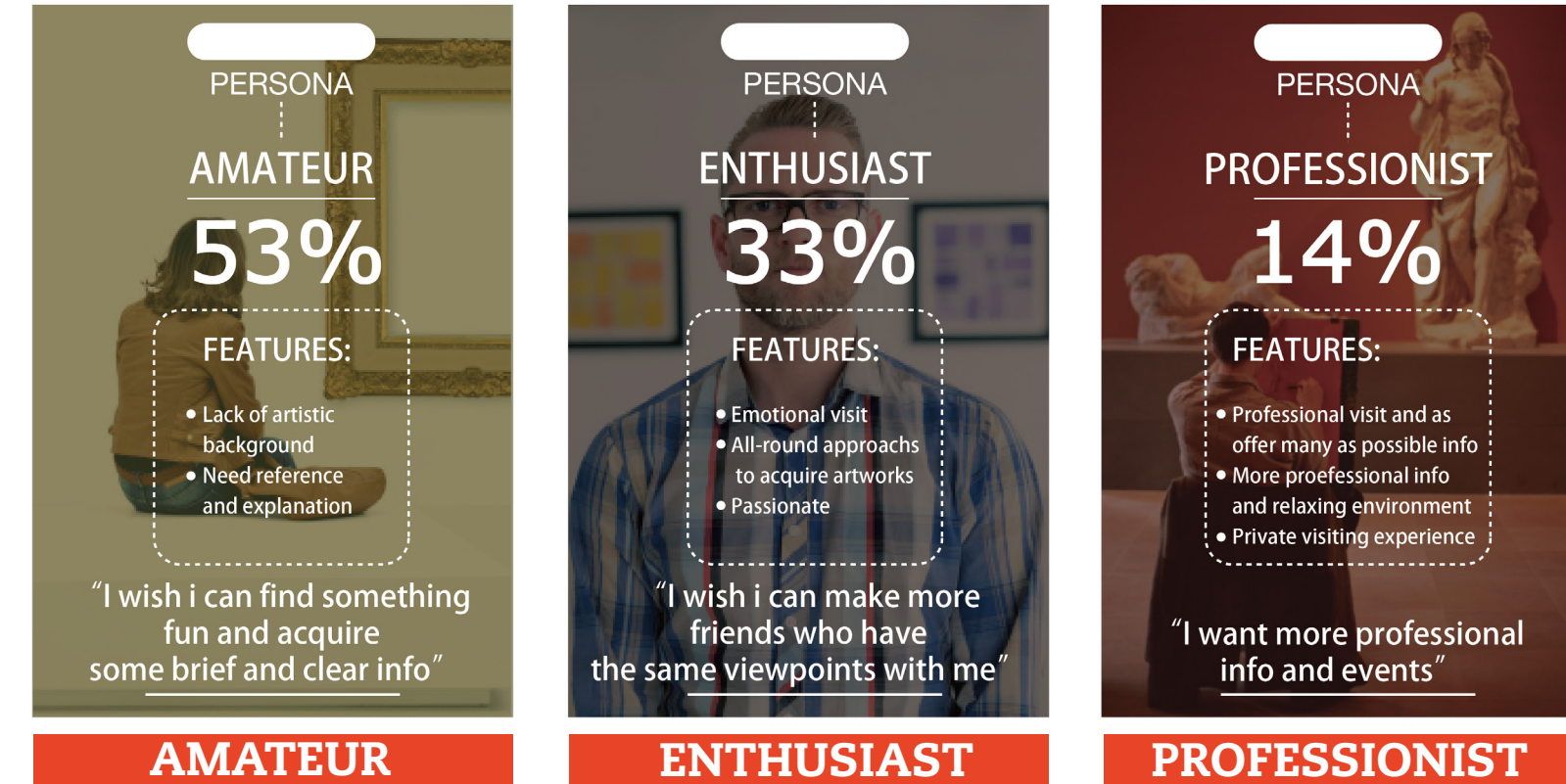info and events"

PROFESSIONIST

Figure 3.25 : Personas

3.2 FORMER LIUHAISU ART MUSEUM SERVICE PROCESS ANALYSIS

3.2.1 Touchpoints Analysis

TOUCHPOINTS ANALYSIS

	PRE-SERVICE	IN-SERVICE	AFTER-SERVICE
ART MUSEUM SERVICE	● Attract young people ● Offer info	● Offer facilities ● Offer human-centred service ● Offer all kinds of info	● Get feedback
VISITORS' NEED	● Acquire info	● Visiting experience ● Spacial experience ● Service experience	● Acquire more info ● Feedbacks ● Need more human-centred service
TOUCHPOINTS	Internet Radio Mouth to mouth Graphic ads Event	Staffs Art museum facilities Artworks Brochure	Internet Radio Mouth to mouth Graphic ads

Figure 3.26 : Touchpoints analysis

In routine service system of an art museum, there are many touchpoints during the process of providing service, namely the places where the service touches customers. The analysis on touchpoints is vital for the success of a service system. Therefore, the author seperates the visiting process of Liu Haisu Art Museum into three stages: pre-service, in-service, and after-service stages. A series of relevant service touchpoints are found based on different requirements and service targets of the three stages.

3.2.2 Customer Journey Canvas

The visiting process of the museum is divided into pre-service, in-service, and after-service stages in the customer journey canvas. After analyzing the data of target group studies, the author concludes that visitors think they cannot get corresponding exhibition messages due to lack of publicity in pre-service stage of the customer Journey Canvas. Secondly, the activities held by art museums are relatively narrow, mostly directing at professional visitors or insiders. Meanwhile, the opening time of art museums is inflexibile and need improvement. While in in-service stage, the biggest existing problem consists in message transfer and display of exhibits. And there are some other problems: a lack of service facilities, general knowledge background and attitude of the staff, ordinary integral visiting environment, a lack of interactive activities and facilities, a lack of optimal use of the museum's space functions, etc. In after-service stage, art museums fail to do a good job in customer relations, social media, and public praise. Besides, interaction, information offering, superior-quality membership system, and caring are insuficient after visiting.

The Customer Journey Canvas

IN-SERVICE

AFTER-SERVICE

PUBLIC RELATIONS
1. Offcial website based，lack of online service
2. Less events, position-relevant
3. No relevent artistic info offering

SOCIAL MEDIA
1. Less platforms
2. Less publicity

WORD OF MOUTH
1. Unwilling to art museum
2. Get none info at all
3. Boring and tedious
4. Nothing special for young people

PAST EXPERIENCE
1. Bad environment
2. Old facilities
3. Uncomfortable lighting system
4. Bad location
5. None attractive events or exhibitions
6. Inflexible opening hours

Reserve events/ Ticket online
Internet

Arrived in
Staff   Facilities

Get relevent info
Brochures

Offer all kinds of service
Facilities   Staff

Acuqire exhibition and artworks' info
Artworks   Brochures

Visit begins
Artworks

Purchase souvenirs/ artistic books
Facilities   Staff

Leave
Facilities   Staff

CUSTOMER RELATIONSHIP MANAGEMENT
Almost no interactions

SOCIAL MEDIA
Less interactions through social media

WORD OF MOUTH
1. Bad environment
2. Old facilities
3. Uncomfortable lighting system
4. Bad location
5. None interesting events

1. Bad environment
2. Get none info at all
3. None interesting events
4. Too professional events to join
5. Less publicity
6. Less info from official approach
7. Inflexible opening hours

1. Lack of services
2. Bad knowledge and attitude of staffs
3. Bad environment美
4. Problems on artworks' info offering and exhibitions' layout
5. Lack of indoor events and useful facilities
6. Do not take full advantage of some museum facilities

1. Lack of after visiting interactions
2. Lack of extend info about exhibitions
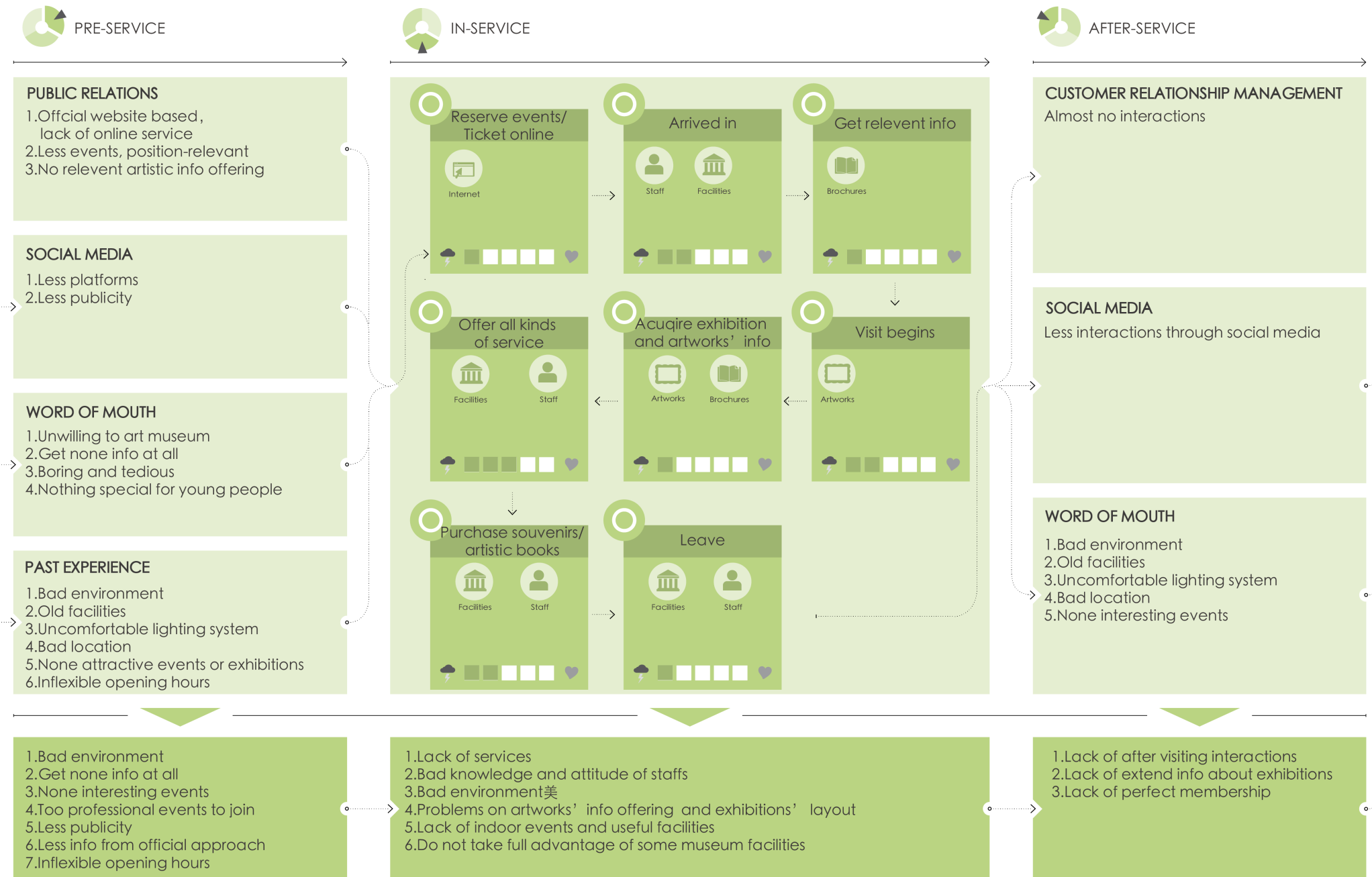3. Lack of perfect membership

Figure 3.27 : Customer journey canvas

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CHAPTER 4
DOMESTIC AND FOREIGN OUTSTANDING ART MUSEUMS PHILOSOPHY & CASE STUDY

4.1 ALL-ROUND PUBLICITY

In terms of propagating an art galley's marketing and self-promoting contents, the mass media, including print media, network media, TV media, mobile media, etc, play a powerful role in such an age of informationization and globalization. With the participation of media, the functions like research, education, exhibition and so on can be widely transferred in visiting to meet the demand of visitors. It can add a more profound social influence on art museum culture to collect the strength of communication media. Besides, the professional and exquisite contents provided by art museums can stimulate the development of communication media.

Figure 4.1 : Bund museum all round publicity

4.2 FLEXIBLE OPENING HOURS

After arranging, comparing and analyzing the opening hours and days of well-known art museums both at home and abroad, we can easily find that the opening hours of the 12 domestic art museums, basically from 9 a.m. to 5 p.m., are surprisingly uniform. For opening days, they are mainly closed on Mondays or Tuesdays. It lacks certain flexibility and people-orientated consideration in terms of opening time.

For the 12 surveyed foreign art museums, it is easily to find that their routine opening hours are almost the same as that of domestic ones, but nearly every art museum has a rather flexible opening time fitting in with each district, which may bring intangible convenience and humanized experience for visitors.

Comparison with home & abroad

DOMESTIC ART MUSEUMS

	PLACE	NAME	OPENING HOURS	OPENING DAYS
1	SHANGHAI	China art museum		Close on monday
2	SHANGHAI	Power station of art		Close on monday
3	BEIJING	NAMOC		Everyday
4	BEIJING	Today art museum		Close on monday
5	NANJING	Jiangsu art museum		Close on monday
6	HANGZHOU	Zhejiang art museum	9:00---17:00	Close on monday
7	GUANGZHOU	Guangdong art museum		Close on monday
8	NINGBO	Ningbo art museum		Close on monday
9	ZHENZHOU	Henan art museum		Close on monday
10	WUHAN	Hubei art museum		Close on monday
11	SHENZHEN	Guanshanyue art museum		Close on monday
12	JINAN	Shandong art museum		Close on monday

Table 4.1: Domestic art museums opening hours

FOREIGN ART MUSEUMS

	PLACE	NAME	OPENING HOURS	OPENING DAYS
1	PARIS	Musée du Louvre	9:00-18:00 WES,FRI to 21:45	Close on tuesday
2	LONDON	British museum	10:00-17:30 FRI to 20:30	Everyday
3	PARIS	Musée d'Orsay	9:30-18:00 THU to 21:45	Close on monday
4	PARIS	Pompidou	11:00-21:00 THU to 23:00	Close on tuesday
5	BARCELONA	Picasso museum	10:00-20:00	Close on tuesday
6	BARCELONA	Miro museum	10:00-19:00 THU to 21:30	Everyday
7	LONDON	Tate museum	10:00-18:00 SAT to 22:00	Everyday
8	NEWYORK	Guggenheim museum	10:00-17:45 SAT to 19:45	Close on thursday
9	TOKYO	Suntory museum	10:00-18:00 FRI,SAT to 20:00	Close on tuesday
10	NAGOYA	Nagoya city art museum	9:30-17:00 FRI to 20:00	Close on monday
11	TOKYO	National art museum	10:00-18:00 FRI to 20:00	Close on tueaday
12	SEOUL	National art museum	10:00-22:00	Close on monday

Table 4.2: Foreign art museums opening hours

Figure 4.3 : Live concert in Worcester Art Museum, USA

Figure 4.5 : Indian artist guides in Robin Museum of Art, USA

4.3 RICH EVENT PLANNING

4.3.1 Small Shows

4.3.1.1 *Live Concert*

Small live concerts can be held in the evening or on weekends in art museums. The places are rather flexible, and either broad indoor public areas or outdoor open platforms and grassland are proper. It all depends on the exhibition requirements whether Chinese classical music or Western music is the dominant music. Worcester Art Museum holds small concerts every once in a while, making people able to appreciate the audio-visual enjoyment brought by famous musicians in the palace of arts. The perfect combination of visual art and audio art offers unprecedented visit experience and enjoyment for visitors.

Meanwhile, both the curator and musicians take part in communications with visitors to enhance their interaction. Visitors who happen to hear the concert or those who come there out of admiration favor this type of activities very much.

Live concert in Worcester Art Museum, USA

4.3.2 Gallery Live Talk

Generally speaking, small field exchange meetings are divided into two types:
1. Visiting and exchanging under the guide of artists themselves (mainly temporary exhibition)
2. Visiting and exchanging led by guides (mainly regular exhibition)

For the two types of field exchange meetings, besides artists or guides, curators, art critics, or directors participate in exchanges and interaction with visitors together.

Indian artist guides in Robin Museum of Art, USA

4.3.1.2 *Live Performance*

Live artistic performances aim at connecting visitors with artistic works organically through music, dances, small interactive shows and other types of performance. From some of the above-stated investigation results, it is not hard to find that this way can completely change visitors' former understanding and opinions of art museums and it can create more possibility for them to touch art. It was interesting that there were many interviewees expressing their strong interests in live performances during field interviews

Curator talks in Museum of Fine Arts Boston,USA

After series of investigations and researches, the author finds that field exchange meetings are widespread in numerous foreign art museums. Generally, these foreign museums hold a field exchange meeting directing at different exhibition every once in a while to narrow the distance between art works, artists, and visitors, which helps visitors feel that art museums are not out of reach and art works are not too sacred to understand. Moreover, some questions perplexing those visitors for a long time can be answered in this way, which greatly improves art museums' people-centered impression and attraction.

Figure 4.2 : Live performance

Figure 4.4 : Curator talks in Museum of Fine Arts Boston, USA

4.3.3 Night Events

In the above, it has been mentioned that art museums could extend their opening hours properly. In the evening, art museums can hold some activities besides visiting, such as having a free art film show or holding various kinds of parties, which may attract more office workers.

4.3.3.1 *Movies*

Compared with paintings, status, decoration and other static artistic categories, the film, a perfect combination of sound and pictures, effectively transfers the thoughts and spirit of artists and becomes an artistic form suiting both refined and popular tastes. On the back hillside of American Visionary Arts Museum, there are 400 to 800 locals gathering here every week to appreciate the free outdoor film provided by the museum together in an extraordinarily good atmosphere.

Visionary Arts Museum,USA

4.3.3.2 *Various kinds of Parties*

In Triennale di Milano in Italy, there is a "happy hour" wine party every Tuesday and Friday evening in summer. As long as each visitor buys a ticket and a glass of drink, he or she can have a buffet dinner and visit the exhibition at the same time. It is very popular among local young people.

Different activities can be provided correspondingly according to the classification of art museums' visitor groups which is stated above. It is in this way that visitor-orientated service can be truly realized.

1. For amateur visitors, we may provide them with some theme activities similar to "Dream Night in the Art Museum". The contents may include some simple visiting guides of the art museum, together with live music cocktail parties or social activities, etc. More visitors can be attracted by these activities, and they will get more chances to communicate with each other and to know more friends in the same camp as well. In this way, those amateur visitors will feel that an art museum is not only a place offering dull art appreciation, but it is also a platform which integrates resting, entertainment, learning, communication and appreciation into an organic whole.

2. For enthusiast, they have certain art appreciation ability and are relatively interested in art itself. Thus, we may provide some art shows, live painting and other activities in which they can participate, building a real platform of learning, communicating and progressing for art lovers.

3. For professionists, they have relatively high professional quality and they may need higher-level offer of information, and activity arrangement. Therefore, we may provide them with more professional art forums or lectures, making art museums become a platform offering academic research and exchange besides art appreciation.

Although I suggest providing different evening activities according to different visitors, the activities do not only aim at a particular group at all. Any forms or groups of visitors or individual visitors can take part in them. Either in small groups or with friends and family members, any kinds of visitors can participate in those activities actively.

4.3.4 Educational Events

For over a century, it has been a national consensus for European and American powers to bring art into national education with an aim to enhance the cultural accomplishment of the entire nationality and enrich people's spiritual life. In 1906, "museums should become the university for people" was written into the establishment declaration of American Association of Museums. Art museum education holds an increasingly important position in social culture and education life of the world owing to its irreplaceable cultural value, abundant educational and cultural information, and its characteristic education method.

By comparing the above two pictures, we can easily find that some domestic art museums have realized the importance of art museums in Children art education, so they opened children art rooms, interactive display rooms of Children art education and so on one after another. But it is unfortunately that most of these children art spaces, like a palace, focus more on form than content. For example, the Children Art Museum in China Art Museum is decorated luxuriously and is equipped with numerous interactive exchange facilities like Ipad, but it is always empty there. Not all high-tech facilities are suitable for Children. After asking the staff there, the author got to know that there were no relevant painting tools and books there, so children had to bring the tools by themselves. In contrast, the actual use and equipment matching of children art spaces in numerous foreign art museums are relatively mature and artistic activities aiming at children are also actively carried out, which truly makes the best use of everything in an art museum and is people-orientated.

## Mulvane Art Museum,USA

4.4 HI-TECH VISIT EXPERIENCE

The 21st century is a century when information technology develops rapidly. As a communal facility of the society, the art museum will transform into an omnibearing and multi-dimensional digital museum which makes full use of high-tech means. In this way, the visit experience of art museums can be enhanced and more visitors attracted. It has been an irreversible trend to strengthen art museums' visit experience through high-tech technologies.

4.4.1 APP

With the constant development of communication industry, the present mobile terminal is no longer a simple call terminal and has developed into a terminal integrating voice, data, and pictures and other functions into an organic whole. Apple, Samsung and other brands have produced their smart phones successively. These smart phones with strong functions and extensive Applications are like a palmtop which can help us deal with affairs efficiently. And it is easily to find that the applications of major phone systems are developing in an extraordinarily rapid speed besides constant improvement of hardware. For administrators of art museums, they should grasp the opportunity to develop an art museum application with complete functions so as to provide a perfect visit experience and service for visitor.

After a series of exploration of foreign art museums' mobile applications, the author finds that most foreign art museums have developed their own mobile Apps with rather complete functions which are convenient to use and free to download. By contrast, it is hard to find any official mobile Apps in major domestic art museums. This field has not yet been developed in domestic art museums.

Except the following three cases, the author also has analyzed the mobile Apps of Le Louvre in Paris, National Palace Museum in Taipei, the British Museu, and Galleria degli Uffizi in Florence. The following three cases are of certain representativeness and research value, so the author makes further exploration of them. The first case is American Museum of Contemporary Art□one of the most renowned art museums in the world, which is usually taken as a case study by scholars studying art museums; the second case is Taipei Fine Arts Museum. With a history of 30 years, it is the first domestic art museum which mainly exhibits modern art; in looking for the third case, the author nearly searched all domestic art museums and only found a tiny number of art museum Apps. The App of Guan Shanyue Art Museum in Shenzhen, simpler than that of the first two cases, is considered relatively outstanding among those in domestic art museums. There exists certain distance between domestic and foreign art museums in this field.
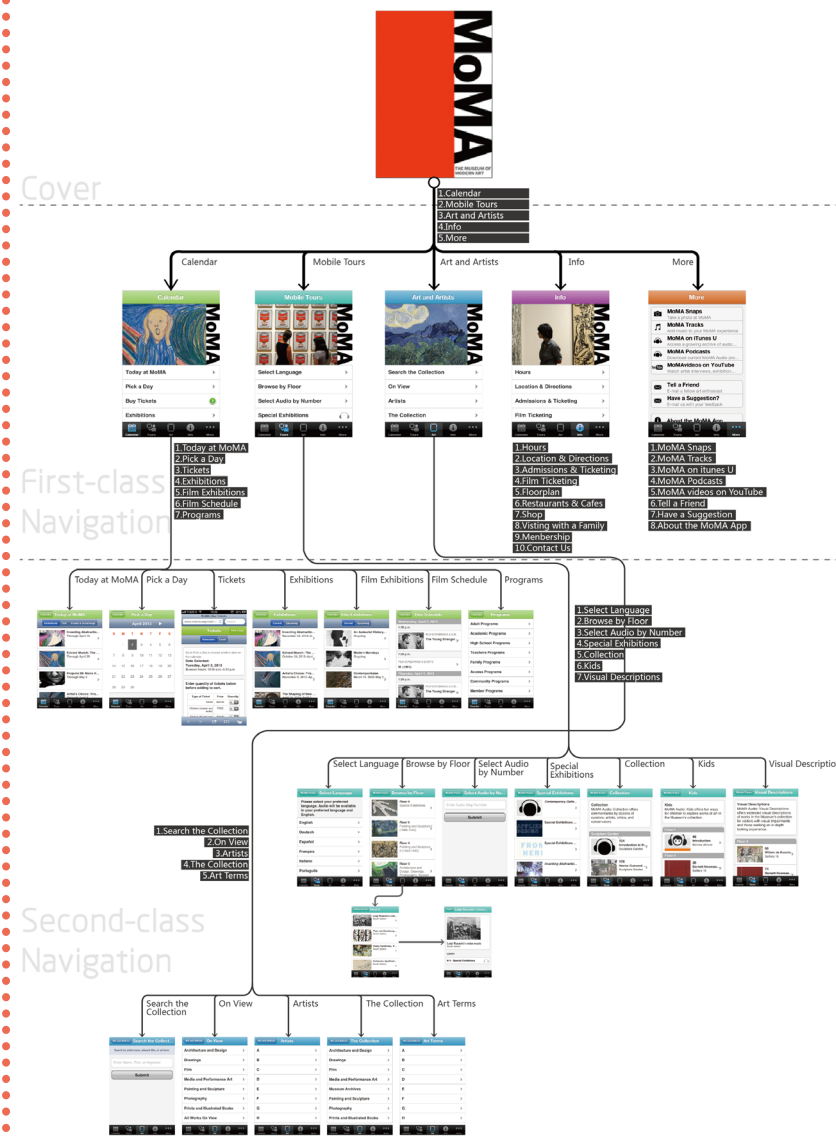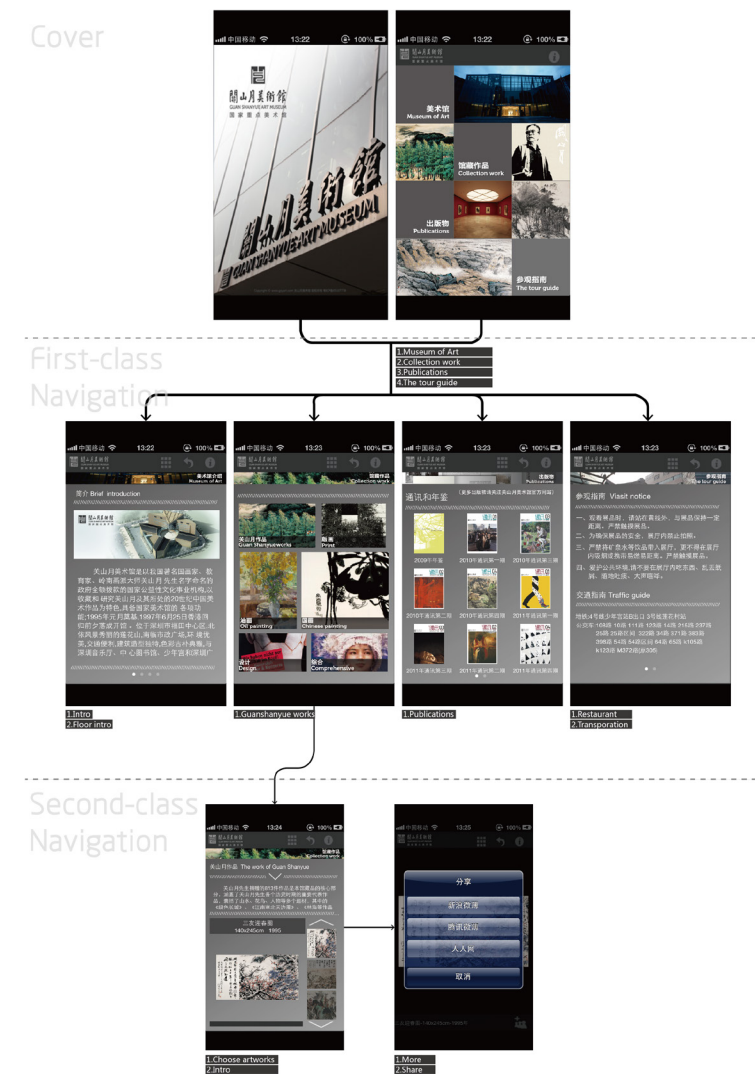

MoMA

Figure 4.10: MoMA APP structure analysis
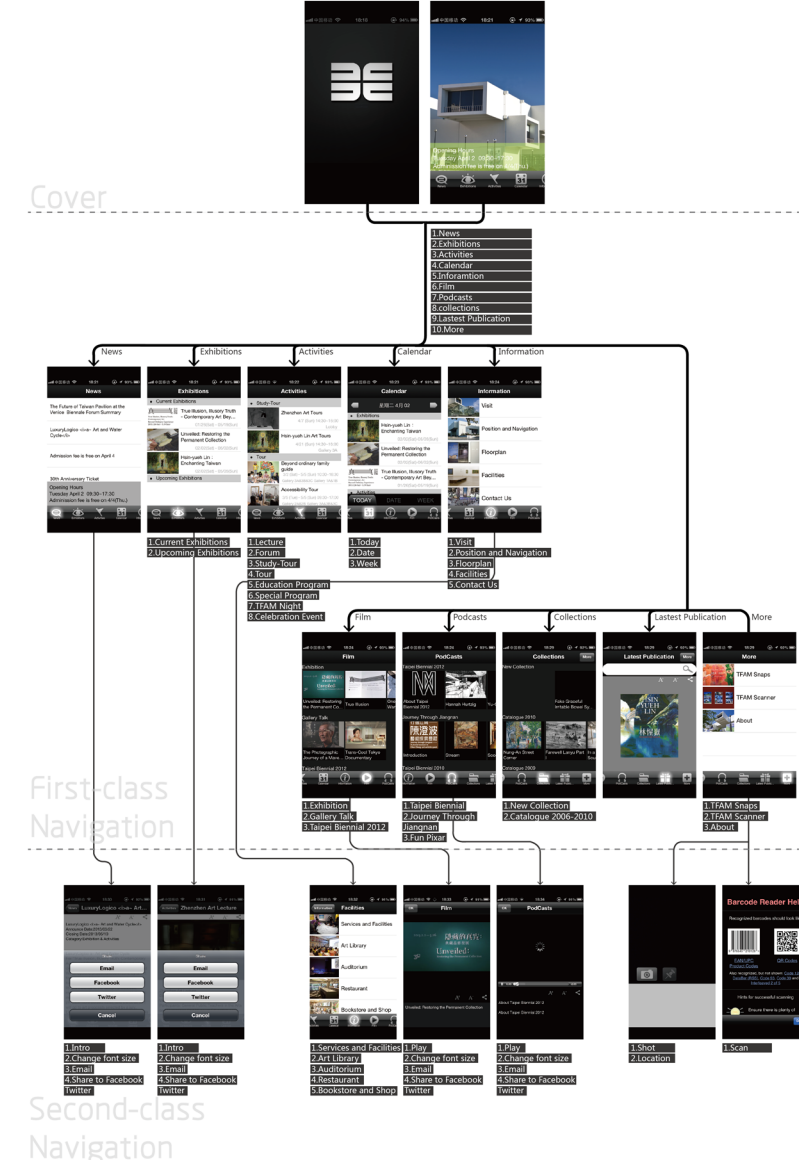
TFAM

Figure 4.11: TFAM APP structure analysis


GSY

Figure 4.12: GSY APP structure analysis

4.4.2 Official Website

A dynamic and complementary relation mode should be maintained between substantial and virtual art museums. Nowadays, art museums have to propagate their art treasures and academic positions through Internet to attract virtual visitors to substantial art museums. Meanwhile, the Internet is a virtual medium, so it needs the art collections and specialty of art museums to satisfy the substantial visit experience of its visitors. The mutually promoted development mode will help both substantial and virtual art museums develop positively with a common goal of providing visitors with better visit experience. We may easily find that although real exhibits are not available on the Internet, the exhibits can be presented by HD pictures, videos and detailed introductions through the Internet, which may be hard to be completely covered in substantial art museums; equally, materials information in art museums are not as much as that on Internet, but it can offer more real and efficient visit experience for visitors through simple introductions and real exhibits display. Therefore, only do substantial and virtual art museums complement and improve each other mutually can an all-round visit experience be built effectively and can more visitors be attracted.

"Five typical official websites have been choosen to compare from the perspective view of graphic design, content, layout, visualization and so forth, and design two models finally"

Figure 4.13: Five art museum official website analysis
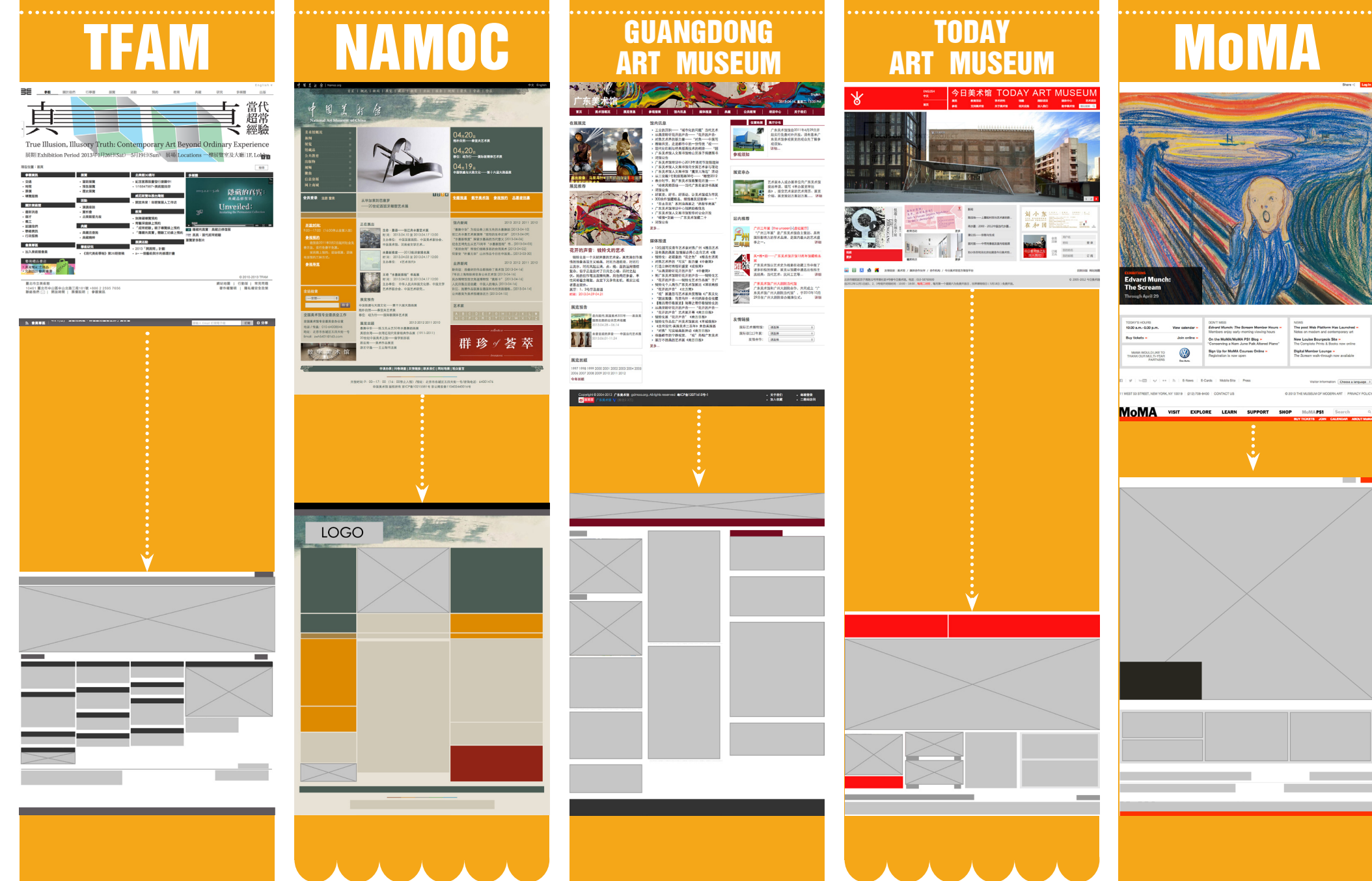
MODEL DESIGN

1
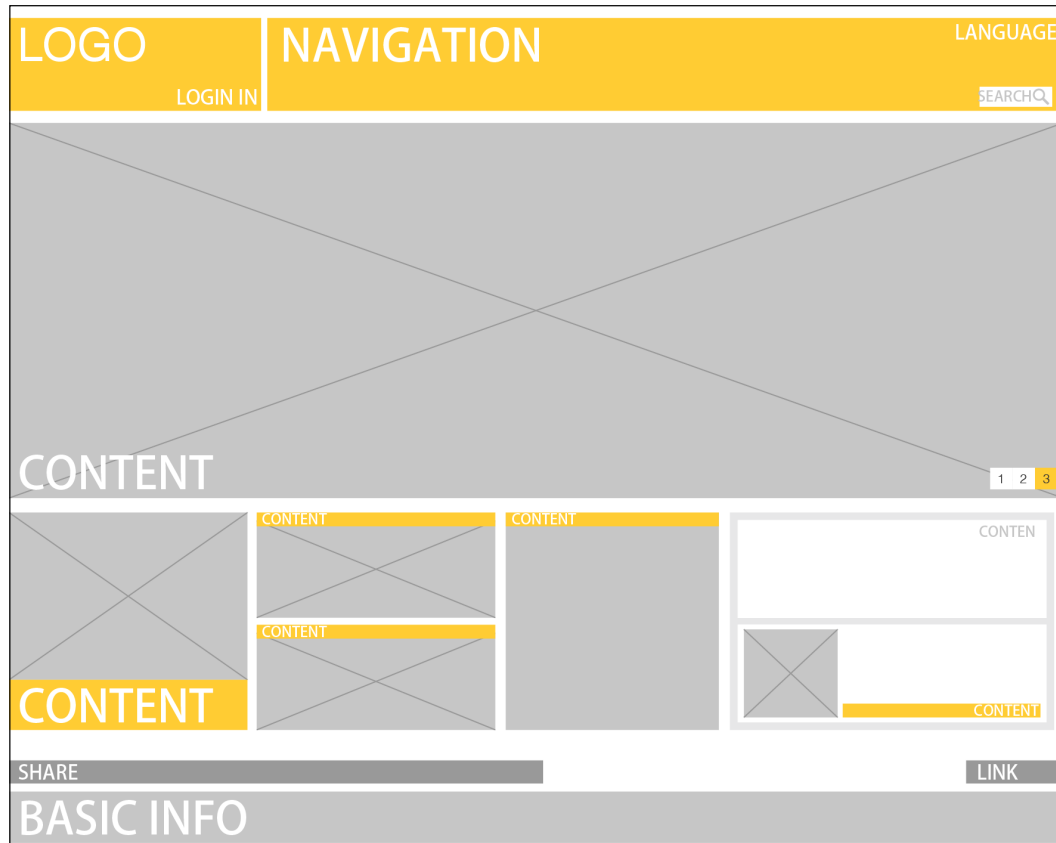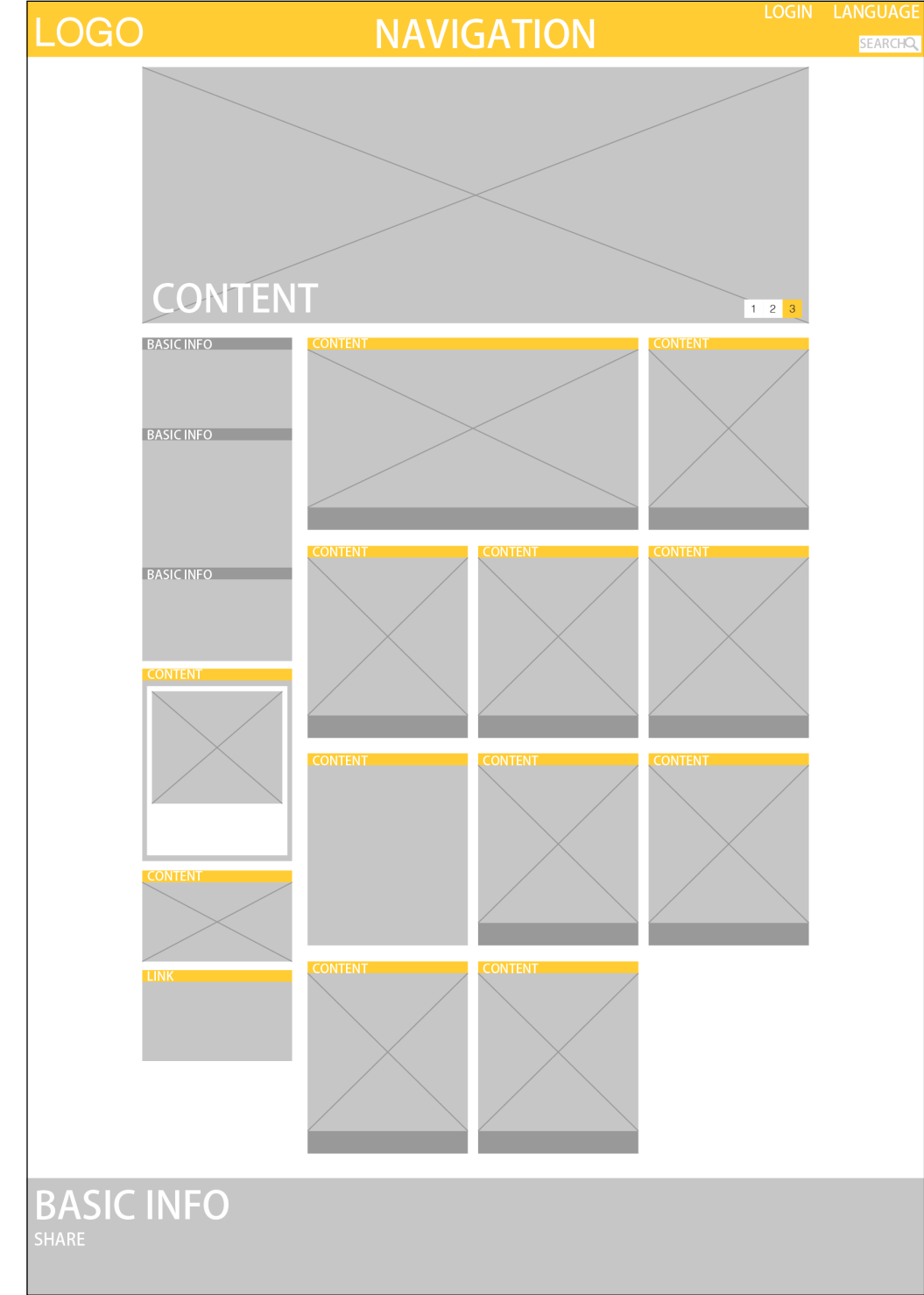
2

4.5 IMPRESSIVE IMAGE

Along with the coming of the 21st century, the whole art museum field has realized that the old thought of "good wine needs no bush" could no longer adapt to the demand of highly development of society and economy. It is the only way for long-term development of the art museum to bring visual image system into art museum industry in proper time.

The purpose of visual image design: Igniting people's interests in art through visualized image design experience

The orientation of visual image design: Making visitors sense the essence and orientation of the art museum as soon as possible through a superior visual image design

The features of visual image design: Vigorous, visualized, attractive, friendly, intelligent, and trustable.
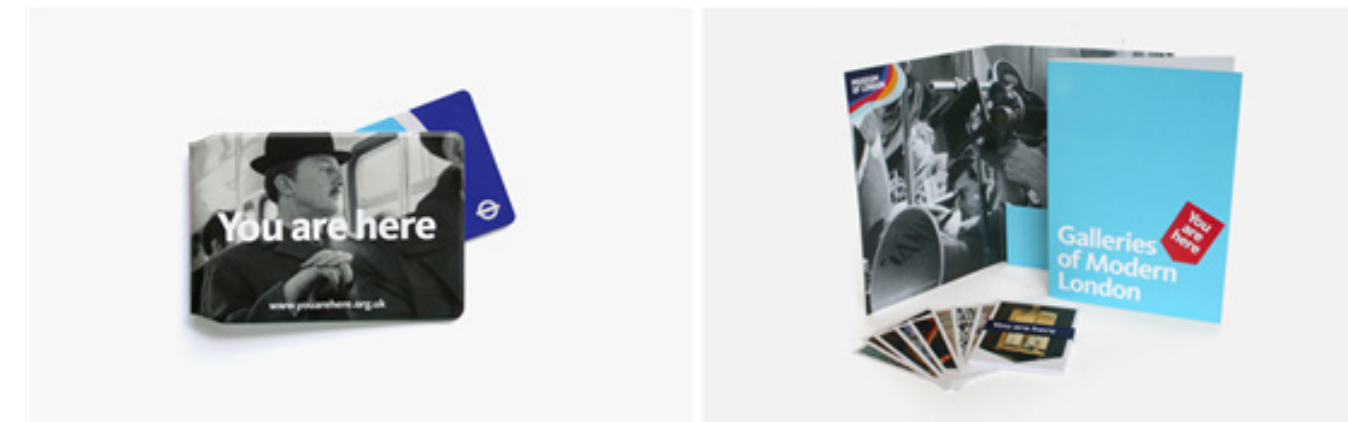
The above contents are about the visual image and brand strategies of London Museum designed by NB Studio. Intensive visual force of impact can be formed through a combination of bright color and organic pictures, which brings vitality and vigor for the originally dull museum. The strategic activity planning of the brand is designed and packaged based on historical stories happening in some places of London, a time-honored city. It has attracted a lot of visitors by making them be lost in reveries about historical scenes and real scenes. According to relevant data statistics, within 12 months after implementing a visual image system, the number of the museum's visitors has increased by 94% compared with last year, 20% higher than expected, and the museum has won numerous awards.

4.6 PERFECT MEMBERSHIP

The promotion of membership system, of vital importance for art museums, should be carried out through establishing relationships with social groups so as to connect social resources more widely and accurately. The social groups include art museums, social organizations, art associations, museums, private exhibition halls, school's artistic and cultural center, etc. It is highly effective to form a set of clear "direct marketing" system by establishing relationship with social group members. Once established, the praise will spread among students, which may bring great benefits for cultural education and its promotion. The effects of popularization can be also achieved by art museums in the same way. Equally, the art museum may achieve the effects of popularization in other ways.

Figure 4.17: British museum membership classification

4.7 HIGH QUALITY INTANGIBLE SERVICE

An art museum, not only an isolated space, exerts subtle effects on visitors' mentality from each aspect. When we come to a strange place, we always hope that we can have a welcomed, relaxed and comfortable environment feeling. In order to realize the above goals, art museums have to provide high-quality service to create proper environment.

The focus of "intangible" viewer service consists in the staff in public service areas. When visiting in an art museum, visitors generally have the most contact with the service staff, assistants, and guides of the museum rather than its curator, administrators, and designers. The contact effect between visitors and workers in the museum may lead to a perfect visit and it may also ruin a visit.

Actually, apart from the staff's overall image and quality which leave deep impression for visitors intangibly, there is so much similar "intangible" service which makes every visitor feel the art museum's meticulous care and concern. For example, whether there is toilet paper, hand wash, hand drier, or paper towel in washrooms or not; whether there is WI-FI in the museum or not; whether the temperature inside the museum is suitable or not; whether the placing of trash cans is proper or not…

Among the three cases, the first case is about the reception desks of some domestic art museums. These reception desks are either empty or closed to visitors, so my first impression is that it will cause a lot of inconvenience to visitors and give visitors negative impressions from the beginning of their visits. The second case is Chichu Art Museum. The museum has invited Taishi Nobukuni, a famous fashion designer, to design a set of characteristic staff clothes without time limits and gender difference according to the integral architectural style and local culture. The design of clothes, matching the architecture perfectly, is simple but considerate, can be regarded as a very successful model. The third case comes from the author's actual feelings about Museu d'Art Contemporani de Barcelona in Spain. Entering into the museum, visitors can see a neat and uniform reception desk design which matches the integral architectural style very well. Meanwhile, the museum has rich functions and reasonable region allocation, and the clothes of the staff, mainly black suits, are unified and give visitors a serious but kind feeling. This case is worth learning.

Figure 4.18: Comparion of domestic and foreign art museum

4.8 HUMAN CENTRED TANGIBLE SERVICE

In addition to high quality "intangible" services, "tangible" facilities are equally important for an excellent art museum. Surely these are just noticeable services. However, if an art museum wants to be truly appealing, it needs to lay more emphasis on details which usually determine success or failure. For instance, it should note whether the outdoor signs of the art museum are distinct before reaching the art museum. If the signs are clear, visitors will have a good first impression; it is also vital to consider the set-up and management of parking lot, etc.

4.8.1 Pre-visit

1.Outdoor Signs
Clear outdoor signs can effectively guide visitors to the art museum and can be set up at bus stops, exits of the metro or other conspicuous places.

2.Parking Lot
According to the questionnaires, some visitors say parking facilities of the art museum more or less influence their mood for visits. However, given the fact that modern art museums happen to be located in downtown, mechanical parking system or sharing of parking lots can be adopted to solve the problem while considering the stream of people. For those art museums which haven't started construction or are situated in remote places, the design of parking facilities must be paid attention to and well planned. Hence, the reasonable set-up and arrangement of parking facilities are enough to demonstrate the service quality of the art museum.

3.Barrier-Free Facilities
The world has always attached great importance to the issue of socially disadvantaged groups. The art museum, as the public facility of society, should not only provide barrier-free facilities for the disabled but also take into full account visit experience of the disadvantaged group such as old people and pregnant women. Moreover, it should be guaranteed these facilities can be truly practical instead of being ornament only.

4.Ticket Office
Ticket office should be set up at the entrance and easy to notice. Apparent signs are used to remind visitors where to go. Windows can be opened for visitors who don't reserve tickets in advance; fast channels can be opened for visitors who have already booked tickets on the internet or on mobile devices, and can enter the museum directly by scanning the 2D code or after taking the paper tickets. In this way, visitors will feel more comfortable.

5.Ticket Vending Machine
If possible, a number of ticket vending machines can be installed according to the stream of people so that visitors won't queue up.

6.Guider	7.Umbrella Bag	8.Cloak room	9.Audio Guide Lending	10.Vending machine

11.Information Desk
The information desk at the entrance, just as what is said in the previous chapter, is the first card of an art museum. As known to all, the stream of people at the entrance is the greatest so the service quality such as the patience and profession of personnel at the desk directly influence visitors' mood and quality of their following journey.

12.Lounge
The lounge at the entrance such as upholstered seats can serve as a buffer area for visitors at the beginning. Visitors can plan their routes while checking the information. Or a download area can be set beside those seats. APP of the art museum can be downloaded on mobile devices through WIFI or Bluetooth.

13.Recreation Area for Children
No art museum in China is equipped with recreation area for children which is even rarely seen abroad. However, according to the author, some parents will come to the art museum with their kids; it takes a long time to visit the museum which provides a serene environment. Children sometimes are noisy and may influence other visitors and cause unnecessary trouble. Hence, if a creation area with staff guard can be set up at the entrance of the museum, parents can go on with their visit with no worries and the people-oriented service quality of the museum will be enhanced.

14.Information Screen
Large and eye-catching information screen at the entrance can provide visitors with the information on visit, exhibition and activities of the day. In the meantime, it can appropriately relieve the workload of the staff at the information desk.

15.Booklet

For visitors who don't have smart phones or internet, the booklet plays a vital role and enables visitors to learn about the exhibited contents and activities of the museum first time.

16.Paper Map

Paper map, as it were, is the most graphic visual media of an art museum. Visitors usually check the map while visiting the museum. By doing so, they won't feel they are just visiting without any goal on the one hand, and on the other hand, they won't miss anything important. Hence, an exquisitely designed paper map will usually bring intangible convenience for visitors.

The examples are design solutions for the paper map of Louvre, Paris, France. It can be seen that Chinese maps are provided for Chinese visitors. Second, the key exhibits on each floor are displayed on the map in the form of photos and numbers. In this way, amateur visitors and art lovers won't feel random and pointless, thus truly having a definite goal in view.

17.Personalized Photo Taking

Most of domestic art museums fall short of interactive experience services. Therefore, usually visitors feel thousands of miles away from the artistic works. However, the gap between visitors and art can be effectively narrowed through some simple interactive device design.

18.Counting of Visitors 19.Pay Phone 20.Trash Can 21.Mailbox 22.Suggestion Box 23.Broadcast for People Getting Lost

24.Toilet

The toilet here doesn't really mean what it's usually considered; instead, it refers to the environment and improved services of the toilet. If the toilet of an art museum is dirty and disorderly with bad smells and without sufficient toilet paper, the museum will invisibly leave an undesirable impression on visitors no matter how good the museum design is. As a result, in terms of services, "tangible" services should be noted; but those "intangible" services are equally important because they actually influence visitors in all respects.

25.Coffee shop   26.Museum shop

27.Multi-media Sound Lab

Multi-media sound lab can be set up at the entrance to help with the popularization and appreciation of the artists and their works. Figure 4.19, No 27 is the multi-media sound lab at the entrance of Jewish Museum Berlin in Germany which mainly presents the history, life, education and characters, etc. of Jews before and after the Second World War so that visitors can learn about and recognize the background of the history before their visit.
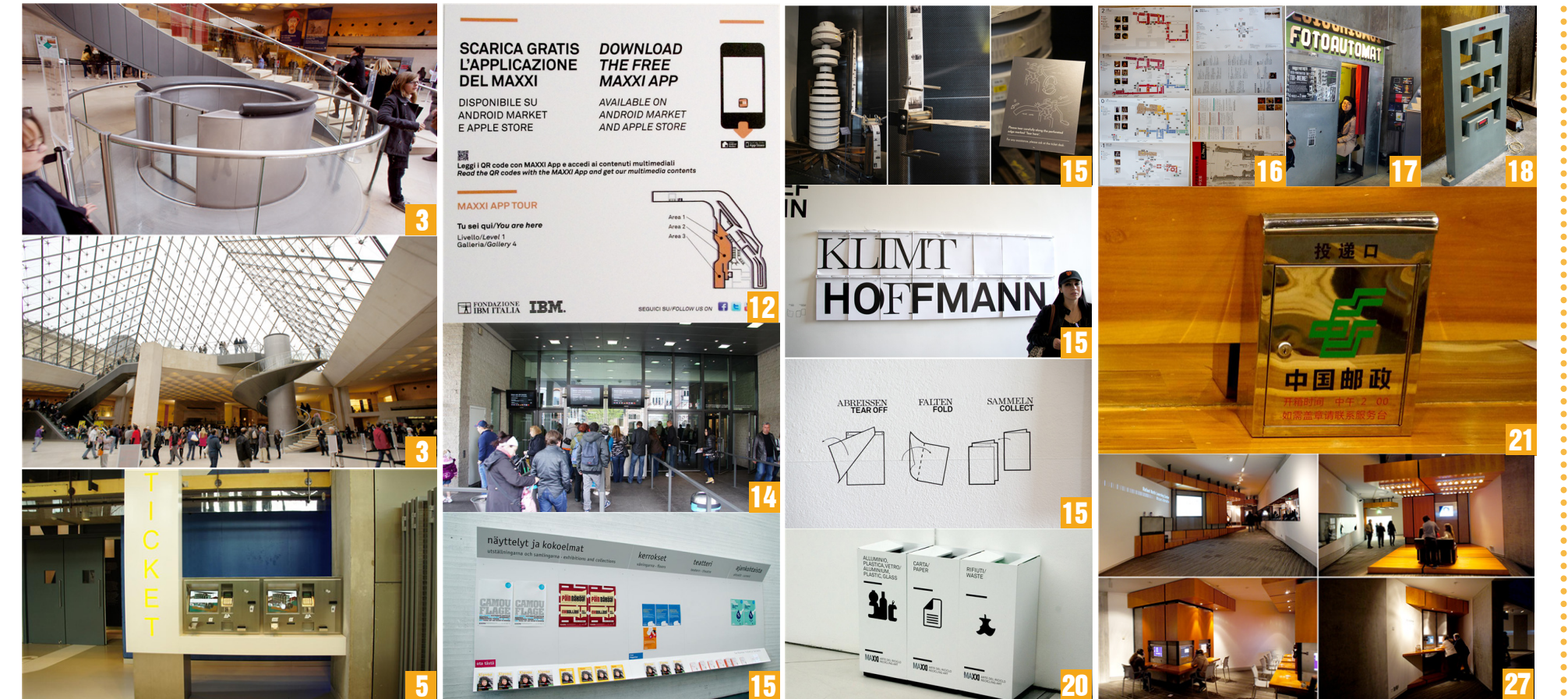

Figure 4.19: Accordingly images to pre-visit period service

4.8.2 In-visit

1.Exhibit Note 2.Toilet 3.Smoking Area 4.Baby Carriage Rent 5.Vending Machine

6.Water Dispenser and Disposable Cups

During the questionnaire survey, the author found that most of interviewees complain that liquid things can't be taken with them in the art museum. However, it usually takes a long time to visit the museum. Therefore, water dispenser and disposable cups in the museum can solve the problem and realize the people-oriented statement.

7.Mobile Phone Recharge

With the popularization of smart phones, most of people often come across the problem of low battery, especially when they use a certain application or connect to the internet for a long time. Consequently, some free mobile phone charge areas can be set in the art museum to meet visitors' needs under emergency.

8.Multi-media Projection

Most of the exhibitions in the art museum are static. Visitors usually feel more or less bored and tired after some time. Hence, dynamic multi-media images in the exhibitions are good methods for adjustment. After a period, visitors can sit comfortable and serenely to enjoy a short film related with the exhibition, which will achieve better effects.

9.Reading Room

Old art museums have a single function which focuses on artistic works exhibition. Modern large art museums, as public service facility of the society, shall bear more social responsibilities and functions. Only in this way can it attract more visitors and meet more demands. The reading room in the art museum can provide visitors with a place for learning in addition to the visit. Meanwhile, it can effectively solve the urban problems of excessive stream of people in large libraries and lack of public libraries in some communities. Some of them don't come for visit but for reading. Then they may be interested in visiting the art museum. In the end, a benign circle is formed.

10.Room of Mother and Infant 11.Infirmary 12.VIP Room 13.Trash Can 14.Casual Photos

15.Barrier-Free Facilities 16.Restaurant 17.Coffee House 18.Free WIFI

19.Lounge

Some upholstered seats can be set up in independent halls and public areas. In public areas, mobile phone charge stations, water dispenser, information terminal and smoking area can be equipped to provide convenience for visitors.

20.Information Terminal

Although handset devices can be of much use for visitors but no all visitors of the art museum want a third party to guide their routes or wear earphones in the entire process. For these visitors, the art museum can provide interactive desks in reasonable places.

The author found that many domestic art museums have bought information terminals but they are not used and are just ornaments. Service facilities of all kinds must serve people instead of just being ornaments.

21.Learning Area

The learning area can be equipped with a number of computers so that visitors can check information they need during their visits. Or the computers can provide some images, texts or audio materials related with the exhibition for visitors to use and learn.

22.Children's Workshop

Figure 4.20, No.22 up one is the Children's Art World in Zhejiang Art Museum which provides rich drawing tools and materials for children. Children can post their completed works on the wall and share with others. In the meantime, some parent-children activities will be organized on a regular basis, which truly narrows the gap and distance between art and children. Figure 4.20, No.22 down one is the "Children's Art Museum" in China Art Museum. The author visited

it and found that although it has two floors but most of the exhibitions are about works with small area of actual usage. The first floor is equipped with three iPads with drawing software installed; the second floor is the drawing area but no soul is in sight; neither is there any tool. After inquiry, the author learnt that children need to take their tools for drawing. Therefore, under most circumstances, the area is just probably a kind of ornament without actual effects.

Figure 4.20: Accordingly images to in-visit period service

4.8.3 AFTER-VISIT

1.Art Museum Store	2.Art Bookstore	3.Barrier-Free Way	4.Coffee House

5.Restaurant	6.Trash Can	7.Lounge	8.Toilet	9.Post Office

10.Umbrella Rent

In rainy days, visitors can pay certain deposit to rent an umbrella and return to any art museum or museum in agreed time. Even if possible, they can just return it to any public place to get back their deposit. It is a people-oriented service.

11.Guest Book

The design of guest book directly determines whether visitors will stop to fill in them. Generally speaking, a guest book will be placed at the entrance of the art museum for visitors to fill in. However, few people will fill in the. However, if the guest book can be designed as ingeniously as the following two examples, the interest and experience of visitors will be greatly improved.

12.Ticket Recovery/Exchange

It's found in previous survey that most of people think the paper tickets of the museum can be canceled because they prefer E-ticket, stickers, badge, wristband and other forms of tickets which are of collection value or environment friendly. If art museums want to use paper tickets, they must consider the problem of recovery and recycle which is the most popular sustainable and environment friendly concept for the time being. The unified recovery and treatment of the tickets can save cost and also keep the environment clean.

As the picture shows that is the wristband ticket of Heineken Museum in Amsterdam of Netherlands. The design is quite deft in that it has three buttons on the wristband. In the process of visit, visitors just need to take off the corresponding buttons to respectively enter the museum, gain a free glass of Heineken and a gift from the souvenir store. After leaving the museum, they can keep the wristband with Heineken LOGO can be kept as a souvenir. It is both environment friendly and creative.

13.Audio Guide Recycle

The recycle places of the audio guide shall be easy to notice so that visitors won't unconsciously take the machines out of the art museum or find it hard to return them. At the same time, if the entrance and exit of the art museum are not the same one, the audio guides shall be recycled at the exit; otherwise, it will be trouble for visitors to return to the entrance to return them.

14.Mobile Phone Recharge	15.Personalized Photo Taking	16.Broadcast for People Getting Lost

17.Bar	18.Lost and Found	19.Vending Machine

Figure 4.21: Accordingly images to after-visit period service

4.9 QUALITY MUSEUM SHOPS

Importance of Art Museum Store

1. Art Museum—Carrier and Channel for Education Extension
Art Museum Store effectively integrates resources of the art museum and form a learning place close to the public. The commodities in the store are not ordinary artworks but the vivid incarnation or derivative images of the collection and exhibits of the art museum which represent artistic concepts and thinking of artworks and reflect the features of the times and environment. So to speak, every piece has an identity with care. The artistic replicas or derivatives which visitors buy after the visit are not for memory only. Instead, they prolong the period for the public to learn about art and culture, trigger the identification and respect of the public for cultural essence, enrich the life of the public and enhance their life quality.

2. Best Medium for Publicity of the Art Museum
Art Museum Store is just like the spokesman for the museum and the marketing medium of great strength. As more and more people have commodities of the Art Museum Store, their sense of belonging to the art museum will be strengthened. Besides, it becomes the best marketing tool for the brand image of the art museum and effective channel for the spread of art.

3. Strengthen Capital Operation of the Art Museum
When it comes to capital flow, MoMA store has to be cited here. The sales performance was really amazing from the new opening in November, 2004 to May, 2005. They beat other holiday destinations with a performance of over millions of dollars. The MoMA's financial statement of 2006 shows that the sales revenue of the by-line MoMA store is $ 47,175,000 (about over RMB 200 million) which accounts for more than one third of the total income of MoMA in the entire year. Consequently, an art museum store with good operation can bring about huge wealth for the museum. Apparently, art museum store is different from common commercial stores in that it not only pursues optimized benefits but also balances the relation between itself and the education. It should always perform its non-profit mission and invest certain proportion of the museum store's profits in some public-interest activities, thus gaining opportunities for infinite development for the art museum.

4. Unity between Art Museum Store and Visitors
People usually think in this way, "Only when I buy something can it mean that I have been here". The items bought in the Art Museum are just like catalyst which all the more strengthens the bond between the visitors and the art museum and makes them feel a sense of belonging. However, if visitors don't feel like buying some souvenirs from the Art Museum Store, it means visitors don't have any memorial experience in the art museum or the art museum doesn't provide derivatives related with the experience.

4.10 ONLINE MUSEUM

Figure 4.22: MoMA museum store design

The example above is a store designed for American MoMA which sells categorized things: household supplies, kitchen utensils, office supplies, artistic derivatives, art books, jewelry and accessories, children's supplies and discounts. It has everything that one expects to find in it. Besides, it covers lots of branded items designed by MoMA themselves and other famous brand counters such as MUJI.

Digital exhibition halls present a virtual world with digital means to realize many functions such as collection storage, exhibit display, scientific research and social education. Nowadays, the world's first-rate exhibition halls adopt the latest technologies to promote the popularization of science. It is hard to attract the audience with traditional sound, light and electricity means. Virtual technologies are used to turn dull data into lively graphics, and make the science and technology museums being participatory by the public, thus arousing intense interest of the audience and realizing the purpose of science popularization.

Advantages of digital exhibition:
1) Shock: strong sense of reality;
2) Comprehensive and 3D; all-round display;
3) Convenient use; wide application fields;
4) Less data;
5) Diversified ways of spreading and information;
6) Low system requirement; operation on PC;
7) Convenient switchover between automatic roaming and manual roaming;
8) Strong interactive effects;
9) Better cost performance brings about brand new experience;
10) Man-machine interaction to realize panoramic roaming;
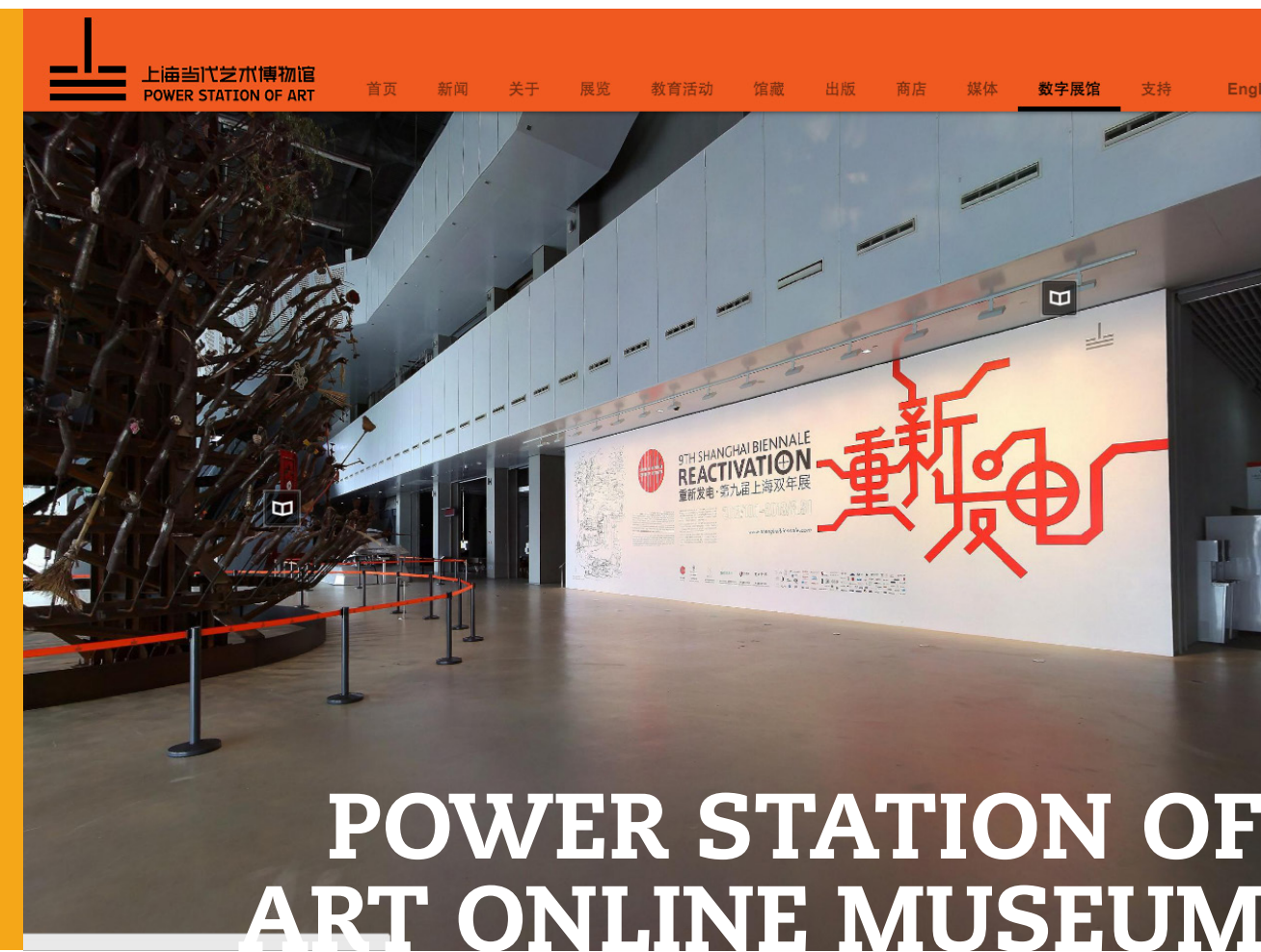11) Key points navigation for different visitors; simple and convenient operations;

POWER STATION OF ART ONLINE MUSEUM

Figure 4.23: Power station of art online museum

CHAPTER 5
SERVICE SYSTEM DESIGN

5.1 DESIGN PRACTICE

First of all, the design thought starts with brainstorming with users; after design concepts are derived, the customer journey map, service blueprint and storyboard of the service design are used to explain and detail preliminary solutions; then service prototypes are produced to polish the service design to gain some opinions of the target users, thus completing the final design.

5.2 SERVICE SYSTEM FRAMEWORK

5.2.1 Brainstorming

At this stage, many ideas are worked out based on earlier surveys and co-designs. The most suitable and effective solution is chosen through strength and weakness analysis of all solutions.

5.2.2 Co-design

Co-design refers to a series of specific activities which motivate users to come up with more ideas, experience and feedbacks so as to help researchers and designers get new concepts and designs, and facilitate the formation of concepts and preliminary prototypes.
In this paper, the author applies one method of the co-design—card-sourcing to acquire further demands of potential users for Liu Haisu Art Museum and work out possible preliminary ideas through interaction with users.

Figure 5.1: Brainstorming
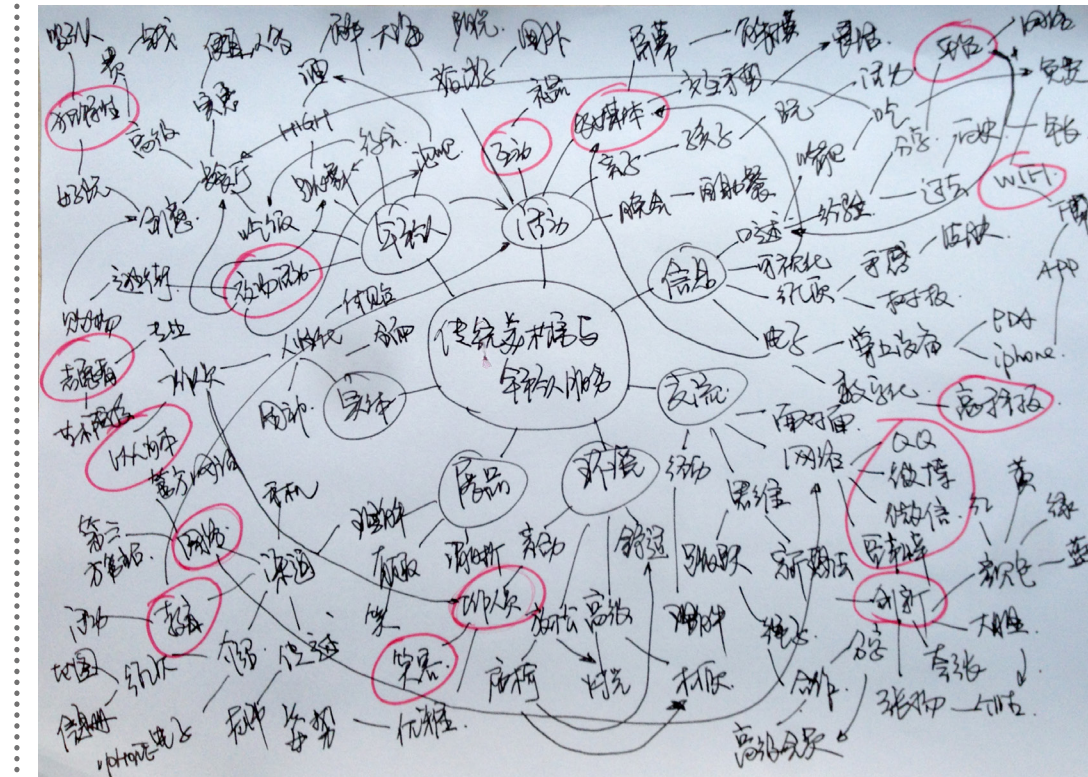
BRAINSTORMING

CARD SOURCING

Objective:

Visualized images are used to describe/relive different visit behaviors to have users sympathize or disagree. In this way, the wishes and expectations of participants can be further understood to help with the emergence of preliminary designs.

Detailed Process

Cards categorization: where the information is learnt (Where), what users want to do in the art museum (What), how they want to visit the museum (How), exhibition style (Style) and experience feel (Feel).

Where the information is learnt: different channels and media of information are provided

What users want to do in the art museum: possible events in the art museum are provided

How they want to visit the museum: some channels of learning about the exhibits are provided

Exhibition style: some interior design and exhibition design photos are provided

Experience feel: relatively emotional photos are provided to highlight user experience

Research Framework:

Where do I learn about Liu Haisu Art Museum? What I want to do in the art museum? How to visit it? What's my favorite exhibition and interior design? How do I feel after the visit? Concrete problems in the framework are all determined by the timer shaft of the service process.

Tool Preparation:

A3 paper, post-it, adhesive tape, designed categorized cards, camera, voice recorder and notebook

Note-Taking:
Participants:

Zhou Yingying (participant 1) and Liu Xiaoxue (participant 2)

Age: 26

Profession: design graduate

Figure 5.2: Co-design participants

PROCESS RECORDS

CATAGORY	PARTICIPANT ONE	PARTICIPANT TWO
Where the information is learnt	Like to learn about art museum information from daily commutes such as metro, bus and taxi; dislike high-tech such as mobile phone and internet	Prefer mobile App and internet; it's best if it can be added to the calendar in the mobile phone; regular alarm can be made
What users want to do in the art museum	Wish to discuss with others in the art museum; like lectures, etc; want to go to the art museum with friends at night to enjoy the evening show; want to work as a volunteer in the museum to teach children how to draw; hope art museum stores and art bookstores can attract me	Like private visit environment where I can read and draw, etc; hope to learn about basic knowledge and skills of traditional art; look for some workshops, small concerts, art films and similar activities which can keep me occupied from morning to evening
How they want to visit the museum	Like paper maps which can be collected; dislike online maps and brochure, etc.	I can design my own routes in the mobile App; on-site lectures can be held in front of works in the museum
Exhibition style	Like mysterious environment, higher storey height, daylight and spacious space in the museum as well as stylish exhibitions	Like exhibition space with themes which will be changed regularly
Experience feel	Hope the art museum can trigger my divergent thinking and obtain more information with a feel of peace and meditation	Both still and dynamic feel in the museum
Drawing of future scenrio		

Table 5.1: Co-design process record and sketchs

CARD DESIGN

Figure 5.3: Card design

SUMMARY

In terms of the research method and process, it is considerably effective on the whole. The application of key words such as card pattern can have participants soon fit in the visit context of the art museum. Card categorization is also helpful to participants' grasp of different services of the museum. What needs to be improved is the design of the card tools in the survey: it's found in the survey that participants are easy to be attracted by the realistic photos, be them quite positive or negative, which limits their thinking. Although post-it pads are provided for participants to fill in or draw, figurative images are very likely to affect participants' conclusion.

5.3 SERVICE DESIGN FRAMEWORK

User experience is mainly divided into three stages including pre-service, in-service and after-service. The subject of the three stages focuses on how users have access to different aspects of the service. The analysis of the timeline and touch spots in the service can effectively and rapidly gain information on how young people learn about, use and respond to the service.

CUSTOMER JOURNEY DRAFT
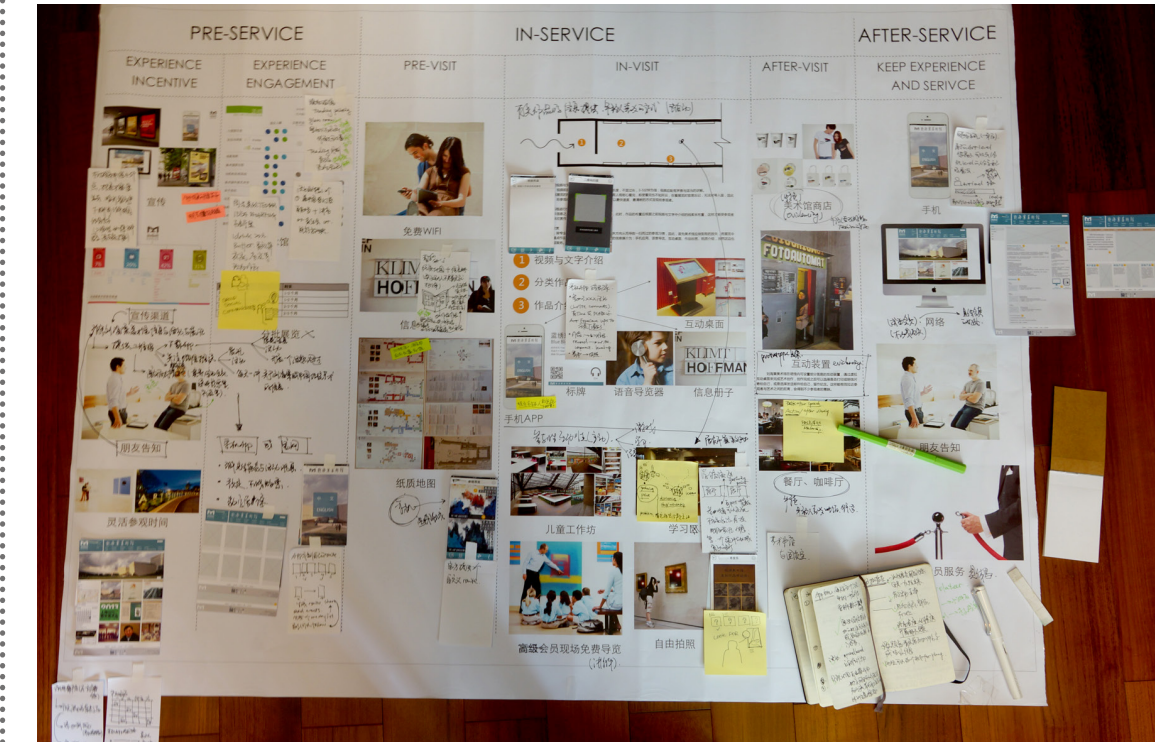
Figure 5.4: Customer journey draft making

SERVICE DESIGN FRAMEWORK

PRE-SERVICE		IN-SERVICE			AFTER-SERVICE
EXPERIENCE INCENTIVE	**EXPERIENCE ENGAGEMENT**	**PRE-VISIT**	**IN-SERVICE**	**AFTER-SERVICE**	**KEEP EXPERIENCE**
1. Young people learn about the information on the new Liu Haisu Art Museum and its activities through different media (including TV, print, internet and word of mouth); besides, WeChat, micro-blog, mobile App, website information and download channels are provided 2. If users add the official micro-blog of Liu Haisu Art Museum and @ one's friends, they can participate in the lottery draw and get one piece of simulated work of the museum; the subscription of Liu Haisu Art Museum official WeChat Push service can get users a gift; users can learn about the museum exhibition, activity news, online ticket booking after downloading mobile App which can also be used as the visit guide; users can also get relevant services by browsing the website. 3. Users downloaded official mobile App, subscribed WeChat Push service, added official micro-blog or browsed official website through different media channels (such as 2D code, micro-blog and website) 4. Official mobile App, official micro-blog, WeChat Push and official website have provided users with relevant information and services 5. Users can choose to reserve the museum activities or directly go visiting after gaining relevant information 6. Users can have virtual visits through the user-defined visit routes in the mobile phone or the "digital exhibition hall" on the official website 7. Users can buy tickets on mobile phone or official website	1. Users can reserve activities on the mobile App or official website of the museum which can be automatically added to the mobile phone and computer calendar for alarm 2. Users come to the museum and participate in activities which are suitable for young people	1. Visitors can buy ticket at the museum or enter with the 2D code 2. Take paper maps at the museum 3. Connect mobile device to free wi-fi of the museum 4. Choose the previously ordered visit routes on the mobile App or the visit routes provided by the official guide 5. Users can rent the audio guide (which is not traditional one) at the museum which is the same as the mobile App	1. Reasonable exhibition layout is used to guide visitors so that they can better understand the works 2. Visitors exchange and share their ideas through the learning and exchange area in the museum which serves as a social community 3. Main artworks in the hall are indicated; six ways (mobile App, paper brochure, audio guide, indicator, interactive desk and interactive game) are provided to help visitors learn about works information	1. Visitors have better experience through virtual or real interaction 2. Visitors have better experience by buying souvenirs from art museum store and art bookstore 3. Visitors can take a break and communicate in the art museum restaurant or coffee shop	1. Enter into membership through official website 2. Gain online store service 3.Service extension for art museum members

Table 5.2: Service design framework

5.4 IN-DEPTH DESIGN

5.4.1 Pre-service

Pre-service is divided into experience incentive and experience engagement. Experience incentive is mainly applied to guide users on the information of new Liu Haisu Art Museum exhibition and activities through different media; besides, some incentive measures are adopted to let them pay attention to the museum; meanwhile, the museum will push some regular services and knowledge to users.

In terms of experience engagement, users can gain relevant services from the mobile App and websites of the museum, and participate in the activities of the museum.

5.4.1.1 *Experience Incentive*

1 All-Round Publicity

TV MEDIA — 7% — TV stations

PRINT MEDIA — 20% — Magazine (Art, Fashion, Design); Newspaper; Outside ads (Highway, Building); Mobile Media on Public transport (Bus, Metro, Taxi)

NETWORK MEDIA — 42% — Social media (Souhu microblog, Xinlang microblog, Renren, Mail, Tencent microblog, Douban, QQ space, Kaixin, Various art websites and forums); Official media (Official media)

IN PERSON — 31%

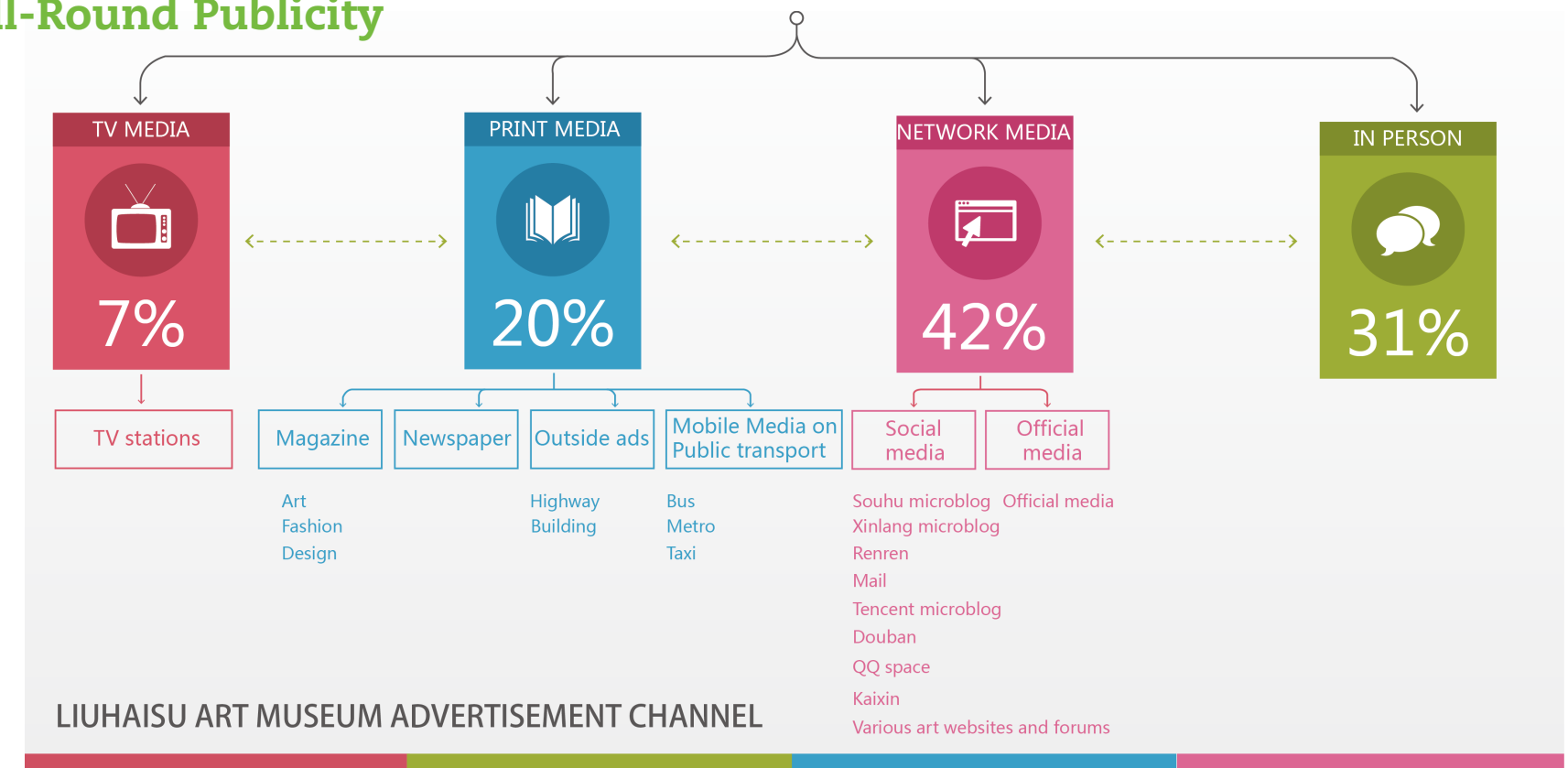LIUHAISU ART MUSEUM ADVERTISEMENT CHANNEL

Figure 5.5: LIUHAISU ART MUSEUM publicity channels

New Liu Haisu Art Museum can combine educational goals with commercial goals in terms of outdoor advertisement publicity. First of all, five busy places (Xujiahui, Jing'an Temple, Renmin Square, Lujiazui and Wujiaochang) are selected in Shanghai. The information of the new museum is publicized in the way of posters in the public areas of the five places (such as central square, metro and mall where the stream of people is dense); besides, some incentive measures can be provided. For instance, if users add the official micro-blog of Liu Haisu Art Museum and @ one's friends, they can participate in the lottery draw and get one piece of simulated work of the museum; the subscription of Liu Haisu Art Museum official WeChat Push service can get users a gift; users can learn about the museum exhibition, activity news, online ticket booking after downloading mobile App which can also be used as the visit guide. Surely, in addition to commercial publicity, Liu Haisu Art Museum can publicize and popularize some key works on posters and integrate it into people's life. As picture shows for the design. By doing so, more young people will be attracted and are willing to learn about Liu Haisu Art Museum. In the end, they are instructed to visit the museum in person and receive traditional Chinese art education.

Figure 5.6: Five chosen places in Shanghai
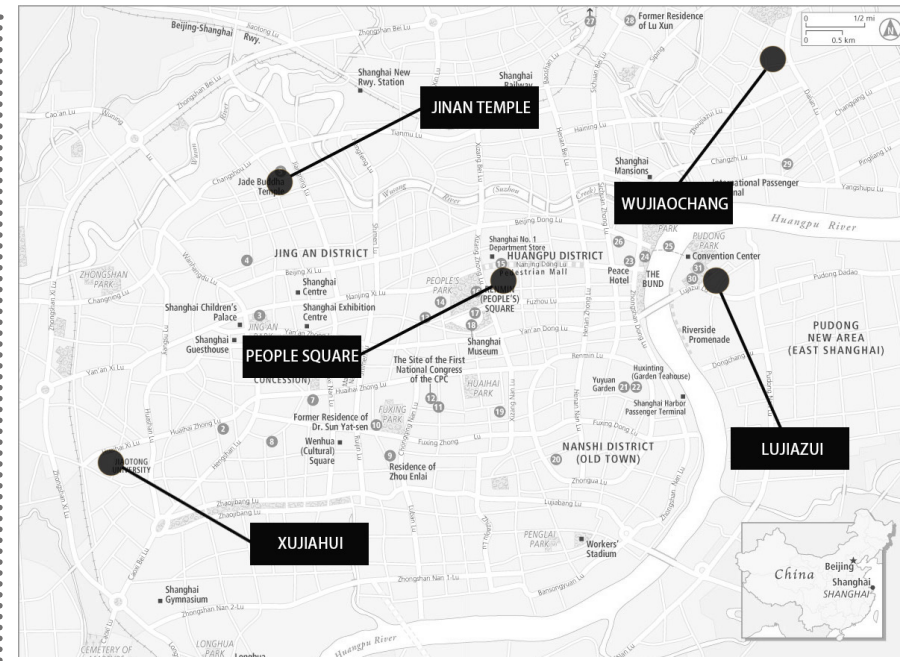
Figure 5.7: LIUHAISU ART MUSEUM publicity in public transportation area

2 Information Service

Liu Haisu Art Museum provides young people with information through four channels at the experience incentive stage; information is designed in detail according to the nature of different channels

CHANNEL	COMMON SERVICE	DIFFERENT SERVICE
Official mobile App	Check or regularly push the latest exhibition and activity news to users	1. Reservation 2. Ticket purchase online 3. Order visit routes
Official micro-blog		1. Organize one discussion about traditional Chinese art every week 2. Post a piece of detailed news about certain works of the museum every two days 3. Post the information on the exhibition and activities of similar art museums in Shanghai on a regular basis
Official micro-blog		1. Post a piece of detailed news about certain works of the museum 2. Post the information on the exhibition and activities of similar art museums in Shanghai on a regular basis
Official website		1. Reservation 2. Ticket purchase online 3. Digital exhibition hall

Table 5.3: Different channels' common and different info service

③ APP Interface Design

Figure 5.8: LIUHAISU ART MUSEUM APP main function interface design

④ Official Website Redesign

Figure 5.9: LIUHAISU ART MUSEUM official website main page interface design

5 "Visit Guide" Service on Website

Before the visit, users can learn about the visit guide information of the museum on the official website. The design should abide by the principles of being concise, bright and efficient. The form of big picture and illustration is adopted to demonstrate concrete contents. Relevant service contents can be gained through icons and link click.

Figure 5.10: "Visit guide" service page interface design

6 Online museum

The operation of the online museum includes the following three steps:

Figure 5.11: "Online museum" service page interface design

1. Users will read such information as the image-text introduction of the exhibition after entering the online museum. Users can click and enter

2. Two major parts will be seen after entering the online museum. The first part is the interior effect of the actual exhibition hall; the second part is the image-text introduction of the chosen exhibition.

3. If users are interested in a certain piece of works, they can click and learn more about it. Then the background is black and half transparent in order to highlight the exhibit introduction

7 Order Visit Routes on Mobile App

Users can choose their own visit routes on the mobile App of the museum before starting the journey. It's as follows from the left to the right:

1. Users choose the works which they are interested in from the works provided by the art museum. Provided works include key works, traditional Chinese painting, oil painting, calligraphy and sketch, etc

2. After users choose the works they want to visit, the system will automatically generate the most reasonable visit route. Basic introduction of the route and a list of works will be provided. Users can collect, share or choose virtual visit of the route

3. Virtual visit of the route

Figure 5.12: "Visit route" order interface design

5.4.1.2 **Experience Engagement**

1 Diversified Activities

ACTIVITIES	DETAILS
1 Small Concert	
2 Forum & Lecture	Liu Haisu Art Museum can hold some professional forums and lectures. This is aimed at professional personnel so it's a bit difficult for ordinary audience to appreciate. Surely, some other popular lectures which are suitable for amateurs or art fans can be organized as well.
3 Film Show	**Film contents can be:** 1. About the exhibition or the film of old times 2. Documentaries about the exhibition 3. Short film provided by artists or exhibition planners 4. Art films in any form with any theme
4 Museum Fantasy Night	Liu Haisu Art Museum can hold some theme parties such as "Art Museum Fantasy Night" on a regular basis. Visitors can buy tickets or pay for the entrance to enjoy services such as wine party or buffet. Likewise, the theme parties can be combined with small concerts and film show so as to attract more young people in Shanghai.
5 Education Activities	1. Interaction with enterprises and organizations 2. Hold annual art festival based on one's conditions 3. Children's art workshop with participation of both parents and children 4. Interaction with art colleges and universities 5. Open some simple art classes for young white collars
6 Pure Public-interest Activities	

Table 5.4: Different activities' details introduction

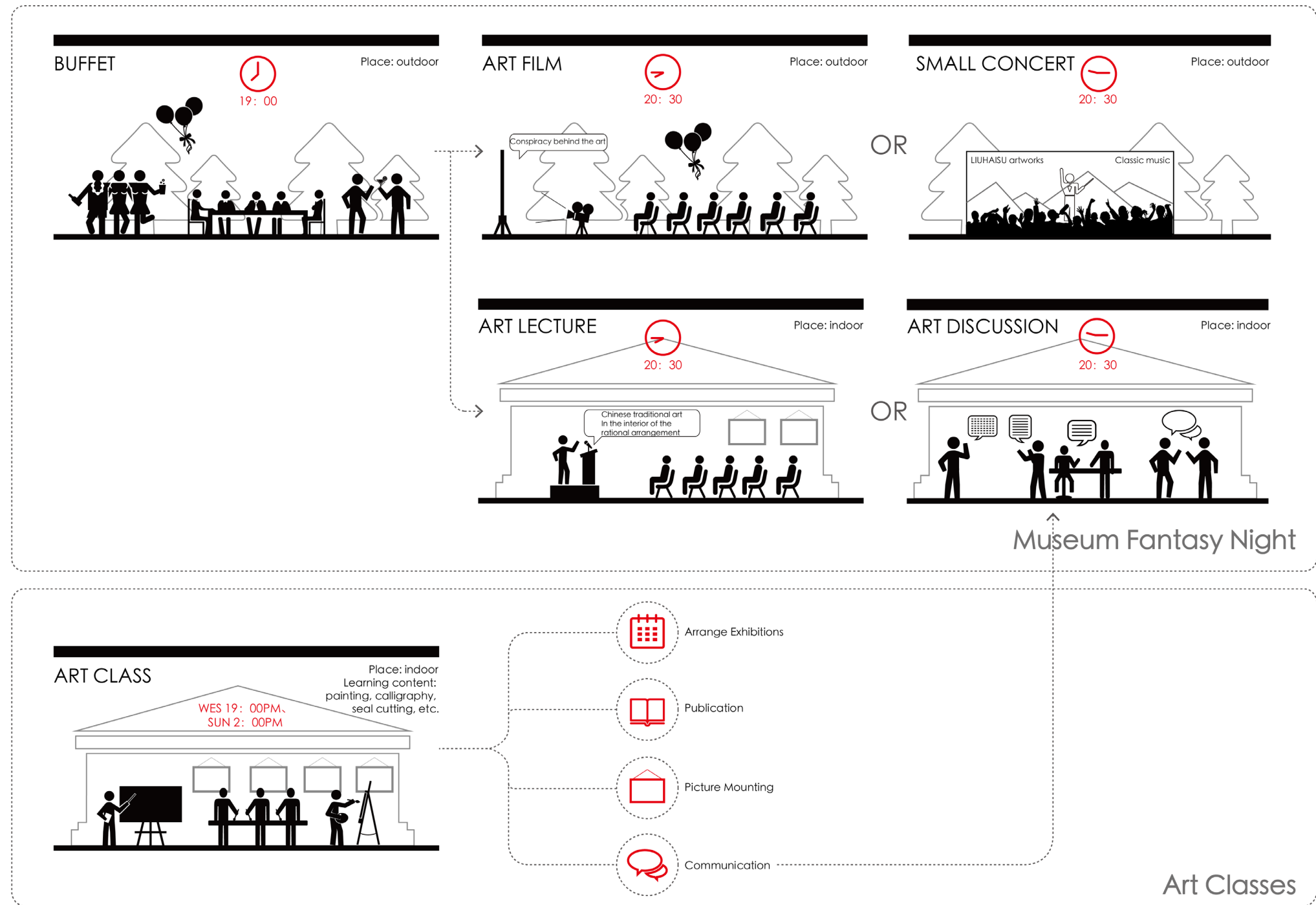**Figure 5.13:** Activities clusters and timing table

Figure 5.14: Two main activities process in detail

5.4.2 In-service

At in-service stage, users can actually have access to real services of the museum. It's the design focus of the entire service. With pre-stage experience incentive and experience engagement, users come to Liu Haisu Art Museum with interest. However, only when they visit and learn about the real works can they personally experience the works of Mr. Liu Haisu and the essence of traditional Chinese art. The services provided by the museum for the visitors appear especially important. Therefore, the author divides the in-service into pre-visit, in-visit and after-visit parts, and designs some detailed services below.

5.4.2.1 *Pre-visit*

1 Brochure Design

There are many problems in the design of paper maps and brochures in traditional art museums. Visitors usually discard them after reading them, which is a great waste of resources. Collection value is out of the question. However, paper maps and brochure are the most graphic visualized medium of an art museum. Therefore, the author integrates the functions of the most traditional paper maps and brochures into an exquisite booklet. Besides, some auxiliary functions are added in it so that visitors can use the booklet as a kind of help during their visits. It can also be regarded as a collection after the visit, used frequently in daily life and work, or can be browsed in spare time so as to better understand Liu Haisu and traditional Chinese art. Meanwhile, given the cost, it can be updated every six months or every year.

Figure 5.15: Brochure design

2 Choice of Routes on Mobile App

Different visitors have different demands. Most of them come to the museum for the first time so it's understandable that they will be at loss. Hence, visit routes can be provided for them on the mobile App. Each route should cover image-text introduction, expected duration, suitable objects, information on major works, indication of real photos and introduction of key times (including audio guide, positioning, share and collect, etc). Surely visitors can visit according to the routes previously defined by them.

Figure 5.16: Routes chosing interface design

3 Audio Guide

Audio guide is leased by the museum. There's a smart phone in it so the system is consistent with the mobile App downloaded by users.

Figure 5.17: Audio guide design

1 Exhibition Layout

It's found from previous interviews and surveys that almost all young visitors are confused when it comes to the exhibition layout. This is probably because of unreasonable narration model of the exhibition. Normally the narration should start from the beginning, that is, provide clues and summary of the exhibition (including video and text), let visitors appreciate works and then ask for feedbacks and exchange. In this way, visitors can imagine and genuinely understand artistic works after learning about the basic information and background.

According to the author, the exhibition layout of Liu Haisu Art Museum should be designed as figure 5.18:
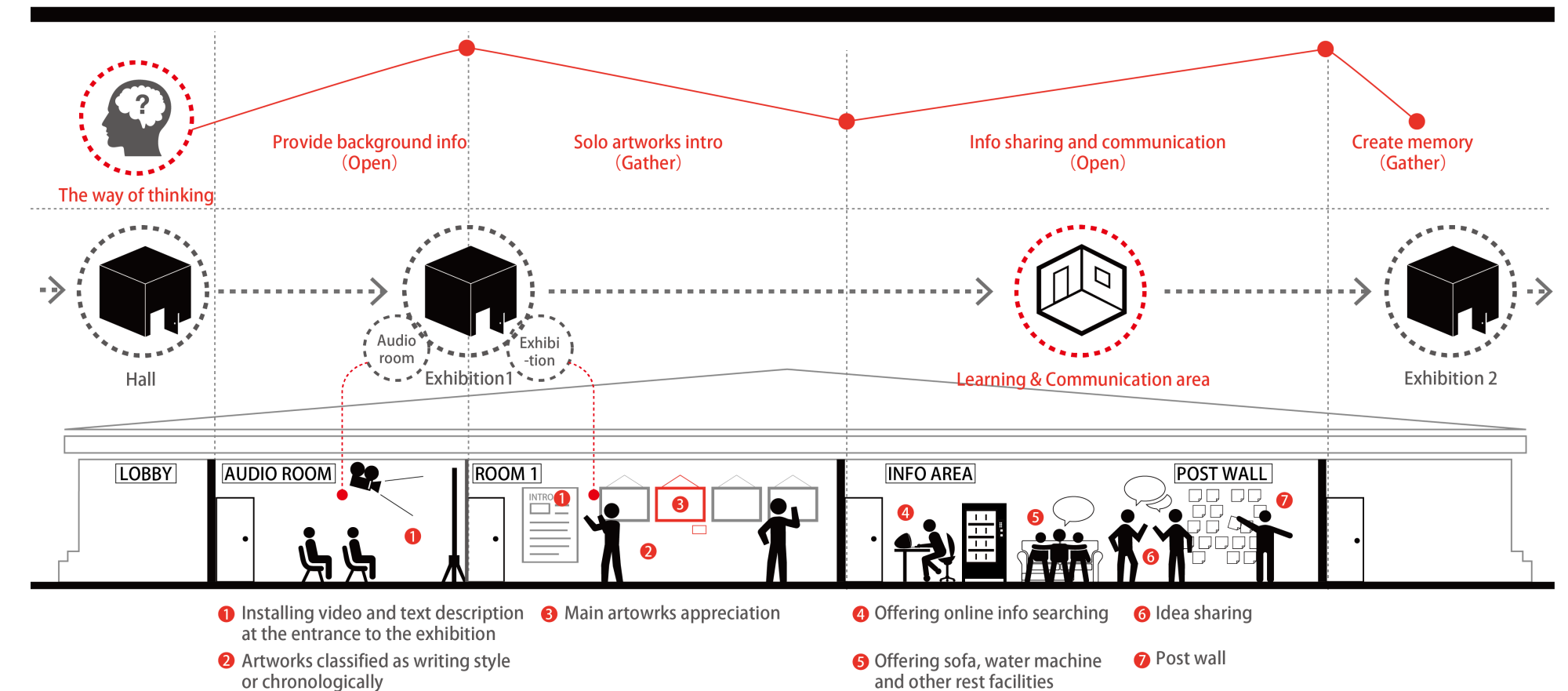

Figure 5.18: Exhibition layout and visitors' thinking process

1) Video and Text Introduction Should Be Placed at the Entrance

As to the video, it should be noted: chairs should be set in front of the video; the footage of the video should be indicated, and three to five minutes is the best; video should be accompanied by appropriate oral explanation.

As to the text, it should be noted: the prologue of conventional exhibitions is usually too long and there are too many texts; few people can go through that with patience. Even if they read it through, they don't know what is told. They are likely to forget what they read during the visit. Hence, photos can be demonstrated with few texts. 5 to 10 key points can be presented to visitors in the rapidest and most clear way.

2) Works Categorized by Age or Creation Style

After learning about basic information of the exhibition, visitors will start appreciating works. At this time, the works should be arranged according to what is introduced in the previous video and text. Only in this way can visitors have a clear thought to appreciate works and bring their imagination into play.

3) Appreciation of a Single Piece of main artworks

Generally speaking, there are lots of works in an exhibition. Most of people except young professionals are easy to get lost so they just go through them quickly. As a result, the museum should set up goals, focus on the exhibition of main artworks which are accompanied with key introduction and illustration. The information media include mobile App, audio guide, interactive desk, works label and paper maps or brochure, etc.

4) Learning and Exchange Area

- Learning and Exchange Area can be set in different exhibitions halls or public areas of Liu Haisu Art Museum. The area can be a social platform for visitors to share and exchange ideas. Its major functions are as follows:
- With computers set in the museum, visitors can check on the internet for the information they want during their visit, or get the image-text or audio data related with the exhibition in the computers. It's a good way of helping visitors learn about the exhibition while taking a break
- Some sofas, seats, water machines, vending machine and other facilities provide a better environment for visitors
  It builds an environment of free exchange and artistic communication for visitors; meanwhile, it won't influence other visitors
- Visitors can write down their ideas on the wall to share with other visitors

2 Introduction to main artworks

Liu Haisu Art Museum has lots of works. Most of visitors except professionals usually lose the key points of their visits, go through them hurriedly and acquire nothing in the end. Hence, Liu Haisu Art museum can locate some main artworks of different kinds and present them to visitors. Main artworks can be mainly introduced through the following five channels:

1.Works Indicator

The following information should be covered: Chinese and English names of the works, basic information, text introduction, 2D code, audio guide no.

Figure 5.19: Artworks' label design

2.Audio Guide

3.Paper brochure (designed previously)

4.Interactive Desk

5.Mobile App

Just as figure 5.20, the service design of a single piece of works on the mobile App of the museum is divided into six categories:

1.Enter the artworks' name or no

2.Text introduction about the works

3.Interactive comments on the works

4.Audio explanation of the works

5.Location of the works

6.Add the works to Favorites

7.Share the works on social network

Figure 5.20: Single artworks info interface design

6.Interactive Games on Mobile App

For visitors, in addition to the appreciation of artistic works, appropriate interactive games related with the exhibition or art on the mobile App can make visitors experience it more conveniently and graphically to enhance visitors' motivation.

Two games can be incorporated:

1.Treasure Hunt

The interface design of Treasure Hunt is as figure 5.21 up one from the left to the right.

Game description:

Visitors first check the artistic works that need to be collected for "Treasure House". Then they click and gain the position of every piece of work. After locating the works, they take photos of them (or scan the 2D code) and add them to "Treasure House". After the works is added, the gray color in the "Treasure House" will turn into the original color of the works. When visitors collect all nine required works, they can go take a little souvenir from the art museum store with the works they collect.
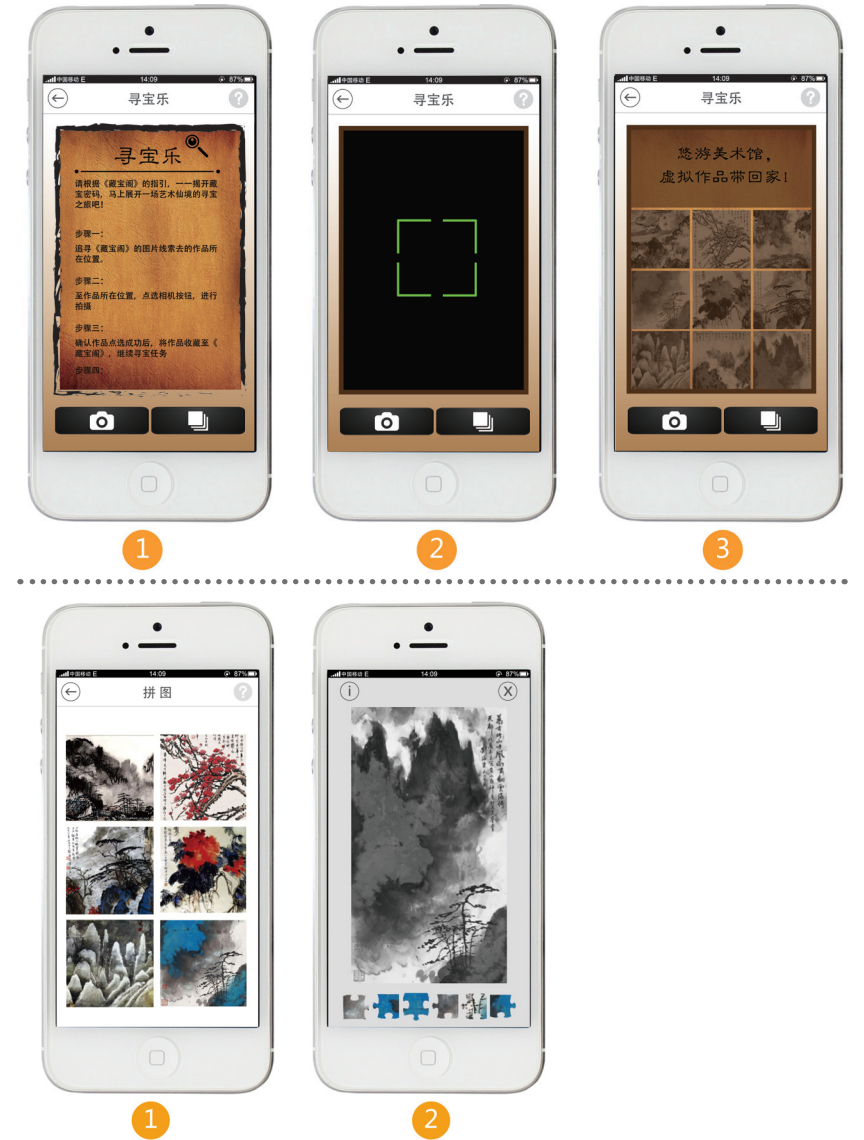
2.Puzzle

Figure 5.21: "Treasure hunt" and "Puzzle" games interface design

1 Mutli-media DIY Interactive Equipment

Some simple interactive devices can be set up in Liu Haisu Art Museum. Virtual interactive desks are used to complete artistic works. After artistic works are completed, they can print it as post cars and send to themselves or email themselves as souvenir. By doing so, the gap between visitors and the art is effectively narrowed. It will gain traction with quite a few visitors.

Figure 5.22: DIY interactive interface and function design

2 Art Museum Store/Art Bookstore

The importance of art museum store is mentioned in the previous chapter. Concerning the particularity of Liu Haisu Art Museum, some souvenirs related with the works of Liu Haisu can be provided to visitors such as useful bookmark, pendant, stationery, notebook, tea set, pen rack and other stationeries used for traditional Chinese painting, exquisite ornaments and quality copies, etc. The merchandise design of the Liu Haisu Art Museum store is showed in figure 5.23.
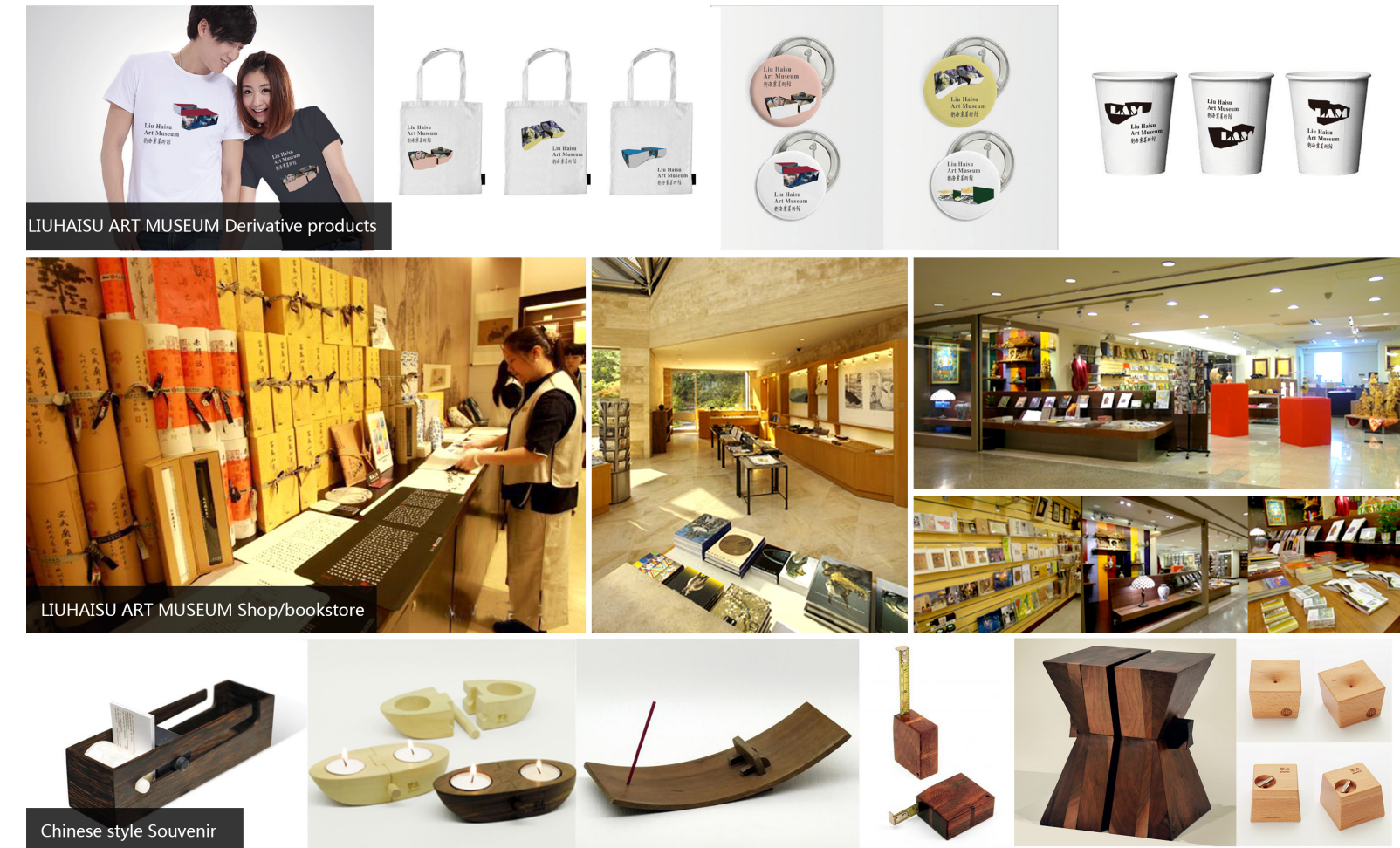
Figure 5.23: Art museum store design

3 Coffee House/Restaurant

The coffee house and restaurant in the museum can be designed in Chinese style. Some interior decorations or elements can be derived from the works of Mr. Liu Haisu. If possible, the only theme restaurant with the concept of Liu Haisu's works in Shanghai can be designed and provides local food. It will definitely attract lots of young people. Figure 5.24 is the design presentation.

Figure 5.24: Art museum coffee shop and restaurant design moodboard

5.4.3 After-service

1 Online Store

Visitors can buy merchandise of the museum in the "online store" of the official website after getting home, and get them delivered. The operation of the store includes the following three steps:

1) Users will see what is shown in figure 5.25 up one after entering the online store. Major information include merchandise categorization, key products image-text introduction and image-text introduction of three popular products
2) After choosing a certain product, users will see what is shown in figure 5.25 down one. Some details of the product will be introduced. Users can add it to the shopping cart after confirmation
3) Users can choose to pay online or pay upon delivery after confirming the items. The art museum will have the product sent to the users' houses as required

Figure 5.25: "Online store" interface design

2 Enter into Membership

1.Apply for Membership

If visitors want to become a member after experiencing the services of Liu Haisu Art Museum, they can file the application on the official website. The application can be done with the following two steps:

1)Click "Enter into Membership" in the sub-navigation of the "Support" in the navigation column, or click "Friends of Liu Haisu Art Museum Join Us" on the homepage to enter the registration page. See figure 5.26 up one.

2)Click "Online Application" and users will enter the interface shown in figure 5.26 down one. Users fill in simple information, click "Submit" and will receive the confirmation mail from the museum. Then users can choose the ways of payment: online payment and on-site payment. If users choose online payment, the museum will have the membership cards delivered to users' houses; if users choose on-site payment, they need to go to the museum and take the membership cards with the serial number provided. If users forget to take the card in future, they can tell the staff their mobile phones numbers to be entitled to the membership rights and discount activities.
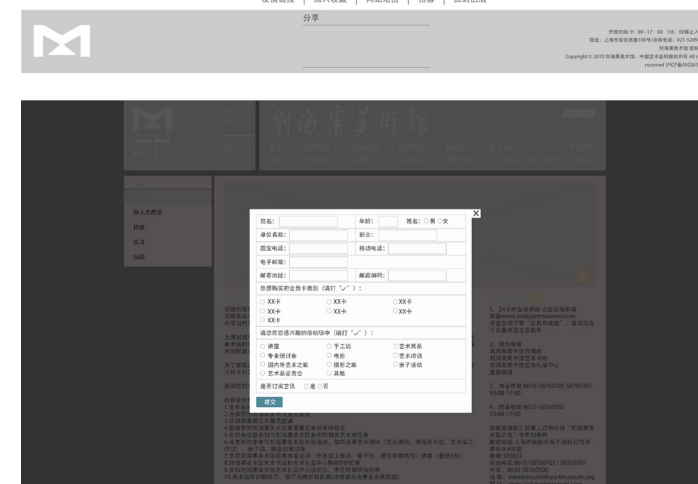
Figure 5.26: "Apply for Membership" interface design

2.Member Documentation

After members fill in their data, Liu Haisu Art Museum background personnel will categorize users according to their data into three kinds: amateur visitors, art fans and professional visitors who are given different art value

3.Membership Service

- Birthday blessing and gift
- Regular mail push
- Other services
- Members of lower level can have their level increased by visiting the museum and participating in activities
- Professional visitors can serve as voluntary commentator of the museum or teach on site

It's found through interviews and surveys on professional visitors that they are quite willing to share and exchange their knowledge. Hence, the knowledge of these professionals can be shared and exchanged with other visitors. In this way, Liu Haisu Art Museum saves expense on human resources with reasonable allocation and use of resources on the one hand; and on the other hand, it affords professional visitors the opportunity to help others learn about traditional Chinese art with their strength. See figure 5.27
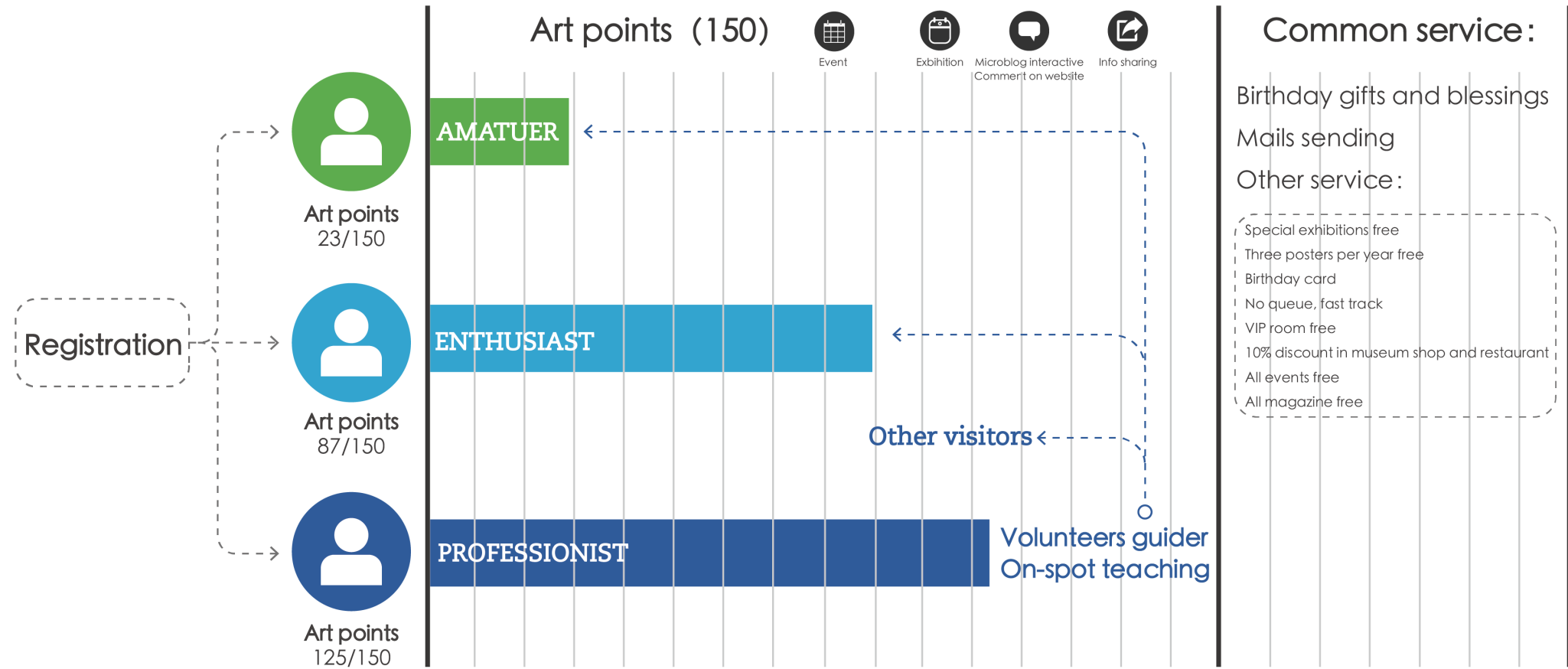
Figure 5.27: Members' art points and accordingly service

Art points（150）

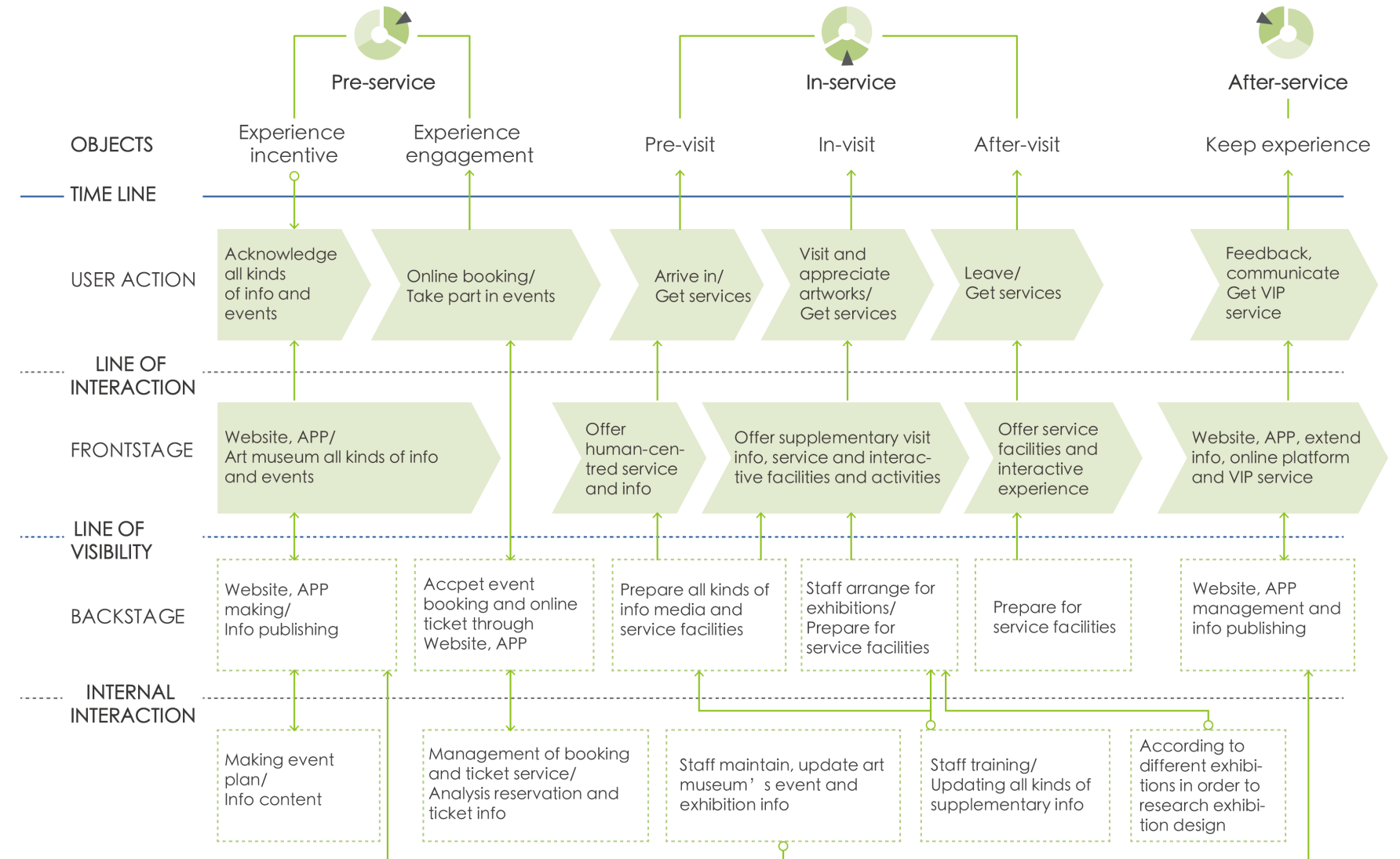Event　Exibition　Microblog interactive Comment on website　Info sharing

Common service：

Birthday gifts and blessings

Mails sending

Other service：

Special exhibitions free
Three posters per year free
Birthday card
No queue, fast track
VIP room free
10% discount in museum shop and restaurant
All events free
All magazine free

AMATUER
Art points 23/150

Registration

ENTHUSIAST
Art points 87/150

Other visitors

PROFESSIONIST
Art points 125/150

Volunteers guider
On-spot teaching

5.4.4 Service Blueprint

Figure 5.28: Service blueprint

The service blueprint of Liu Haisu Art Museum regards timeline as its axis with different stages being divided. It's also categorized into user conduct, service foreground, service background and inner activities of the service. "Interactive line" represents the access between clients and service providers. "Visible line" has visible foreground services, invisible background services, background personnel and work process. As the inner activities, the building of service background, work of the service foreground and service are unfolded in the entire system, visitor experience is gradually integrated into the museum services.

5.4.5 Customer Journey Map

Customer journey map provides a service experience process which regards time as its axis with clear structure. The access point analysis and design of the target customers in the entire service process visualize the entire system and better serve target customers. See figure 5.29 above. The author analyzes and designs all access points used by target customers in the service process at one time based on the timeline, thus making the entire service system visualized.

LIUHAISU Art Museum Customer Journey Map
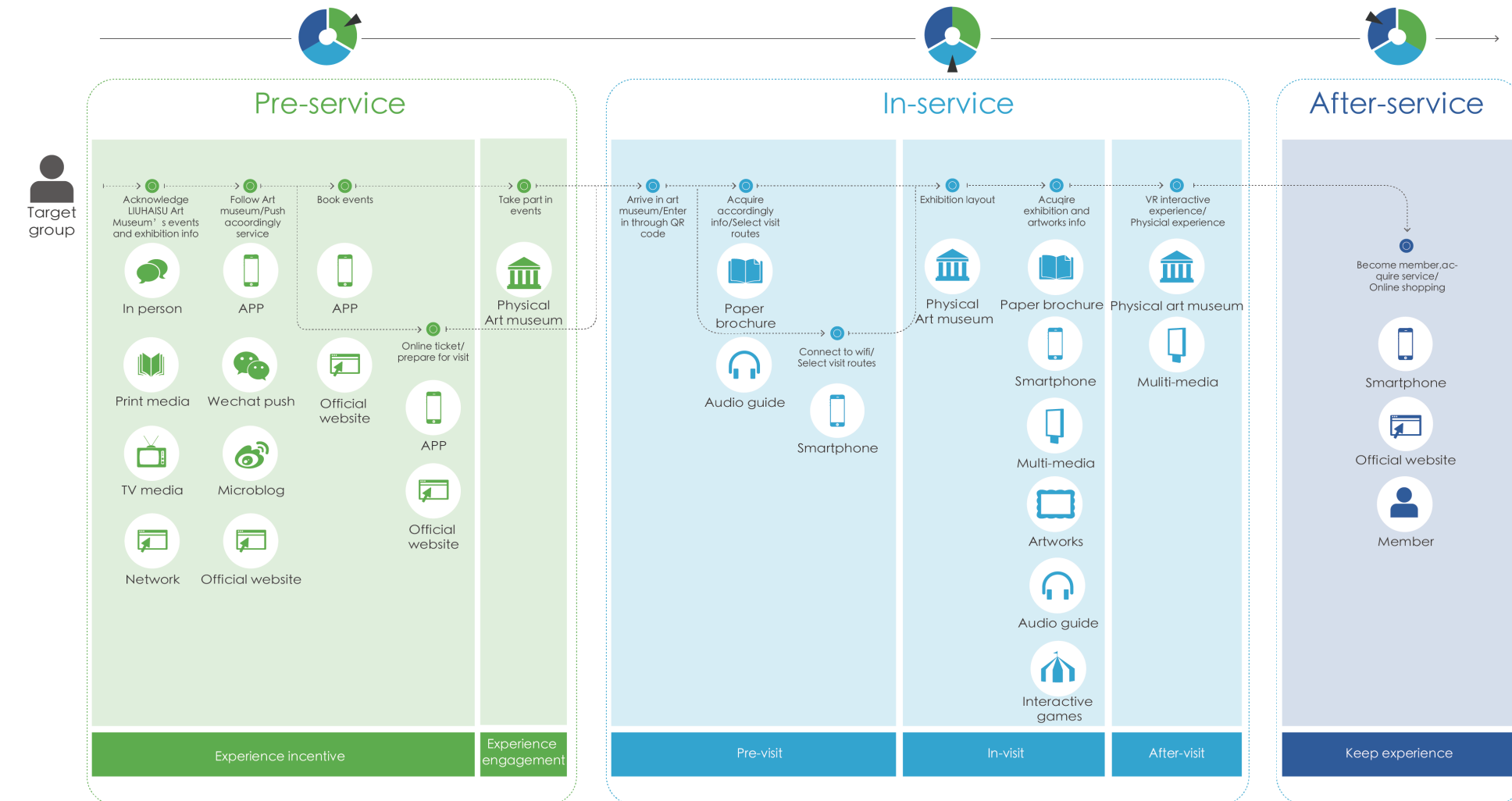
Figure 5.29: Customer journey map

5.4.6 Service System Storyboard

In terms of storyboard, a series of comic strips are used to express concept images vividly including possible key participants, events and required resources, etc. The purpose is to communicate possible key factors and important links of the design clearly.

Figure 5.30: Amatuer visitors' storyboard

Client:Junjun
Age:28
Guangzhou,
Female,
No Chinese traditional art education background,
Primary school teacher.

1.Junjun read the newest activity and exhibition in Liuhaisu Art Museum through microblog, and you can get a gift if you subscribe the Wechat-push service.

2.She subscribes the Wechat-push through scanning QR code.

3.Liuhaisu Museum pushes one art work introduction everyday, also pushes her the latest activity "Museum Fantasy Night", buy a ticket including buffet and mini classical concert.

4.She downloads the official app.

5.She knows the related information and feedback about the activity through app, and the activity is amazing.

6.She shares with friends

7.They all book this activity.

8.They attended the activity and its has a good response while he finds the new Liuhaisu Art Museum is cool, hope to visit here again in daytime.

9.She books the ticket some day, and gets the coupon.

10.Next day, she visits the Liuhaisu Museum, scanning the QR code at the entrance.

11.Leave the belongings at reception center.

12.She turns on WIFI and connect with the free wifi in Museum.

13.She opens the app find a game "treasure hunt", she can get a gift after collects 9 art works.

14.She selects a visiting route fits her through app.

15.The real-time locating function taking her to the entrance.

16.She watches a 3mins-video introduction before visiting.

17.Having a basic impression about the art works, the exhibition is arranged by the before introduction.

18.She stands in front of an art work, reading the brief carefully, still can't get it clearly.

19.Putting on his own headphones and selecting the art work's code, then

20.The audio guide introducing every piece of work lively.

21.For having more information, she scans the QR code beside the art work.

22.She gets more information and comment from others, she also leave her comment.

23.Using the app camera to taking the "treasure hunt" pics.

24.After visiting exhibition rooms, she comes to the public study area and have a rest, discussing the art works with others, drinking free water.

25.Playing the puzzle game on interaction table.

26.He is a little tired after one hour visiting, then he find the cafe by the informations-searching machine in exhibition room.

27.Using the online coupon for a coffee.

28.She tasting coffee and reading a Liuhaisu book.

29.While her phone is full charged at the emergency charger.

30.One hour later, She finished the visiting, comes to the museum store.

31.She shows the finished "treasure hunt" to the staff and gets a gift.

32.She creates an art work by her own understanding about Liuhaisu through the interaction in the museum.

33.Printing as a postcard or e-mail to herself as a memory.

34.It's raining outside without she taking an umbrella.

35.Then she finds a umbrella rent service, 50yuan for one.

36.This umbrella can be returned at any museum locally.

37.Finally she comes home and posts her visiting experience online, and share with friends.

38.Due to the nice visiting exprience, she registers as a membership in Luihaisu museum, and she is classified as "amateur visitor" according to her profile.

39.Liuhaisu Art Museum regularly pushes her informations about activities, exhibition information, art knowledge, giving her best wishes and gift at birthday.

40.After a few days, she leveled up her art points by visiting and taking part in activities, finally become a professional visitor and volunteer docent, sharing ideas with others.

AMATUER VISITOR'S STORYBOARD

ENTHUSIAST VISITOR'S STORYBOARD

Client : Yangyang
Age : 30
Have some Chinese traditional art education, Designer.

Micro-blog !
Welcome to follow

1.Yangyang sees the lastest exhibition and activities on the metro ad.,knows that follow the official microblog @10friends can enter the lottery, and a Liuhaisu simulat work as the prize.

Follow microblog

2.He follows the official microblog and enter the lottery.

Traditional art topic | Family event

3.The official microblog launch a topic about traditional art to discuss, he do interested in the latest parents-child campaign.

Family event intro
Click to book

4.He browses the Liuhaisu official web to learn more details.

♡ Like
12893

5.She knows the related information and feedback about the activity through web, and the activity is popular.

6.He shares with friends through Wechat, let them bring the kids.

Click to book

7.Book the activity through web.

8.They take the kids attended the activity and its has a good response while he finds the new Liuhaisu Art Museum is cool, hope to visit here again in daytime.

Thus
open to 22 : 00

9.He works busy, so he decided to attend the night party on Tuesday.

Click to book
Get discount
Audio guide +

10.He books the ticket and audio guide , and gets the coupon.

Ticket

11.Next day, she visits the Liuhaisu Art Museum, exchanges the ticket by message at the entrance.

12.At the same time,he gets the guide map and brochure.

Audio guide rent area

13.Gets the audio guide by the reservation before.

Hall 3
Free guide
20mins

14.The screen shows museum has a free lesson at 2p.m., lasting 20 mins, he makes an plan for the visiting.

15.He follows the recommended route in brochure.

Intro video
3mins

16.He watches a 3mins-video introduction before visiting.

Style1
Style2

17.Having a basic impression about the art works, the exhibition is arranged by the before introduction.

18.He stands in front of an art work, reading the brief carefully, still can't get it clearly.

19.Selecting the art work's code, then listening to the audio guide.

20.Reading the brochure to learn more.

21.He loves one art work, then takes a photo without ban.

Hall 3

22.After visiting some exhibition rooms, he arrives the gate3 on time wait for the free lesson.

23.Professinal membership as the interpreter, sharing their understand-ings and knowledges at spare time, Yangyang learns a lot.

Study area
POST WALL

24.After visiting exhibition rooms, he comes to the public study area, leave his viewpoints on post wall, and learning other's opinion.

Where is restaurant?

He feels tired after one hour visiting, then he find the restaurant by the informations-searching machine in exhibition room.

Menu
Coupon

26.He gets a meal by the coupon at the theme restaurant.

27.He tastes lots of traditional shanghai food, and has a great impression.

Emergency recharger

28.While his phone is full charged at the emergency charger.

SHOP

29.One hour later, he finished the visiting, comes to the museum store.

Gifts
Coupon

30.Gets the coupon for gift by E-ticket, then using it to buy some souvenirs for children and friends.

31.Putting the paper ticket into recycle box at the exit.

32.Watching an art film outside the museum.

♡ Like
12893
♡ Like 12893

33.Finally she comes home and posts his visiting experience online, and share with friends.

VIP card

34.Due to the nice visiting exprience, he registers as a membership in Luihaisu museum, and he is classified as "enthusiast" according to his profile.

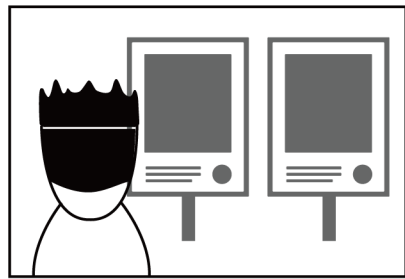VIP service :
🎁 Birthday blessing and gifts
ⓘ New info push

35.Liuhaisu Art Museum regularly pushes him informations about activities, exhibition information, art knowledge, giving him best wishes and gift at birthday.

Art points (150)

36.After a few days, he leveled up her art points by visiting and taking part in activities, finally become a professional visitor and volunteer docent, teaching children painting.
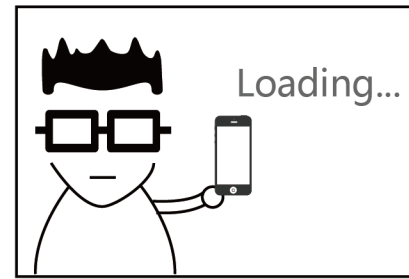
Client : jinjin
Age : 30
Shandong ,
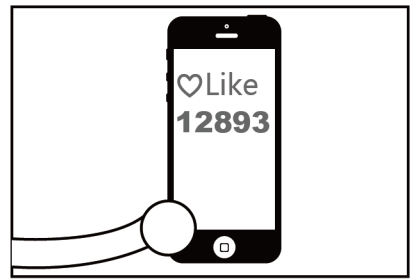male , Master degree
graduated from
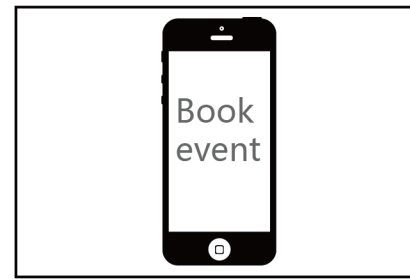Chinese painting
college
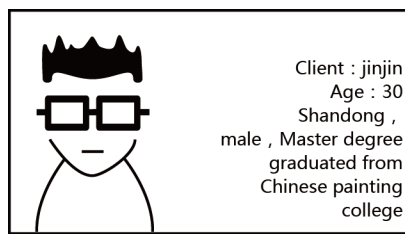
PROFESSIONIST VISITOR'S STORYBOARD

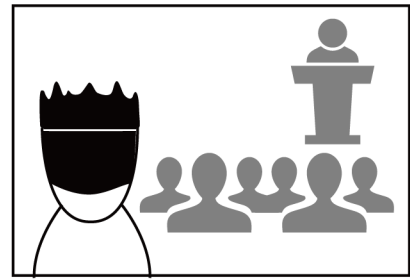1.Jinjin see art works and activities about Liuhaisu Art Museum, interests him a lot.

2.He wants to know more, so download the official App for Liuhaisu Art Museum.

3.He gets more related informations and feedbacks through the app, and knows the activity fits for the professionals like him.
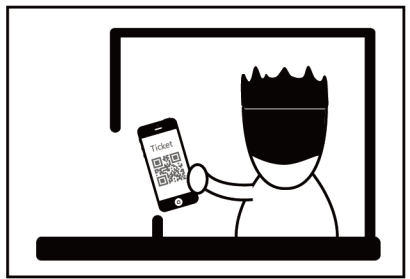
4.Book the lecture through his phone.

5.He attended the lecture and its has a good response while he finds the new Liuhaisu Art Museum is amazing, hope to visit here again in daytime.

6.First, he browses the digital museum online and acknowledge the art works he interested in, then arrange for a personal visiting route.

7.He book the ticket some day.

8.The next day, he visit the Liuhaisu Museum, scanning the QR code at the entrance.
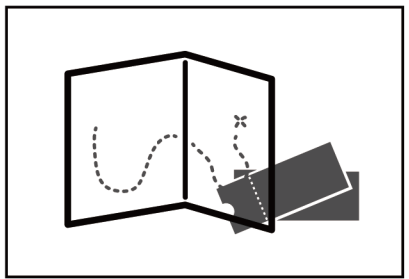
9.He get the guiding map and a professional brochure while exchanging the ticket.
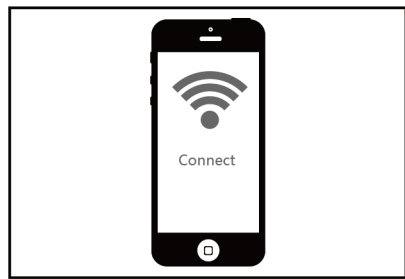
10.He turns on WIFI and connect with the free wifi in Museum.
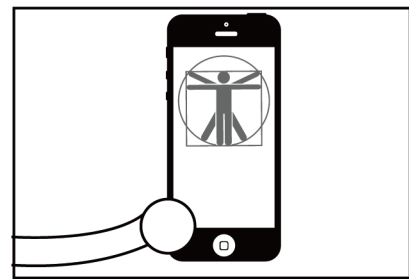
11.Because he knows well about the art works, so, he selected pieces of art works which he willing to see through official app.
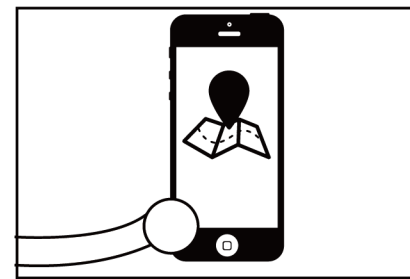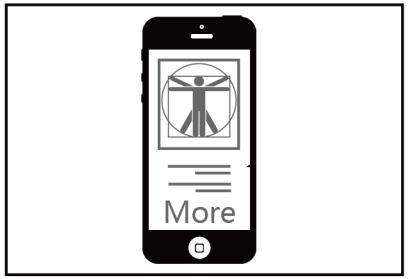
12.The real-time locating function taking him to different exhibition rooms where the selected art works are there.
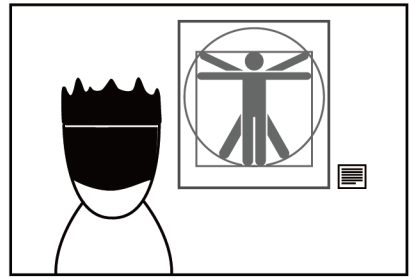
13.He stands in front of an art work, reading the brief clearly, finding that's lack of informations.
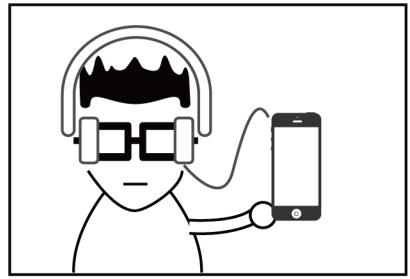
14.Putting on his own headphones and selecting the art work's code, then listening to the voice introduction.

15.He thinks the voice introduction still limited, so, he presses the "MORE" button, digging more informations.
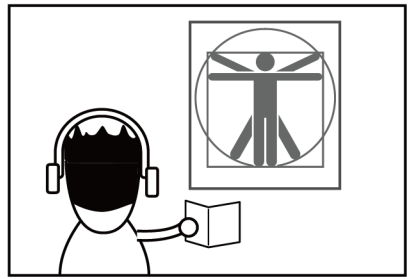
16.At the same time, he read the professional brochure makes him learning more about the art works.
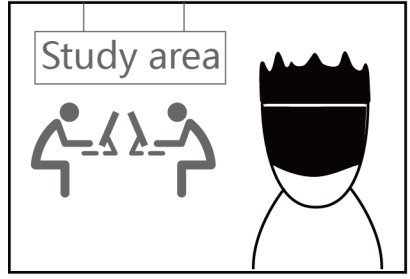
17.After visiting exhibition rooms, he comes to the public study area and finds more useful information through computer.
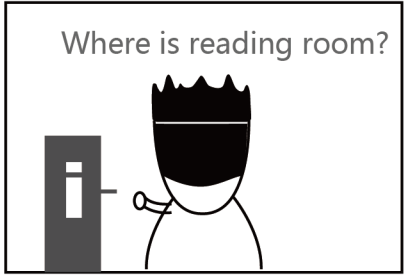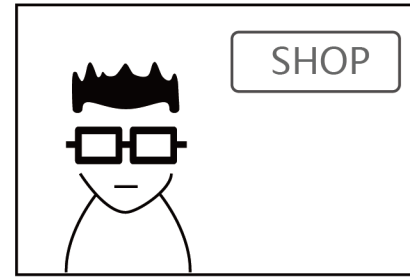
18.He is a little tired after one hour visiting, then he find the reading room by the informations-searching machine in exhibition room.
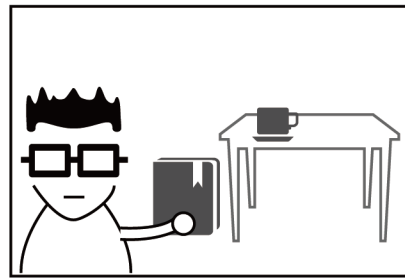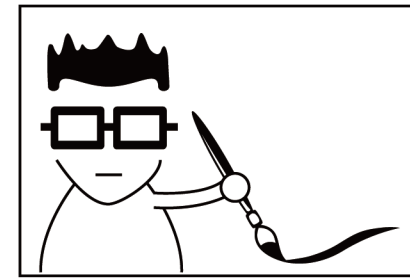
19.He taking a glass of water for free and reading lots of professional books.
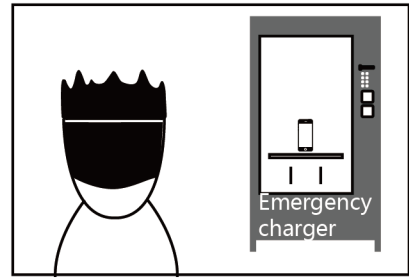
20.While his phone is full charged at the emergency charger.

21.One hour later, he finished the visiting, comes to the museum store and willing to buy some books and souvenirs but he can't carry it on his own, so he decided buy it online.
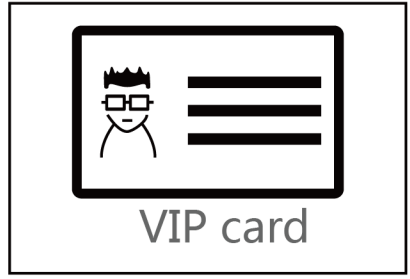
22.He create an art work by his own understanding about Liuhaisu through the interaction in the museum as a memory.
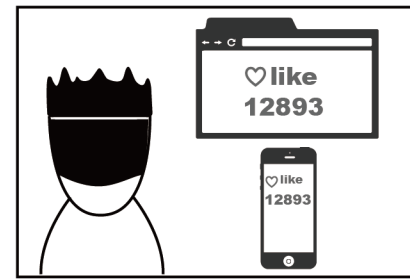
23.Finally he comes home and posts his visiting experience online, and share with friends.

24.He buys the books and souvenirs online which he saw those in the museum, and get shipment service.

25.Due to the nice visiting exprience, he registers as a membership in Luihaisu museum, and he is classified as "professional visitor" according to his profile.
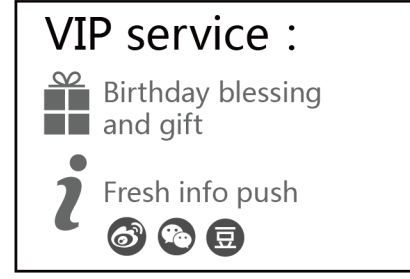
26.Liuhaisu Art Museum regularly pushes him informations about activities, exhibition information, professional art knowledge, giving him best wishes and gift at birthday, and inviting him to be a volunteer docent.

VIP service :
Birthday blessing and gift
Fresh info push

5.5 TEST AND FEEDBACK

5.5.1 Prototyping

Research method:

Service prototype is a kind of motivation method in service experience. The motivation can be built in many ways such as role play and story dialogue. There are many ways of producing service prototypes but its ultimate goal is to put as many as testees in an almost live scenario to discover problems and gain feedbacks.

Research objective:

Compared with language description or reading, the building of service prototype can secure a more graphic and in-depth experience of the service system design. Based on the principle of "learning through DIY", prototypes must be made into real things that can be used. Meanwhile, the building of the prototype is helpful to discovering loopholes and problems in the design.

Figure 5.33: Prototyping design

5.5.2 Test

1. Test process:

Produce the key access points in the preliminary system design solutions for the museum, describe the entire service process to the testees in the way of story-telling, and let testees stay in the environment of photos to motivate them to think and imagine; capture direct experience of testees through constant questions and instructions, and then record real-time information.

2. Test elements include:

activity sketch map, access point sketch map and mobile App product sketch map, etc (figure 5.34)
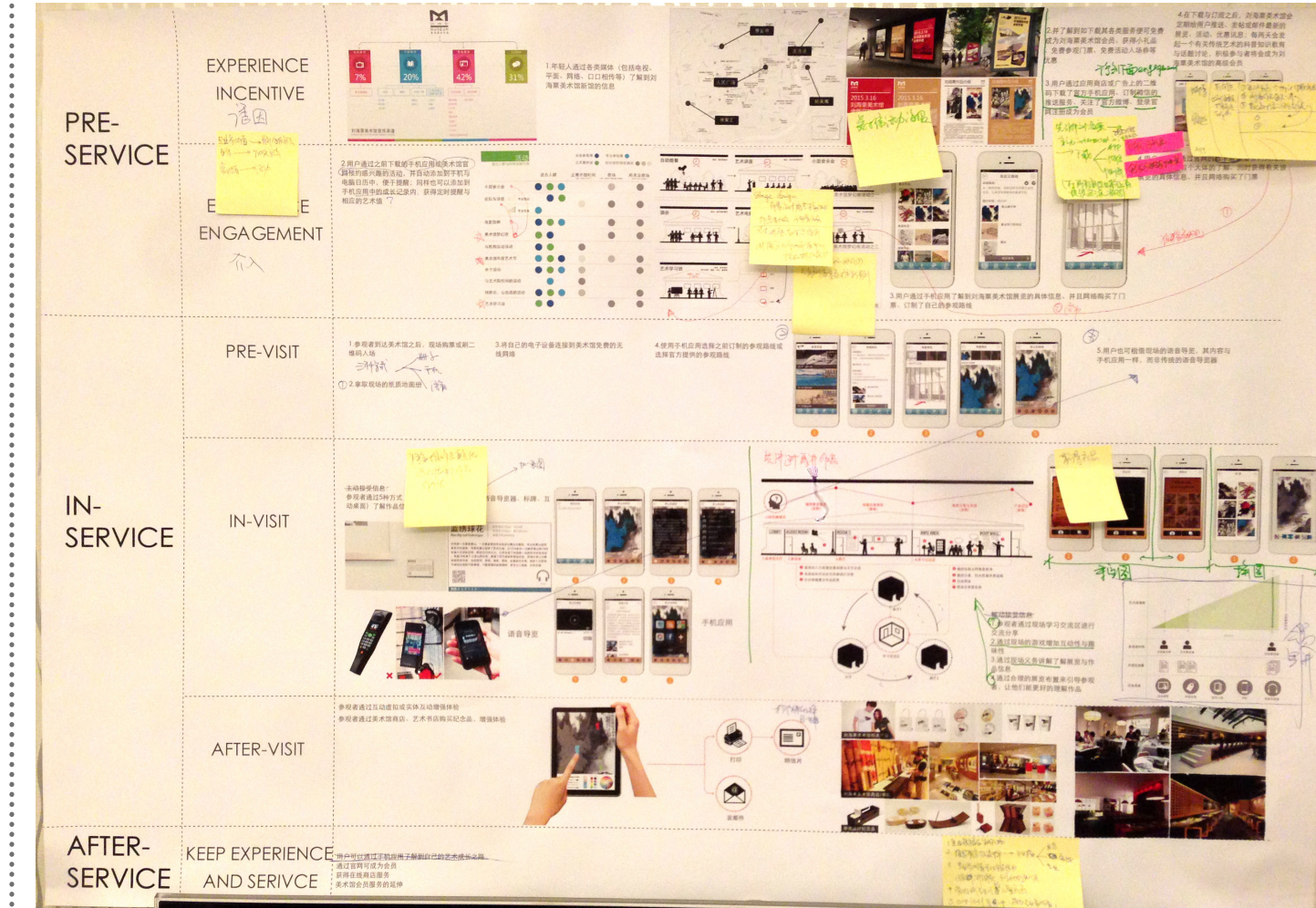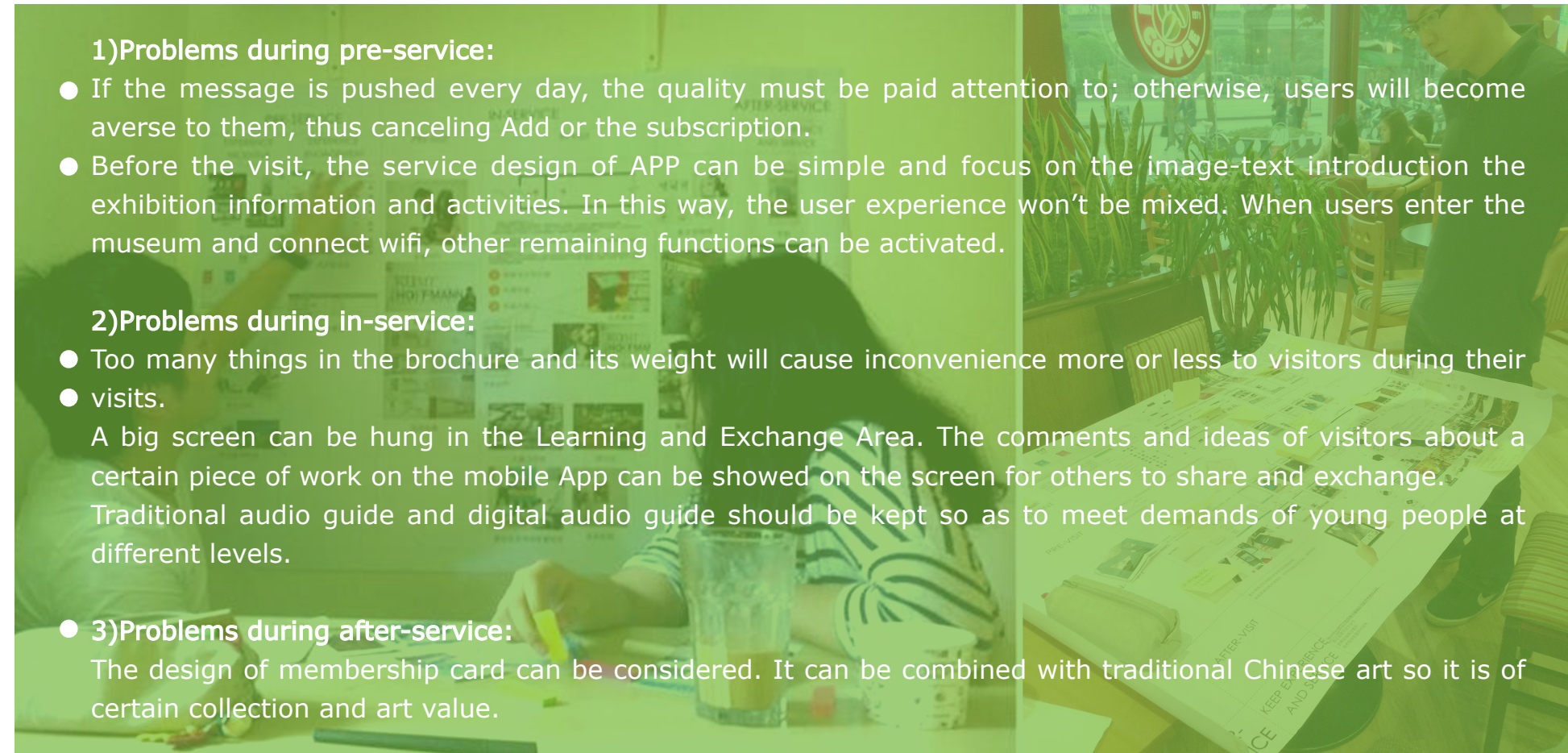
Figure 5.34: Test process visualized design

3 Feedback

1)Problems during pre-service:
- If the message is pushed every day, the quality must be paid attention to; otherwise, users will become averse to them, thus canceling Add or the subscription.
- Before the visit, the service design of APP can be simple and focus on the image-text introduction the exhibition information and activities. In this way, the user experience won't be mixed. When users enter the museum and connect wifi, other remaining functions can be activated.

2)Problems during in-service:
- Too many things in the brochure and its weight will cause inconvenience more or less to visitors during their
- visits.
  A big screen can be hung in the Learning and Exchange Area. The comments and ideas of visitors about a certain piece of work on the mobile App can be showed on the screen for others to share and exchange.
  Traditional audio guide and digital audio guide should be kept so as to meet demands of young people at different levels.

- **3)Problems during after-service:**
  The design of membership card can be considered. It can be combined with traditional Chinese art so it is of certain collection and art value.

Figure 5.35: Test process and feedback

CHAPTER 6
CONCLUSION AND OUTLOOK

6.1 CONCLUSION

The core problems this paper intends to study focus on lack of attraction of China's traditional art museums for young people and jammed service information. Based on the analysis of the development status and future trends of Liu Haisu Art Museum, this paper regards young people in Shanghai as its target customers, studies their behavioral needs, completely analyzes and studies the service process of the old Liu Haisu Art Museum, and conducts feasible designs and exploration.

1)Shortcomings

In the follow-up design process and at the prototype test and feedbacks stage after the design is completed, timely communication and co-design with the service provider--Liu Haisu Art Museum fall short so the possible problems and challenges of the design in the actual application process can't be precisely predicted.

2)Future Direction

In future work, research data needs to be further improved; firsthand data on Liu Haisu Art Museum, the service provider, shall be acquired; practical tests and feedbacks on the designed prototypes should be carried out; meanwhile, certain exploration of commercial operations help gain appropriate commercial interest and design benefits.

6.2 OUTLOOK

The 20th century is deemed as the century of museum and art museum because in the past one hundred years, the number of different museums and art museums established in the world is over ten times greater than the total of the previous century. The number is over one hundred times greater in some regions. Museum and art museum have been regarded as the development or development degree symbol of a country or region so it all the more attracts the attention and study of man of insight. As the 21st century has approached, what should the world focus on? It's unanimously agreed by anthropologists that it is culture and economy. Museums and art museums are one of the greatest carriers of culture. Consequently, in 21st century, art museums should pay more attention to the wish and space for mankind survival, realize the truth of cultural identity, and form selfless, open and lifetime universal education.

The future development of art museums should meet academic, professional and exquisite demands so as to go with social development. Besides, it should be international, modernized and localized so that it becomes a kind of universal high quality exhibition. The service objects should be universal and lifetime education for all mankind.

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