รูปแบบการบริหารจัดการด้านศิลปะร่วมสมัยสำหรับนิทรรศการข้ามวัฒนธรรมนานาชาติในมณฑลเหลียวหนิง

Contemporary Art Field Management Model for International Cross Culture Exhibition in Liaoning Province

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บทคัดย่อ

การศึกษานี้มีวัตถุประสงค์ 3 ประการ ได้แก่ 1) ศึกษาองค์ประกอบเชิงโครงสร้างของศิลปะร่วมสมัยที่เกี่ยวข้องกับนิทรรศการข้ามวัฒนธรรมนานาชาติ 2) วิเคราะห์ปัจจัยด้านการจัดการที่มีอิทธิพลต่อการดำเนินงานนิทรรศการศิลปะร่วมสมัยในบริบทนานาชาติ และ 3) พัฒนาแบบจำลองการจัดการศิลปะร่วมสมัยในมณฑลเหลียวหนิง การวิจัยนี้ใช้ระเบียบวิธีแบบผสมผสาน โดยเก็บข้อมูลเชิงคุณภาพจากผู้เชี่ยวชาญโดยการสัมภาษณ์เชิงลึก ได้แก่ ศิลปินร่วมสมัย ภัณฑารักษ์ ผู้บริหารสถาบันศิลปะ และนักวิชาการด้านการจัดนิทรรศการ พร้อมทั้งเก็บข้อมูลเชิงปริมาณจากแบบสอบถามกลุ่มตัวอย่างจำนวน 300 คน ซึ่งเป็นผู้ชมและผู้มีส่วนเกี่ยวข้องกับนิทรรศการศิลปะนานาชาติในมณฑลเหลียวหนิง วิเคราะห์ข้อมูลด้วยสถิติเชิงพรรณนา การวิเคราะห์องค์ประกอบ และการวิเคราะห์การถดถอยพหุคูณ ผลการวิจัยพบว่าองค์ประกอบสำคัญของการจัดการศิลปะร่วมสมัยประกอบด้วย 5 ด้าน ได้แก่ 1) โครงสร้างพื้นฐานและนโยบายวัฒนธรรม 2) กลยุทธ์ภัณฑารักษ์และการคัดเลือกศิลปิน 3) เครือข่ายความร่วมมือนานาชาติ 4) กระบวนการสื่อสารข้ามวัฒนธรรม และ 5) การพัฒนาผู้ชม โดยพบว่า เครือข่ายนานาชาติและกลยุทธ์ภัณฑารักษ์มีอิทธิพลต่อความสำเร็จของนิทรรศการมากที่สุด จากการสังเคราะห์ข้อมูลทั้งเชิงคุณภาพและเชิงปริมาณ ได้นำไปสู่การพัฒนาแบบจำลองการจัดการศิลปะร่วมสมัยที่ประกอบด้วย 3 ระดับ ได้แก่ ระดับโครงสร้างสถาบัน ระดับการจัดการนิทรรศการ และระดับการแลกเปลี่ยนวัฒนธรรมนานาชาติ ซึ่งเป็นกรอบแนวทางเชิงระบบในการจัดนิทรรศการศิลปะร่วมสมัย และช่วยเสริมสร้างบทบาทของมณฑลเหลียวหนิงในเครือข่ายศิลปะระดับโลก โดยเพื่อความสอดคล้องของระเบียบวิธีวิจัย ข้อมูลเชิงคุณภาพยังได้รวบรวมจากผู้มีส่วนได้ส่วนเสียหลากหลายกลุ่ม เพื่อสะท้อนลักษณะของศิลปะในฐานะระบบที่ประกอบด้วยผู้กระทำหลายฝ่าย

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Contemporary Art Field Management Model for International Cross Culture Exhibiton in Liaoning Province

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Abstract

This study has three objectives: 1) to examine the structural components of contemporary art in relation to international cross-cultural exhibitions; 2) to analyze key managerial factors influencing the organization of contemporary art exhibitions in an international context; and 3) to develop a contemporary art management model in Liaoning Province. The study employed a mixed-methods research design. Qualitative data were collected through in-depth interviews with experts, including contemporary artists, curators, art institution directors, and exhibition management scholars. Quantitative data were obtained through a questionnaire survey of 300 respondents consisting of audience members and stakeholders of international art exhibitions in Liaoning Province. The data were analyzed using descriptive statistics, factor analysis, and multiple regression analysis. The findings reveal that the management of contemporary art consists of five key components: 1) institutional infrastructure and cultural policy support, 2) curatorial strategies and artist selection processes, 3) networks of international collaboration, 4) cultural mediation and communication processes, and 5) audience development. Among these factors, international collaboration and curatorial strategies emerge as the most influential variables affecting the success of cross-cultural exhibitions. Synthesizing the qualitative and quantitative findings, the study proposes a contemporary art management model consisting of three structural levels: the institutional level, the exhibition management level, and the international cross-cultural exchange level. The proposed model provides a systematic framework for managing international contemporary art exhibitions and contributes to strengthening the role of Liaoning Province within the global contemporary art network. To ensure consistency with the

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research methodology, qualitative data were collected from diverse stakeholders to reflect contemporary art exhibition management as a multi-actor system.

Keywords: contemporary art, management model, international cross cultural exchange, art exhibition

Introduction

In the context of globalization, the contemporary art field has evolved from a localized space of artistic production into a transnational ecosystem that connects artists, curators, institutions, museums, and global audiences. Within this system, actors compete for cultural, social, and symbolic capital that determine positions and influence in the art world (Bourdieu, 1993, p. 30). Consequently, international art exhibitions have shifted from simple display platforms to dynamic spaces for cross-cultural exchange, enabling the circulation of artistic ideas, cultural identities, and aesthetic values across regions (Velthuis, 2005, p. 76).

Contemporary exhibitions therefore function not only as cultural events but also as mechanisms for the accumulation of symbolic and institutional capital through curatorial strategies, artist selection, and narrative construction (Bydler, 2004, p. 15). At the same time, cultural governance has gradually transitioned from institution-centered management to network-based models that emphasize collaboration among multiple stakeholders, including public institutions, private organizations, artists, and audiences (Gray, 2008, p. 210). In this context, the success of international exhibitions increasingly depends on effective management systems capable of integrating institutional resources, spatial contexts, and cultural capital within the broader art ecosystem (Scott, 2010, p. 118).

Liaoning Province in Northeast China provides a unique context for examining these dynamics. As a former industrial region undergoing economic and cultural transformation, Liaoning has increasingly repurposed industrial heritage spaces into cultural and creative venues. Art universities, museums, galleries, and revitalized industrial sites collectively form an emerging contemporary art ecosystem that supports international artistic exchange, Liaoning Province presents a distinctive context compared to other regions due to its post-industrial transformation, strong state-led cultural policy framework, and the adaptive reuse of industrial heritage spaces as cultural venues. Unlike major metropolitan art hubs, Liaoning's art field is characterized by a transitional structure where institutional development, cultural capital formation, and international networking are still evolving. This makes it a critical case for developing a context-specific management model.

Supported by national development strategies such as the Northeast Revitalization Strategy and the Thirteenth and Fourteenth Five-Year Plans, cultural and creative industries have been positioned as key drivers of regional development and international cultural engagement (National Development and Reform Commission, 2016, p. 42;

National Development and Reform Commission, 2021, p. 37). However, despite these policy supports, exhibition practices in the region often remain event-oriented and lack systematic mechanisms for integrating institutional resources and international networks. Therefore, developing a contemporary art field management model is essential for strengthening Liaoning Province's structural capacity to manage international cross-cultural exhibitions and to enhance its position within the global art network.

Research Objectives

1. To study and analyze the systemic structural configuration of the contemporary art field, including its mechanisms, constraints, opportunities, conditions, and processes related to the management of international cross-cultural exhibitions that are appropriate to the context of Liaoning Province.

2. To synthesize the core components and structural linkage mechanisms of a contemporary art field management framework for managing international cross-cultural exhibitions in Liaoning Province.

3. To create and evaluate the suitability of a contemporary art field management model for managing international cross-cultural exhibitions in Liaoning Province.

Guiding Propositions

1. The contemporary art field operates as a relational system composed of multiple actors, institutional structures, and forms of capital, and the effectiveness of international cross-cultural exhibitions depends on the structural integration of these components within a coherent management framework.

2. The successful management of international cross-cultural exhibitions requires the coordination of spatial capital, institutional capital, and cultural capital through network-based governance mechanisms that facilitate collaboration among artists, institutions, curators, and audiences.

3. The development of a contemporary art field management model tailored to the socio-cultural and institutional context of Liaoning Province can enhance the region's capacity to support sustainable international cross-cultural exhibitions and strengthen its position within the global art network.

Literature Review

1. Contemporary Art Field: The contemporary art field refers to a structured social space in which artists, curators, institutions, and audiences interact through processes of artistic production, circulation, and recognition. According to Bourdieu (1993, p. 30), the art field operates through power relations and the accumulation of cultural, social, and symbolic capital that determine legitimacy and status within the artistic system. These relational structures shape how artistic value and institutional authority are constructed in the global art world.

2. Management Model: Management models in cultural and creative sectors emphasize systematic coordination among organizations, stakeholders, and resources. (Gray, 2008, p. 210) suggests that contemporary cultural governance increasingly relies on network-based management structures that encourage collaboration among institutions, artists, and cultural organizations. Such models support strategic planning and sustainable cultural development (Scott, 2010, p. 118).

3. International Cross-Cultural Exchange: International cross-cultural exchange involves the interaction and negotiation of cultural meanings among artists and audiences from different cultural contexts. Exhibitions and artistic collaborations create platforms for dialogue, knowledge exchange, and cultural translation within global artistic networks (Velthuis, 2005, p. 76).

4. Contemporary Art Exhibition: Contemporary art exhibitions have evolved from simple display spaces into platforms for artistic communication and cultural interaction. Large-scale exhibition systems such as biennales function as global nodes connecting local art ecosystems with international art circuits (Bydler, 2004, p. 15; Filipovic, Van Hal, & Øvstebø, 2010, p. 42).

5. Research Gap: Although previous studies have examined art management, cultural policy, and exhibition practices, limited research has focused on developing a context-specific management model for contemporary art fields in post-industrial regions. Therefore, this study aims to develop a contemporary art field management model that integrates institutional structures, spatial capital, and international networks to support sustainable cross-cultural exhibitions in Liaoning Province.

Methodology

This research employs a mixed-methods research design to develop a contemporary art field management model for international cross-cultural exhibitions in Liaoning

Province. Qualitative data are collected through in-depth interviews with 13 experts and a focus group discussion with 5 specialists. Quantitative data are obtained from a survey of approximately 300 respondents, including exhibition audiences and stakeholders. The data are analyzed using thematic analysis and statistical techniques to synthesize key components and validate the proposed management model.

To ensure consistency between the research design and findings, the qualitative data in this study were collected from a broader group of stakeholders within the contemporary art field, including artists, curators, cultural administrators, and audiences. While expert interviews provided conceptual insights, the integration of multiple stakeholder perspectives allowed for a more comprehensive understanding of exhibition management practices. This approach reflects the relational nature of the art field as a multi-actor system.

Table 1: Demographic Characteristics of Respondents (n=300)

Category	Frequency	Percentage
Male	156	52.0
Female	144	48.0
Age 18–25	92	30.7
Age 26–35	110	36.7
Age 36–45	63	21.0
Age 46+	35	11.6

The results indicate that the majority of respondents are between 26-35 years old, which represent the most active audience group in contemporary art exhibitions.

Table 2: Professional Background of Respondents

Occupation	Frequency	Percentage
Artists	64	21.3
Curators	41	13.7
Art Students	82	27.3
Cultural Administrators	48	16.0
General Audience	65	21.7

The data show that the sample includes a diverse group of stakeholders within the contemporary art ecosystem.

Table 3: Importance Level of Contemporary Art Field Components

Factor	Mean	S.D.
Museum infrastructure	4.56	0.51
Gallery network	4.48	0.53
Cultural policy support	4.60	0.49

Institutional infrastructure and policy support are considered critical factors influencing exhibition management.

Table 4: Public Recognition of Key Factors for Creative Learning Space Success

Factor	Mean	S.D.
Curatorial concept design	4.63	0.44
Artist selection	4.51	0.52
Exhibition narrative	4.49	0.55

Curatorial concept design received the highest evaluation among all curatorial management factors.

Table 5: International Collaboration Factors

Factor	Mean	S.D.	Interpretation
International partnerships	4.67	0.41	Very High
Cultural exchange programs	4.55	0.48	Very High
Global artist networks	4.50	0.50	High

International partnerships are identified as the most important component for cross-cultural exhibitions.

Contemporary Art Field Management Model

The model consists of three layers

1. Structural Foundation
2. Operational Management
3. Cultural Exchange

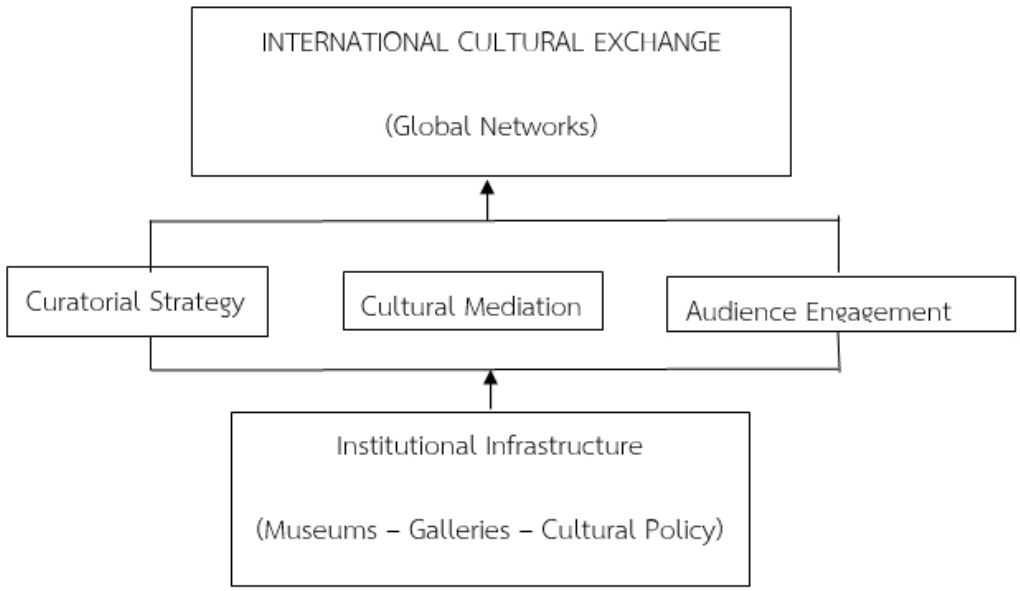


Figure 1: Contemporary Art Field Management Model
Source: Author

Table 6: Synthesized Framework Components

Component	Key Elements	Component
Institutional System	Museums, galleries, policy support	Institutional System
Curatorial Management	Concept development, artist selection	Curatorial Management
International Network	Partnerships, exchange programs	International Network
Cultural Mediation	Translation of cultural meaning	Cultural Mediation
Audience Development	Education and engagement	Audience Development

Experts strongly agreed that the proposed model is suitable for managing international cross-cultural exhibitions.

Table 7: Model Evaluation by Experts

Evaluation Aspect	Mean	S.D.
Structural clarity	4.59	0.47
Practical feasibility	4.51	0.50
Cultural relevance	4.64	0.42
Overall suitability	4.58	0.46

Experts strongly agreed that the proposed model is suitable for managing international cross-cultural exhibitions.

Conclusion

This study develops a contemporary art field management model for international cross-cultural exhibitions in Liaoning Province. The findings reveal that the effectiveness of exhibition management depends on the integration of institutional infrastructure, curatorial strategies, and international collaboration networks. The proposed model demonstrates that a systematic management framework can strengthen the structural capacity of the regional art ecosystem and enhance the sustainability and international competitiveness of contemporary art exhibitions. It also provides a strategic framework for long-term cultural development and findings directly address the research objectives by identifying the structural components of the contemporary art field, synthesizing key management mechanisms, and developing a context-specific management model. The proposed model demonstrates both theoretical coherence and practical applicability, thereby fulfilling the objectives of analyzing, synthesizing, and constructing a management framework.

Discussion

The analysis indicates that demographic characteristics such as age, education level, and prior exhibition experience do not have a statistically significant influence on the effectiveness of exhibition management. This suggests that the evaluation of cross-cultural exhibition management is primarily determined by structural and managerial factors rather than individual attributes. Therefore, the findings emphasize the importance of institutional systems, curatorial strategies, and network collaboration as the key determinants of exhibition success, regardless of audience diversity and contributes new knowledge by proposing a context-specific contemporary art field management model that integrates field theory with network-based cultural governance. Methodologically, the study applies a mixed-methods approach combining qualitative insights and quantitative validation, ensuring both theoretical depth and empirical reliability. This integrated approach strengthens the validity of the proposed model and provides a replicable framework for future research.

The results confirm that the contemporary art field operates as a relational system shaped by institutions, artists, curators, and international networks. This finding aligns with cultural field theory, which emphasizes the role of institutional structures

and cultural capital in shaping artistic production and legitimacy. In addition, the study highlights the importance of curatorial practices and collaborative governance in facilitating cross-cultural communication within international exhibitions. This reflects the growing importance of network-based cultural management.

Recommendations

Art institutions and cultural policymakers in Liaoning Province should strengthen international partnerships, support professional curatorial development, and expand digital exhibition platforms to reach global audiences. Government agencies should also promote cultural exchange programs and provide strategic funding for international exhibition projects. These strategies can enhance the region's cultural influence and improve the sustainability of cross-cultural artistic collaboration. These approaches will support long-term global cultural integration.

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