

Research on the Construction of Urban Art Community under the EPS Perspective Valve: Theoretical Framework, Mechanism and Realization Strategy

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Abstract: With the acceleration of urbanization and the rapid development of social economy, the construction and development of urban art communities have become the focus of attention. Therefore, this study aims to explore the theoretical framework, mechanism and realization strategy of urban art community construction under the EPS perspective. In order to achieve this purpose, the method of literature review is adopted to conduct an in-depth study on the construction of urban art communities under the EPS perspective. In the study, realization strategies such as community participation and cooperation mechanisms, institutional and policy support, and resource integration and management mechanisms are explored. By studying the theoretical framework, mechanisms and realization strategies of the EPS vision valve, new ideas and methods are provided for the planning and construction of urban art communities. The results of the study show that for the sustainable development of urban art communities, effective community participation and cooperation mechanisms, government policy support and the establishment of related systems as well as reasonable resource integration and management mechanisms are crucial. Therefore, this study provides new perspectives and practical methods for the planning and construction of urban art communities, and helps to promote the sustainable development and progress of urban art communities.

1. Introduction

As an important part of the city's cultural construction, the urban art community can not only improve a good cultural living environment for residents, but also promote social communication and interaction, and promote the sustainable development of the city. Due to the influence of land interests, government-led and market-oriented factors, many urban art communities face a series of problems in the process of planning and construction, such as irrational planning, waste of resources and low participation of community residents. The existence of these problems makes it urgent to find solutions. In order to solve these problems, scholars have put forward many theoretical and practical approaches to urban art community planning. Among them, Empowerment, Participation,

and Sustainability (EPS) has attracted widespread attention as a new planning concept and methodology, which emphasizes the empowerment and participation of community residents, as well as the discovery of community strengths and the promotion of community sustainability, and provides new ideas and methods for the planning and construction of urban art communities. It provides new ideas and methods for the planning and construction of urban art communities. Through the introduction of EPS, we can solve the problems faced by urban art communities and make their planning and construction more reasonable and sustainable. However, there is still room for research on the construction of urban art communities under the EPS perspective valve. Therefore, this study aims to explore the theoretical framework, mechanism and realization strategy of urban art community construction under the EPS valve. Through this study, it is expected to provide useful references and promote the development and progress of urban art communities.

2. Literature Review

2.1 Definition of Art Community

The concept of art community was first proposed by Wang Nanming, who argued that art community is a designation for those community forms that are formed when the public cultural life of a community interacts with art programs. Other scholars have defined art communities from the perspectives of sociology and grassroots governance. Geng Jing argues that in the past 10 years, with the continuous development of the practice of art village construction, we have put forward the concept of "art community", which is not only a reflection and a summary of the previous practice, but also a product of the combination with the needs of social development^[1]. This is not only a reflection and summary of the past practice, but also a combination with the needs of social development. The "community" involved in the concept of "art community" neither belongs to the meaning of management district in the scope of grass-roots administration, nor is it a pure artists' community based on Anarchism; rather, it is a kind of community that is closely related to the daily life of community members and shapes their high quality of life. Rather, it is a "Little Homeland" that is closely related to the daily lives of community members and shapes their quality of life and sense of belonging. Zhang Ran argues that art communities are a type of community formed by embedding art in the grassroots social field, which plays a positive role in enhancing the soft power of local urban culture and promoting the development of art communities^[2]. As an innovative form of community building in China, art community emphasizes the use of art as a carrier and empowers community governance with art, and its generation and development are built in the community scene and resonate with social development and social needs. In conclusion, art community is a form of community that is closely connected with community members, and through the participation and empowerment of art, it provides the community with high-quality life experience and a sense of belonging, and at the same time, it also provides a positive impetus for urban cultural development and community governance.

2.2 Artistic Communities and Urban Community Governance

According to Fei Xiaotong, the concept of community has been evolving and under discussion since it was proposed by the German sociologist Tennessee in his book *Community and Society*, and its original meaning can no longer fully express our modern understanding of "community"^[3]. The concept of community was introduced to China from Europe and America in the 1930s, and its meaning simply refers to "a community of mutual aid and cooperation formed by people on the basis of geographical relations, to distinguish it from a community of mutual aid and cooperation formed on the basis of blood relations". As for the conceptual connotation of community

governance, Zhang Yongli believes that community governance refers to the process of cooperation and interaction between multiple subjects involved in the community to jointly provide public products and implement the management of public affairs in multiple communities, improve the level of self-governance of the community residents, and realize the sustainable development of the community^[4]. Art communities are closely related to community governance and play an important role in the transformation and enhancement of community governance. With the changes in the way of community building and the enhancement of residents' self-governance, community governance has become the key to promoting sustainable community development. Sociologist Wang Ning (2021) argues that the construction of art communities should have an externality perspective, and that the construction of art communities can increase local comfort and improve the livability of the place^[5].

2.3 The Multiple Functions of Art Community Construction

Zheng Chuan, from a spatial perspective, argues that the construction of "art communities" is a spatial, architectural, environmental, and community construction in general, which not only responds to the practical needs of urban and rural community governance, but also serves as a "spatial production" force to enhance the level of grassroots governance^[6]. It also serves as a "spatial production" force to enhance the level of grassroots governance, and plays a unique function in practicing the concept of "people's city". Geng Jing, from the perspective of micro-renewal and transformation of art communities, believes that this is an attempt in the community transformation projects that are currently being promoted and explored, and that it is a micro-renewal of the urban community in which the professional and technical forces of planners, experts, scholars, design teams, etc. are joined^[7]. According to Wu Dan, spatial micro-renewal is an important way of community creation, and in turn, community creation can be seen as the ideal state of a community moving from spatial micro-renewal to co-construction and shared governance^[8]. The reason why community micro-renewal is so important to community creation stems from the importance of space itself to the community. In China, despite the strong administrative color given to the community, space is still the basic carrier of the community's emotional and value identity, the prerequisite and foundation of the community's collective action, and contains the possibility of multi-dimensional cooperative governance. From a spatial perspective, the construction of artistic communities not only meets the needs of urban and rural community governance, but also realizes the goal of co-construction and shared governance through micro-renewal and community building.

3. Theoretical Framework of Art Community Construction under EPS Sight Valve

3.1 Theoretical Basis of the EPS Perspective on the Construction of Art Communities

The International Association of Social Work (IASSW) released a new global definition of social work in 2014, which states that social work is a practice-based profession and discipline that seeks to promote social change and development, social cohesion, and the empowerment and liberation of people. Chigangaidze Robert K et al argued that the concept of empowerment has been widely recognized in social work practice for a long time and has been central to the last few decades^[9]. In recent years, although the strengths perspective has been widely promoted as a model of practice, its application in actual practice still needs to be strengthened. Kam Ping Kwong proposes that the EPS model (Empowerment, Participation, and Sustainability) is a framework for use by social workers, and that the EPS model provides guidance for enhancing the application of the strengths perspective in social work practice^[10]. Kam argues that the three basic principles of the EPS model

are: First, the main goal of social work practice is not only to provide services to people and help them solve problems, but also to help them empower themselves^[11]. Second, the means to help empower people is to promote participation; through participation, people's strengths can be utilized to achieve the goal of empowerment. Thirdly, social workers should maintain a positive attitude towards service users, have a strong belief that people have strengths and abilities, and adhere to a strengths perspective in their practice.

To this end, this paper argues that the integrated social work intervention model, EPS, focuses on the integrated use of empowerment, participation and strengths perspective with the aim of helping individuals or groups to become empowered, achieve autonomy and utilize their strengths and resources in order to contribute to the development of the individual or group and social change. The emphasis is on the social worker's strengths perspective in observing service users and helping them to become empowered through participation in order to achieve the goal of empowerment. The core principle of this model is to help individuals or groups identify and utilize their strengths and resources to achieve autonomy and social change.

3.2 Empowerment, Participation and Strengths Perspective in Arts Community Building

Empowerment, participation and strengths perspective play an important role in the construction of art communities under the EPS perspective. Empowerment can stimulate residents' creativity and self-confidence, participation can promote community interaction and cooperation, and the strengths perspective can explore and give full play to residents' strengths and creativity. Through the comprehensive use of these elements, art communities can realize the comprehensive development of community residents and the sustainable progress of society. The application of empowerment in the construction of art communities is crucial. According to Zhang Qiwei, empowerment is the key to the functioning of the community's mechanism for attracting talent^[12]. By empowering community residents with more rights and decision-making power, the process and outcome of power balance and transfer can be realized. Ni Ni points out from the perspective of new public art into community renewal that the core of empowerment lies in the gradual transfer of management and use rights to give more rights to community residents^[13]. Through the planning, implementation and operation of public art activities, the empowered rights of community residents can be consolidated and realized in a sustainable way. In addition, Yin Hao argues that empowerment is crucial for both organizations and individuals in art community building^[14]. Institutional empowerment provides an environment of legitimacy for the organization, community empowerment develops residents' ability and awareness to participate in public affairs, and technological empowerment increases the effectiveness of residents' participation. Together, these empowering measures promote the participation and development of community residents.

Participation is another key element that is equally critical to arts community building. According to Judith, empowerment is the mechanism by which individuals, organizations, and governments collectively control the mastery of affairs, while participation is the means by which their mechanisms are realized^[15]. Geng Jing emphasizes the importance of residents' participation from the perspective of community mobilization^[16]. By stimulating and tapping the artistic potential and willingness of residents and adopting various ways of social mobilization or artistic mobilization, community residents' participation in artistic practice and creative activities can be promoted, thus realizing community residents' participation in the art of life. From the perspective of relational community mobilization, it argues that the ultimate goal of relational community mobilization is to achieve "good governance" in urban communities, that is, the spontaneous and conscious participation of community members, and therefore to realize the transition from "passive" mobilization to "conscious" mobilization. Therefore, the transformation from "passive"

mobilization to "conscious" mobilization is an important aspect of its empowerment. In the process of participation, residents can utilize their creativity and imagination to co-create rich and diverse artworks and activities.

Individuals, groups, families and communities all have strengths. Strengths include experiences, personal character, gifts, sensibilities, stories, spirituality, meaning and community resources. Strengths are very broad in content, scope, and as Saleebey argues: Almost anything can be considered a strength under certain specific conditions^[17]. The application of the strengths perspective in arts community building is also very important. The strengths perspective emphasizes identifying and utilizing the strengths and potential of residents. By focusing on individual and community strengths, social workers can help residents discover their own potential, thereby increasing their self-confidence and competence. This strengths perspective can motivate residents to participate in arts activities and promote their development in the arts.

Using a combination of empowerment, participation and strengths perspectives, an arts community can lead to the holistic development of community residents and the sustainable progress of the community. Empowerment stimulates residents' creativity and self-confidence, participation promotes community interaction and cooperation, and the strengths perspective explores and utilizes residents' potential resources to jointly promote the development of the arts community.

4. Mechanisms for Arts Community Planning under the EPS Valve

Art community planning under the EPS valve requires the establishment of community participation and cooperation mechanisms to provide residents with opportunities for participation and decision-making, and to promote cooperation among multiple subjects. At the same time, it is necessary to establish institutional and policy support to provide protection for the development of art communities. In addition, resource integration and management mechanism is an important part of art community planning, which needs to integrate and manage various resources in order to realize the sustainable development of art community.

4.1 Community Participation and Collaboration Mechanisms

Community participation and cooperation mechanism is an important part of art community planning under the EPS perspective valve. According to He Biao, community participation is a community-wide participation behavior that emphasizes the joint participation of multiple members^[18]. According to Xu Xiaolan, the mechanism of community participation refers to the way in which the various elements of community participation constrain, rely on, promote and interact with each other, i.e., the sum of all the methods and means by which community participation is carried out^[19].

In art community planning under the EPS perspective, through the establishment of an effective participation and cooperation mechanism, it is possible to promote the awareness and ability of community residents to participate, and realize the democratization and diversification of community planning and decision-making. To this end, community participation mechanisms need to establish open platforms and channels to encourage residents to participate in arts community planning and decision-making. This can be achieved by organizing open symposiums, workshops and community forums. Residents can express their opinions and suggestions on these platforms and participate in the decision-making process, realizing their right to participate and express themselves. At the same time, the community cooperation mechanism needs to establish a cooperative relationship between multiple subjects, including the government, artists, community organizations and residents. Through the establishment of cooperation agreements, sharing of

resources and division of labor, etc., a balance of interests and win-win cooperation among all parties can be achieved. Art community planning also requires the government to provide policy support and resource protection, artists to provide expertise and creativity, and community organizations and residents to actively participate and cooperate.

4.2 Institutional and Policy Support

The public cultural service policies are crucial to the management of 'arts communities'. The planning of arts communities requires the establishment of appropriate institutional and policy frameworks to support and guarantee the development of arts communities. First, relevant laws, regulations and policy documents should be established to clarify the positioning, functions and development goals of arts communities. The government can formulate special plans and policies for the development of art communities to provide guidance and support for the planning, construction and management of art communities. Secondly, social workers should advocate the establishment of an arts community management organisation and operational mechanism. The Government can set up a special art community management body responsible for the planning, construction and management of the art community. In addition, the construction of art communities should fundamentally be able to practice the guidelines and policies of the Party and the state, such as: the Fourth Plenary Session of the 19th CPC Central Committee put forward the construction of a "social governance system led by the Party committee, with the government being responsible for it, with democratic consultation, social coordination, public participation, safeguarded by the rule of law, and supported by science and technology. The Fifth Plenary Session of the 19th CPC Central Committee put forward the idea of "improving the public cultural service system and the cultural industry system"; the Sixth Plenary Session of the 19th CPC Central Committee put forward the idea of "building a community of social governance in which all people have responsibilities, do their best, and enjoy the benefits of social governance"; "strengthening cultural self-confidence, and coordinating the promotion of a culture for the people". The Sixth Plenary Session of the 19th CPC Central Committee proposed to "build a social governance community with responsibility and enjoyment for all", "strengthen cultural confidence, promote culture for the people, benefit the people with culture, and develop the industry with culture, and show the role of culture in all-round high-quality development. Therefore, at present and in the future, China's art community construction needs to adhere to the leadership of party building and carry out "party building + art" community construction.

4.3 Resource Integration and Management Mechanism

Art community planning needs to integrate and manage various resources, requiring social work to give full play to its professional strengths in order to realize the sustainable development of art communities. First, in terms of human resources, arts community planning needs to attract and cultivate professionals in related fields, such as artists, designers and cultural managers. The government can provide corresponding training and support. At the same time, Ma Lin suggests that universities, in the context of the new liberal arts, should carry out interdisciplinary cross-training and talent cultivation in the practice of art communities, combine art rural construction and rural revitalization from the perspective of participatory curation, and practice the concept of "art is life, life is art" in the community^[20]. Secondly, in terms of material resources, art community planning needs to integrate and utilize existing material resources, such as abandoned land, buildings and facilities. The government can provide appropriate land and building policies to encourage the construction and utilization of art communities. Finally, in terms of financial resources, it requires the government's financial input and the community's self-financing, etc. The government can set

up special funds to support the construction and development of art communities.

5. Realization Strategies of Arts Community Planning under the EPS Valve

Strategies for realizing arts community planning under EPS include the role and skill development of social workers, the participation and empowerment of community residents, and the planning and management of arts programs and activities. By cultivating the professionalism of social workers, empowering community residents to participate and make decisions, and scientifically planning and effectively managing arts programs and activities, the sustainable development of arts communities and the comprehensive development of community residents can be achieved.

5.1 Role and Skill Development of Social Workers

In the arts community planning under the EPS perspective, social workers play an important role and need to have the corresponding knowledge and skills to effectively promote the construction and development of the arts community. First of all, they need to have good communication and coordination skills. Social workers need to communicate and coordinate effectively with the government, artists, community organizations and residents and other pluralistic subjects to promote cooperation and consensus among all parties. They should have good interpersonal skills and be good at listening to and understanding the needs and opinions of all parties. Secondly, professional knowledge in the field of arts and culture is required. Professional social workers need to understand the theory and practice of the arts and be familiar with the development trend of the arts community and related policies. By participating in training and learning, they can enhance their professionalism in the field of arts and provide professional support for the planning and management of arts communities. Finally, a good ability to integrate resources is needed. To effectively meet the needs of the arts community's planning and implementation, it is crucial to identify, mobilize, and integrate various resources. This seamless integration ultimately leads to the maximization of resource utilization, thereby contributing to the overall benefits.

5.2 Participation and Empowerment of Community Residents

Community participation and empowerment are key elements of arts community planning under the EPS perspective. Community residents are the core members of an arts community and should be empowered to participate and make decisions. In the contemporary era of rapid social change, community art creation, which is jointly participated and promoted by community members and artists, is the empowerment of community members by art. Firstly, community members need to be fully engaged in the planning and decision-making process of the art community. They should have the opportunity to express their opinions and suggestions, and participate in the planning and management of art projects. Through the establishment of effective participation mechanisms, such as community meetings, symposiums and workshops, community residents can express their views and suggestions, and work with other community members to promote the development of the arts community. This process of participation enables community residents to feel that their voices are valued and respected, enhancing their sense of belonging and responsibility. Second, community residents need to be empowered to participate in the arts. They should have the opportunity to participate in activities such as art creation, performances and exhibitions to give play to their artistic talents and creativity. Through the provision of opportunities such as art workshops, training courses and community art groups, community residents can enhance their artistic skills and expression and become creators and promoters of an artistic community. This practice of

empowering residents to participate in the arts not only meets their artistic needs, but also stimulates their creativity and self-confidence, and promotes the artistic life and cultural development of the community.

Through the participation and empowerment of community residents, arts communities can achieve broader and deeper social change and development. The participation of community residents can promote community interaction and co-operation, and enhance community cohesion and sense of belonging. At the same time, empowering residents to participate in the arts can stimulate their creativity and innovation, bringing more diversity and creativity to the arts community. The participation and empowerment of community residents not only promotes the development of the arts community, but also enhances residents' self-identity and social status. However, it is not easy to realise the participation and empowerment of community residents. Good communication channels and participation mechanisms need to be established to encourage residents to participate in the activities and decision-making of the arts community. It is also necessary to provide appropriate training and support to help residents enhance their artistic skills and expression. The government and community organisations play an important role in this process and need to formulate relevant policies and measures to support and safeguard the participation and empowerment of community residents.

5.3 Planning and Management of Arts Programmes and Activities

Under the EPS perspective, the sustainable development of urban arts communities and the smooth implementation of arts activities can be realised through scientific planning and effective management. The planning and management of arts programmes and activities is an important part of ensuring the prosperity and development of an arts community. It involves the process of planning, project organisation and implementation, resource allocation and evaluation.

First of all, the planning of arts programmes and activities needs to fit in with the positioning and development objectives of the arts community. The planning should take into account the needs and opinions of community residents, make full use of the resources and strengths of the community, and formulate practical plans for projects and activities. During the planning process, emphasis should be placed on the participation and co-operation of multiple subjects to form consensus and sharing. This will ensure the feasibility of planning and the sense of participation of community residents.

Secondly, the management of arts projects and activities requires the establishment of scientific mechanisms and processes. The process of management should include the planning, organisation, implementation and evaluation of the projects. To ensure the smooth implementation of arts projects and activities, the management mechanism should focus on the integration and allocation of resources. This involves effective resource management, staff co-ordination and time scheduling. At the same time, the management process should focus on the participation and feedback of community residents, so as to adjust and improve the programmes of the projects and activities in a timely manner. The participation of community residents can enhance the sustainability of projects and community cohesion.

Finally, evaluation and reflection of arts projects and activities are important aspects of planning and management. Through evaluation and reflection on projects and activities, problems and deficiencies can be identified and timely adjustments and improvements can be made. Evaluation and reflection should include aspects such as artistic quality, community satisfaction and social benefits of arts programmes and activities. Qualitative and quantitative methods can be used in the assessment process to collect and analyse data to provide reference and guidance for the development of the arts community. At the same time, reflection is also a process of learning and

growth. By summing up experiences and lessons learnt, the quality and effectiveness of arts programmes and activities can be continuously improved.

In the planning and management of arts communities, the government, social work, community organisations and arts organisations should work together to form a win-win situation. The government can provide policy support and resource protection, social work can play the role of integrating the resources of all parties, community organisations can play the role of coordination and organisation, and arts organisations can provide professional art guidance and support. Through joint efforts, a good planning and management system for art projects and activities can be established to promote the sustainable development of art communities.

6. Discussion and Conclusion

6.1 Policy Recommendations

This study discusses and analyses the theoretical framework, mechanisms and implementation strategies for the construction of urban art communities under the EPS perspective. Based on the theoretical framework and realisation strategies of this study, the following policy recommendations are put forward: firstly, the government should strengthen its support and guidance for the planning of art communities, and formulate relevant policies and regulations to provide protection and support for the development of art communities. Second, community residents should be given more participation and decision-making power. The government and community organisations should establish an effective participation mechanism to encourage residents to participate in art community planning and management. Thirdly, the training and professional development of social workers should be strengthened to enhance their abilities and qualities in arts community planning and management. Finally, the planning and management of art projects and activities should be strengthened, focusing on the integration and rational use of resources to ensure the sustainable development of art communities.

6.2 Summarising the Theory of art Community Planning under the EPS Perspective

In this study, we focus on the theoretical framework, mechanism and realisation strategy of urban art community building under the EPS perspective. By analysing the theoretical foundation, empowerment, participation and strengths perspectives of the EPS perspective, it is recognised that the EPS perspective has important guiding significance for arts community planning. At the same time, the importance of social workers' roles and skills development, community residents' participation and empowerment, and the planning and management of arts programmes and activities are emphasised. Social workers should have good communication and co-ordination skills, as well as expertise in the field of arts and culture. Community residents should be fully involved in the planning and decision-making of the arts community and empowered to participate in the arts. The planning and management of arts programmes and activities should be in line with the positioning and development objectives of the arts community, and scientific mechanisms and processes should be established.

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