

works surged. The stakeholders further urged for the preservation of Tsang's street writings.

It is not surprising to professional dealers in the trade that the commercial or market value of an artwork is subject to the intervention, if not the orchestration, of people at the prevailing time. Whenever there is a relatively high degree of value ambiguity because the goods cannot be related easily to a standard market or a standard accepted formula for evaluation, auction comes into play to establish values, using whatever means it can (Smith, 1990). What happened with Tsang's writings was the same. Prior to the art auction, a presale catalogue was published with information on the individual items up for sale. The catalogue is the script of the sale, the place where provenance is consolidated and photography manipulated in order to create a strong and memorable identity. It is also where a piece gains a reputable description (Geismar, 2004). Thanks to 'packaging' and marketing, the price of Tsang's piece soared theatrically in the auction.

Newspapers also catered to the claim of the stakeholders. Mass media is very effective as a means of communication and is fast, flexible and relatively easy to plan and control (McQuail, 1979). It can influence opinions and behaviour in society widely and easily.

With globalization and advances in technology, there are more channels than before, such as the internet, for individuals or groups to express their views and cascade information. Decisions on many issues concerning environmental protection or heritage preservation, whether they are political or social in nature, are no longer left to a closed field of professionals – in this case museum curators, conservators and heritage professionals – but are bound to be expanded to include a more diverse group of citizens, or stakeholders. As a result, public participation in the course of the debate increases, which heightens the appeal to preserve Tsang's street writings.

## Conclusion

The stakeholders' interest may only be realized within a particular space over a specific period of time under favourable conditions that have been purposely created. Though Tsang Tsou Choi was definitely not an artist, his street writing was a visual medium designed to express his rage against perceived injustices and to chronicle events in his own life (Swire Island East and Hong Kong Creates, 2011). To some of the local people, the preservation of Tsang's street writing is seen as a memory of this interesting and eccentric person, though he is neither a hero nor a significant figure in Hong Kong's history. Perhaps preservation efforts may serve as a testament that Tsang Tsou Choi co-existed with his street writings in Hong Kong in the past decades, notwithstanding concerns over their artistic, cultural and market values, should any remain.