

**iscte**

INSTITUTO  
UNIVERSITÁRIO  
DE LISBOA



UNIVERSIDADE  
**NOVA**  
DE LISBOA

---

# **The Roles of Culture and Creativity in Economic Development of Village-based Communities in China Between 1980 and 2016: A Study of Two Cases –Two Models**

Lianrong Yi

PhD Thesis in Urban Studies

Jury:

Doutor Alexandra Rodrigues Gonçalves, Professor Adjunto, Universidade do Algarve;

Doutor Assistant Professor Carlos José de Oliveira e Silver Rodrigues, Professor Auxilliary, Universidade de Aveiro;

Doutor Regina Salvador, Professor Catedrático, Faculdade de Ciências Sociais e Humanas da Universidade Nove de Lisboa;

Doutor Luís Anónio Vicente Baptista, Professor Catedrático, Faculdade de Ciências Sociais e Humanas da Universidade Nove de Lisboa;

Doutor Ana Rita Cruz, Investigadora Integrada, DINÂMIA'CET-ISCTE;

Pedro Miguel Alves Felício Seco da Costa, Professor Associado, DINÂMIA'CET-ISCTE

October, 2023

**iscte**

INSTITUTO  
UNIVERSITÁRIO  
DE LISBOA



UNIVERSIDADE  
**NOVA**  
DE LISBOA

---

Department of Department of Political Economy, Social Sciences School at ISCTE  
that of Faculty Social and Human Sciences in Nova FCSH

**The Roles of Culture and Creativity on Economic  
Development in Village-based Communities in  
China in 1980-2016: The Study of the Two Cases-  
Two Models**

Lianrong Yi

PhD in Urban Studies

Supervisors:

Doutor Ana Rita Cruz, Investigadora Integrada, DINÂMIA'CET-ISCTE;

Pedro Miguel Alves Felício Seco da Costa, Professor Associado, DINÂMIA'CET-  
ISCTE

October, 2023

## **Acknowledgments**

Firstly, I have a deep gratitude to Portuguese supervisors, professor Ana Rita Cruz, and Pedro Costa who have given me good suggestion, including thesis structural arrangements, methodological instruction, research objectives and so on. Especially, the final thesis version and presentation in thesis defence have modified several times to confirm the ultimate success.

Secondly, the Jury professors have put forwards multiple advice which were valuable to be taken into account in such areas as added original contexts of insufficiency involved in the concerning objective research. All of these have made the thesis full-fledged. So, I respected their advice to be adopted by me, and hereby sincerely expressed my appreciation to them.

Finally, I thank ISCETE-IUL and FCSH for providing a wide space for me to make a study for the program in Portugal.

## ABSTRACT

The thesis focuses on a comparative case study based on a series of urban studies theories regarding value, the roles of culture and creativity and cluster development in urban sustainability. The goal is to analyze two different economic development models: Jiuxing Village in Shanghai city, a state-led market model (Model A) and Tengtou Village in Ningbo city, an eco-agricultural tourism model (Model B) in China from 1980 to 2016. Specifically, this study emphasizes the roles of culture and creativity in the economic dynamics by national policies and strategies with cultural infrastructure from a top-down perspective in these territories, as well as other factors including clustering of cultural hubs and eco-agricultural areas, and the two villages' democratic and legal governance. It further testifies how the two models gradually grow successfully into sustainable development systems by exploring the relationships of these aspects using various methodological tools. Thus, the current study contributes to the understanding of building sustainable development systems.

To examine the two case studies as sustainable systems, multi-methodological methods were used. Importantly, mixed qualitative and quantitative methods used include direct observation and statistical analysis in a comparative case studies approach. The study first points out the theoretical framework behind each one of the two models, and then explores and compares the internal and external driving factors in the two cases. "SWOT Analysis" is used to provide a comprehensive evaluation of the two models about how the culture and creativity performed on the economic dynamics of the village-based community in a sustainable development system. After the in-depth discussion regarding the main cause-effect relationships in results, the program proposes a state-led sustainable development system with democratic and constitutional governance in China to inform future programming and planning. The limitations of this study are also discussed.

**Keywords:** culture, creativity, strategical action, cultural infrastructure, economic model, sustainable development system,

## Resumo

Esta tese consubstancia um estudo de caso comparativo com base em várias teorias da área dos estudos urbanos relativas ao valor, aos papéis da cultura e da criatividade e ao desenvolvimento de *clusters* para a sustentabilidade urbana. O objetivo geral é analisar dois modelos diferentes de desenvolvimento económico: a aldeia Jiuxing, na cidade de Xangai, que representa um modelo de mercado liderado pelo Estado (designado de Modelo A) e a aldeia Tengtou, na cidade de Ningbo, que representa um modelo de turismo eco-agrícola (designado de Modelo B) na China, entre 1980 e 2016. Especificamente, este estudo enfatiza os papéis da cultura e da criatividade na dinâmica económica por meio de políticas e estratégias nacionais com infraestrutura cultural de uma perspectiva de cima para baixo nesses territórios destes territórios, bem como outros factores, incluindo os efeitos de aglomeração de *hubs* culturais e de áreas eco-agrícolas, e a governança democrática e legal das duas aldeias. Além disso, esta análise testemunha como os dois modelos estudados podem representar uma evolução no que se refere aos sistemas de desenvolvimento sustentável, explorando as relações desses aspectos, usando para isso várias ferramentas metodológicas. Assim, o presente estudo contribui para a compreensão da construção de sistemas de desenvolvimento sustentável.

Para examinar os dois estudos de caso como sistemas sustentáveis, foi utilizada uma metodologia mista. É importante sublinhar que a combinação de métodos qualitativos e quantitativos levada a cabo inclui a observação direta e a análise estatística, numa abordagem de estudos de caso comparativos. Este estudo começa por apresentar o quadro teórico por trás de cada um dos modelos e, em seguida, explora e compara os factores internos e externos nos dois casos. A análise SWOT é usada para fornecer uma avaliação abrangente dos dois modelos sobre a forma como a cultura e a criatividade influenciam a dinâmica económica das comunidades destas aldeias num sistema de desenvolvimento sustentável. Após a discussão aprofundada sobre as principais relações de causa e efeito nos resultados, este estudo elabora propostas para a implementação de um sistema de desenvolvimento sustentável liderado pelo Estado, com governança democrática e constitucional na China para informar os decisores políticos sobre as possibilidades de planeamento futuro. Finalmente, as limitações deste estudo também são discutidas.

**Palavras-chave:** estudo de caso, cultura, criatividade, ação estratégica, infraestrutura cultural, modelo econômico, desenvolvimento sustentável sistema,

## **TABLES OF CONTENTS**

List of Figures	xv
List of Tables	xvii
List of Boxes	xix
Abstract EN	ii
Abstract PT	iii
<b>Chapter 1. General Introduction</b>	<b>1</b>
1.1. The Research Goal, Research Problems and Academic Fields	1
1.2. Theories and Methodologies	2
1.3. The Conceptual Framework	6
1.4. Organization of the Research	13
1.5. Summary	18
<b>Chapter 2. Various Theoretical Bases</b>	<b>22</b>
2.1. Theories of Value on Economics and Culture	22
2.1.1. Definitions of Economic and Cultural Values	23
2.1.2. Economic Valuation of Cultural Goods and Services	28
2.1.2.1. Individual Consumption of Private Cultural Goods and Services	28
2.1.2.2. Collective Consumption of Public Cultural Goods and Services.	30
2.1.3. Valuation of Cultural Value	31
2.1.4. Relations Between Economic Value and Cultural Value	33
2.1.5. Summary	36

2.2. Roles of Culture and Creativity in Urban/Territorial Development	38
2.2.1. Concepts of Creativity and Strategies of Business Management and Development	38
2.2.2. Clusters of Cultural Creativity/Business Land and Sustainable Development	44
2.2.3. Legislative Mechanism and Balancing Systems in Territorial Development	47
2.2.4. Culture and the Sustainable Development Systems	51
2.2.4.1. Concept of Sustainable Development	51
2.2.4.2. Culture and the Sustainable Development	52
2.2.4.3. The Sustainable Development Path	53
2.2.5. Summary	55
2.3. Urban Regions and Cluster Development Under Globalisation	57
2.3.1. Roles of Clusters	58
2.3.2. Policies to Support Clusters	59
2.3.3. Sustaining Clusters	60
2.2.6. Summary	62
<b>Chapter 3. Culture, Creativity, CCIs, Urban Sustainability and Economic Models in China</b>	<b>65</b>
3.1. Culture, Creativity and CCIs	65
3.1.1. Culture, Creativity, and Definitions of CCIs in the Literature	65



3.1.2. Culture, Creativity of CCIs in Chinese Planning Evolution	69
3.2. Chinese National Policies (economy, land, culture and CCIs)	73
3.3. The Current Development of CCIs and Cultural Infrastructure in China	76
3.3.1. The Development and Characteristics of CCIs	76
3.3.2. Chinese National Cultural Infrastructure	78
3.3.2.1. Physical Power of CCIs	78
3.3.2.2. Cultural Infrastructure with Equipment in CCIs	80
3.3.3. CCIs Contribution to Economic Development in China	83
3.3.4. Tourism Contribution to Economic Development	87
3.4. Shanghai City, Zhejiang Province/ Ningbo City and Urban Sustainability	89
3.4.1. Geographic Location and Historic Discourse	89
3.4.1.1. Shanghai	89
3.4.1.2. Zhejiang Province and Ningbo.	92
3.4.2. The Provincial Policies in CCIs of Economic Development	94
3.4.2.1. Shanghai Municipality's CCIs Policies	94
3.4.2.2. Zhejiang Province/ Ningbo CCIs Policies	95
3.4.3. A Comprehensive Evaluation of Performances and the Two Cities' Sustainability	96
3.4.3.1. The Development Characteristics of CCIs/ CIs	96
3.4.3.1.1. Shanghai.	96
3.4.3.1.2. Ningbo.	102

3.4.3.2. Cultural Infrastructure and CCIs Contribution	105
3.4.3.2.1. Shanghai’s Cultural Infrastructure	105
3.4.3.2.2. Shanghai’s CCI Contribution	108
3.4.3.2.3. Ningbo’s Cultural Infrastructure	110
3.4.3.2.4. Ningbo’s CCI Contribution	111
3.4.3.3. Comparison Between the Two Cities in CCIs	112
3.4.3.4. The Comprehensive Evaluation of the Two Cities’ Sustainability in Economy Development	116
3.5. Economic Models	120
3.5.1. Urbanisation Expansion and Economic Models in Evolution	120
3.5.1.1. Periods of Transforming Urbanisation and Economic Development	120
3.5.1.2. Economic Reconstruction and Industrialisation-led Urbanisation (1949–1977)	121
3.5.1.3. Economic Reform and Market-led Urbanisation (1978–1995)	121
3.5.1.4. Economic Globalisation and Global–local Urbanisation (1996–2010)	122
3.5.1.5. Land-Economy-led Urbanisation (2010–2015)	123
3.5.2. China’s Economic Models (1980–2016): An International Perspective	125
3.5.2.1. Comparisons Between the State-led Models	125
3.5.2.2. Definitions of the Two Models	132
3.5.2.3. China’s Economic Models (1980 –2016): An International Perspective	135
3.6. Summary	141

<b>Chapter 4. Methodology</b>	148
4.1. An Overview of Research Methodology	148
4.1.1. Methods	148
4.1.2. Definitions of Research Methods and Comprehension	152
4.1.2.1. Comparative Case-study in Chapter 5	153
4.1.2.2. Qualitative and Quantitative Research in Chapters 2, 3, 5, and 6	157
4.1.2.3. Observational Research in Statistics in Chapters 2, 3, 5, and 6	157
4.1.2.4. The SWOT Analysis in Chapter 6	162
4.1.2.5. The Ricardian Model and Models A–B	166
4.1.2.5.1. A Comparative Advantage and Opportunity Cost	166
4.1.2.5.2. Home and Foreign Production Possibility Frontier	168
4.1.2.5.3. The World Relative Supply and Demand and Models A–B	170
4.2. Data Collection	173
4.2.1. Research Data Process	174
4.2.2. Data Collection with the Previous Essays	174
4.2.3. Jiuxing Village’s and Tengtou Village’s Secondary Data	175
4.2.3.1. Tengtou Village’s Investigation Data and Observations	175
4.2.3.2. Informal Interview: Occasional Visits to Tengtou’s Village	177
4.2.4. Problems Concerning Data Collection	180
4.2.5. Limitations of Research Methods	182
4.3. Summary	183

<b>Chapter 5. A Study of the Two Cases-two Models: Jiuxing and Tengtou Villages in China (1980–2016)</b>	<b>188</b>
5.1. The Two Cases’ Geographic Sites, Achievements and Positions	188
5.1.1. Jiuxing Village’s and Tengtou Village’s Geographic Sites	188
5.1.2. Jiuxing Village – The First Largest Market Village	189
5.1.3. Tengtou Village–An Eco-friendly Village	192
5.2. Cultural Infrastructure of the Two Cases – Clusters of Business Land and Culture, and Cultural Belief in Ningbo City	196
5.2.1. Jiuxing Village Cultural Infrastructure and Business Clusters in Land	197
5.2.1.1. A Tiny Agricultural Trade Market	197
5.2.1.2. The First Largest Market Village	198
5.2.2. Cultural Infrastructure of Ningbo, Fenghua and Tengtou Village – Clusters of Culture and Buddhism	199
5.2.2.1. Ningbo City and Fenghua Town	200
5.2.2.2. Tengtou Village’s Clusters of Cultural Infrastructure in Eco-agriculture Cultural Tourism Area	200
5.2.2.3. The Clusters of Residential Districts and Organisational Units	202
5.3. Roles of Culture and Creativity in Economic Districts in the Two Cases	206
5.3.1. Cultural and Creative Concepts–Transformation in the Two Cases	206
5.3.2 Jiuxing Village	206
5.3.2.1. Local Government-led urbanisation construction and Governance	206
5.3.2.2. The Joint-stock System in a State-led Market Economic Model	207

5.3.2.3. Democracy and Legal Governance	209
5.3.3. Tengtou Village	210
5.3.3.1. Ecological Agricultural Production and Culture	210
5.3.3.2. The Creative Ecotourism–Tengtou Village and Tourism Company in Governance	210
5.4. Other Cases Studies from Domestic to a Global Perspective	212
5.5. The Future Development of Jiuxing and Tengtou Villages	223
5.6. Summary	227
<b>Chapter 6. Data Analysis, Results and Discussions</b>	<b>232</b>
6.1. Data Analysis	234
6.1.1. The State’s Top–down Strategic Actions on Economy Development-led Culture and Creativity in CCIs in China	234
6.1.1.1. Driving Forces of CCIs Development	234
6.1.1.1.1. National Policies of Culture and CCIs, Concepts of Culture and Creativity	235
6.1.1.1.2. National Cultural Infrastructure and Role of the State	235
6.1.1.1.3. Identifying Patterns of CCIs in Spatial Distribution	236
6.1.1.2. The Revitalising Downtown and Village-based Community	238
6.1.1.2.1. Boosting Downtown Revitalisation	238
6.1.1.2.2. Enhancing Village-based Development in urban-rural Areas	239
6.1.1.3. Reuse of Abandoned Manufactories in Urban Areas	240

6.1.1.3.1. Reforming Abandoned Plants for CCIs in Urban Areas	240
6.1.1.3.2. Industrial Plants Demolition, Protection and Utilizing Cultural Heritage	241
6.1.1.4. Cultural Regeneration as Urban Development Strategies	242
6.1.2. The Two Cities' Strategic Actions in CCIs and Sustainability	244
6.1.2.1. Cultural Infrastructure and Policies in the Two Cities	244
6.1.2.2. The Two Cities' Strategic Actions	246
6.1.2.2.1. Shanghai	246
6.1.2.2.2. Zhejiang Province–Ningbo City	249
6.1.3. Village-based Community and Sustainable Systems	253
6.1.3.1. Concisely Reviewing the Theoretical Bases of the Two Models	253
6.1.3.2. Jiuxing Village-the Creative Strategical Actions of Market Management	255
6.1.3.3. Creative Strategical Actions of Market Business Development	257
6.1.3.4. Tengtou Village – Creative Strategical Actions of Business Management in an Eco-agriculture Tourism Area	259
6.1.3.5. Tengtou Village– Creative Strategical Actions of Eco-agriculture Cultural Tourism Economic Development	261
6.2. Sustainable Development Systems (Models A-B) and Evaluation	264
6.2.1. Jiuxing Village's Land Use and Its Business Value	265
6.2.2. Culture and Creativity of Business Value in Tengtou Ecotourism Area	267

6.2.3. The Role of Culture and Creativity—the Comparative Advantages in the Ricardian Model	269
6.2.4. The “SWOT Analysis” in the Two Cases	274
6.2.4.1. The “SWOT Analysis” of Competition Positions about the Two Cases	274
6.2.4.1.1. Jiuxing Comprehensive Market	276
6.2.4.1.2. Tengtou Eco-agriculture Tourism Area	278
6.2.5. The Sustainable Development Path	279
6.2.5.1. The Estimations of the Sustainable Growth Value	279
6.2.5.2. Identifying the Sustainable Growth Value (Wellbeing level)	282
6.2.5.3. Establishing the Sustainable Development System	286
6.3. Discussing the Main Causal effects in Results and A Future Program in China	289
6.3.1. The Main Cause-effect Relationships in Discussion	290
6.3.1.1. The Role of State in Strategical Actions and CCIs Development	290
6.3.1.2. The State Power and Cultural Creativity	293
6.3.1.3. SCC System and the Sustainable Economic Development	295
6.3.2. A Future Program	297
6.4. Summary	300
<b>Chapter 7. Conclusion</b>	<b>304</b>
7.1. Main Results and Conclusions	310

7.2. Policy Implications and Recommendations	310
7.3. Research Limits and Future Research Directions	317
<b>References</b>	<b>324</b>



## List of Figures

Figure 1.1 The Conceptual Framework.	9
Figure 1.2 Research Organization Framework	14
Figure 2.1 Sustainable Development Paths	54
Figure 3.1 The Classification of Creative Industries	67
Figure 3.2 Revenue of China's Core Culture Industry 2016–2021	84
Figure 3.3 Tourism Statistics Between China and Other Countries	88
Figure 3.4 The Sites of Shanghai and Ningbo Cities in China	91
Figure 3.5. The Two Maps of Zhejiang Province and Ningbo City	93
Figure 4.1 A Methodological Research Framework	152
Figure 4.2 SWOT Analysis–Main Components	164
Figure 4.3 Home and Foreign Production Possibility Frontier	169
Figure 4.4 The World Relative Supply and Demand	171
Figure 5.1 The Sites of Jiuxing Village and Tengtou Village in China	188
Figure 5.2 The Entrance of Jiuxing Village	189
Figure 5.3 Jiuxing Village–The First Largest Market Village	190
Figure 5.4 Jiuxing Village's Market Income/year and Villagers' Welfare/Year (10 thousand)	192
Figure 5.5 The Landmark of Tengtou Village	193
Figure 5.6 An Eco-agriculture Cultural Tourism Area in Tengtou Village	194

Figure 5.7 Tengtou Village's Tourism Income and Villagers' Welfare	196
Figure 5.8 Clusters of Cultural Infrastructure in the Eco-agricultural Cultural Tourism Area in Tengtou Village	201
Figure 5.9 Ningbo Tengtou Case Pavilion	202
Figure 5.10 Traditional and Modern Residential Districts	205
Figure 5.11 Jiuxing Institutional Hierarchical Framework in Administration	208
Figure 5.12 Tengtou Institutional Hierarchical Framework in Administration	211
Figure 5.13 Site Plan for Ningbo History Museum	215
Figure 5.14 Ningbo History Museum Façade and Back Façade	216
Figure 5.15 Neighboring Context of Ningbo History Museum	217
Figure 6.1 The Pathway to Analyse the Top-down Strategic Actions in China	233
Figure 6.2 Framework of Combination of Theories and the Two Cases	254
Figure 6.3 The Pathway to Jiuxing Land Exchange for Land-lost Peasants	266
Figure 6.4 The Two Models' Economic Growth—An Outwards Shift in PPC	272
Figure 6.5 The Sustainable Growth Value Curve in Models A–B	281
Figure 6. 6 Comparison Between Jiuxing Villagers' Annual Average Income and Poverty Line Level (2000–2014)	284
Figure 6.7 Comparison Between Tengtou Villagers' Annual Average Income and Poverty Line Level (2009–2016)	285
Figure 6.8 Establishing the Framework of Sustainable System—Models A–B	288
Figure 6.9 A Future programme in Hypothesis in China	299

## List of Tables

Table 3. 1 Number of Public Libraries, Museums, Cultural Institutions for the Public and State-owned 33 Film Studios Between 1990 and 2018	79
Table 3.2 Classifying the Core Cultural and Cultural-related Industries in China	81
Table 3.3 Creative Clusters in Major Chinese Cities in 2010-2016	83
Table 3.4 The Import and Export Volumes of China’s Cultural Projects in the World Rankings in 2004–2013	86
Table 3.5 Classified Industrial Outputs Value of CCIs in Shanghai in 2011	99
Table 3.6 The Creative Industry Parks and Their Original Addresses in Shanghai	106
Table 3.7 Cultural Institutions in Shanghai Between 1990–2000	107
Table 3.8 Total Outputs and Value Added of Shanghai’s CI During 1996–2012	109
Table 3. 9 Total Outputs Value and Value Added of Ningbo’s CI Between 2015–2020	112
Table 3.10 The Comparison of Creative Industries Among Five Cities in 2008	114
Table 3.11 The Ranking of China’s Cities in 2011 According to Cultural and Creative Development Index	115
Table 3.12 Comprehensive Evaluation of Urban Development Between 2000 and 2016	117
Table 3.13 Urbanization and Urban Population Between 1980–2015	124
Table 3.14 Main Models/Modes of States’ Development	126

Table 4.1 SWOT Analysis of Strategies	165
Table 4. 2 An Informal Interview–Occasional Visit to Tengtou Village	179
Table 6.1 Evaluating the Business Value of Jiuxing Village’s Land Use	265
Table 6.2 Evaluating Culture and Creativity of Business Value in Tengtou Eco-tourism Area	265
Table 6.3 The “SWOT Analysis” of the Main Components in the Two Villages	275
Table 6.4 The “SWOT Analysis” of Strategies–Jiuxing Village	277
Table 6. 5. The “SWOT Analysis” of Strategies–Tengtou Village	278
Table 6.6 Jiuxing Village’s Market Income/year and Villagers’ Welfare/Year and Non agriculture Land Income Per Sqm	280
Table 6.7 Tengtou Village’s Tourism Income and Villagers’ Welfare	281
Table 6.8 Comparisons Between Jiuxing’s and Tengtou’s Villagers’ Annual Average Income and Poverty Line Level	283

## List of Boxes

Box 3.1 Shanghai and Ningbo in Creative Industry	113
Box 4.1 Concerning Definition of Case-study	155
Box 4.2 Qualitative Research versus Quantitative Research	157
Box 4.3 A Research Field Journal for Investigating the Data: Occasional Visits to Tengtou Village	178



# Chapter 1: Introduction

## 1.1. The Research Goals, Research Problem, and Academic Fields

In the past few years, the research on territorial development in terms of culture, creativity, and economics has made outstanding contributions to the economic development of cultural and creative industries (CCIs) and the tourism industry. Globally, the concepts of culture and creativity have taken the forms of creative industries (CIs), creative cities (Landy, 2000), and the creative class (Florida, 2002), which have become popular. However, in the existing literature, cases studies of village-based communities in urban-rural areas rarely go hand in hand with the study of culture and creativity with regard to economic models of sustainable development. Therefore, the present thesis has provided a valuable contribution to urban studies from different perspectives.

The research problems are identified as follows: have culture and creativity given contribution to village-based community development? What are the major strategical actions until how to measure and evaluate the results with value added in a sustainable system of village-based community—two models?

The primary research goal of the thesis is to analyse two growth-based sustainable development systems that existed in China from 1980 to 2016: Jiuxing village in Shanghai city, which was a state-led market model with urbanization (Model A), and Tengtou village in Ningbo city, which was an eco-agricultural tourism model (Model B). Further, the thesis aims to (a) identify the main incentives for sustainable development based on culture and creativity,

(b) develop and propose a framework to compare different cases studies to answer the research questions, and (c) justify the policies and strategies contributing to economic growth.

In the thesis, the academic fields that are characterised by knowledge-led diversity are economics, culture, creativity, sustainable urban development, clustering development, tourism, ecological environment, and methodological applications.

These academic fields stress that the theories and practices may be combined into cultural, creative, economically sustainable, and competitive market strategies for creating territorial development and economic models (i.e., the Ricardian model as well as Models A and B). CCIs and the tourism industry with ecological environmental protection are affected by culture and creativity as well as by a series of national (i.e., economy, land, culture, and CCIs) and urban policies (CCIs) related to urban regional development.

## **1.2. Theories and Methodologies**

To analyse the two models, it is important to explore their theoretical bases. For instance, the theories of economic and cultural values have provided us with a basic understanding of the business value of cultural goods. In the context of CCIs and the tourism industry, creative concepts and strategies of business management and sustainable development systems resemble sets of seeds, the strategic actions linked to cultural and creative clusters as well as the business land is seeded as the abundant soil, the specialisation in production takes after the sowing, and the resultant sustainable development systems (i.e., Models A–B), resemble the ultimate harvest. Thus, what knowledge-oriented comprehensiveness represents should be



ascribed to applications of creative and economic theories as well as creative performances in territorial economic development.

Economists and scholars behind the cultural and economic theories of value (such as Throsby, Hutter, and Klamer, among others) provided the general definitions of cultural and economic values of cultural goods as well as measured their methods and affecting elements of their pricing, which have guided the application of the two values in our research objects. Moreover, cultural economists, culturalists, and scholars of creative theories (e.g., Greffe, Landry, and Nallari) put forward the concepts of culture and creativity in the context of urban sustainability and clustering development under globalisation. Based on these ideas, we gradually have formulated our concepts of cultural and creative transformation, cultural and creative business clusters, as well as strategic actions are relevant to business management and development in the research objectives. According to the Ricardian Model and microeconomic theory, the role of culture and creativity in economic sectors has great comparative advantages. It is evident that the three aforementioned perspectives rationally conform to each other, illustrating the top status of the role played by culture and creativity in economic development models. Pearce's (1993) economic theory outlines three possible occurrences of the sustainable path to economic development, although only one of them is sustainable and effective as it causes less ecologic destruction and utilises fewer natural resources. As long as the sustainable growth value, which is a key indicator of well-being, is beyond the poverty line, it points to the success of a sustainable development system. Therefore, the critical testifying indicators are considered relevant to the two models' total business value counted by its value range. In contrast, in Fu & Xu's (2015) creative theory, aspects of creative economy, i.e., cultural

contexts and creative services, are integrated into the primary, secondary, and tertiary industries, whereas those of experiencing economy, i.e., the industrial production areas of tradition, modernity, and agriculture, converge into cultural tourism to formulate new areas of sightseeing, eco-agriculture, tourism industry (cultural ecotourism), and eco-agriculture-led cultural tourism. According to this view, Models A and B can be named as models of creative economy and experiencing economy, respectively, which are necessarily anchored in Socialism with Chinese Characteristics (SCC), along with the other models' definitions in Table 3.14 (pp. 126) and global assessments made by foreign scholars.

The thesis has adopted more qualitative and less quantitative research (MQQM), which include the statistical method (SM), cases studies (CS), strengths–weaknesses–opportunities–threats (SWOT) analysis, practical investigation and observation (PIO), the Ricardian model, and more.

As regards techniques, we manage to design a conceptual framework of methodology, as seen in Figure 4.1 (pp. 152). This framework clarifies the main methods and outlined the limitations of the data collection.

The qualitative research method is used for some conceptual descriptions, which involve inductive and deductive analyses by logical thinking or practical inferences using words (Neuman, 2007). This is applied to theoretical bases as well as to data collection, analyses, and generalisation in Chapters 1–7. However, the quantitative method involved has numeral expressions in the forms of figures, tables, and charts in Chapters 3, 5, and 6 to meet the statistical data needs of interpretations and analyses. Apart from MQQM, the case study has its special approaches such as selective cases techniques that limit the number of cases and

variables (Lijphart, 1971), and the two models are identified as the following types: theoretical, interpretive, hypothesis-generating, and confirmation (Collier, 1993; Lijphart, 1971). Moreover, comparative cases studies include case surveys, cases comparisons, creative attributes (Cunningham, 1997), and the process of constructing cases studies (Patton, 1987).

Ultimately, we benefit from these methodological applications by making a clear scheme in methods and techniques. We selected two cases studies as successful patterns concerned with the research objectives and established a theoretical structure (as presented in Chapters 2 and 3, which were designed with similar thematic titles in response to the cases studies in Chapters 5 and 6). The four chapters are consistent with each other. The emphasis is on the main research objective: culture and creativity as incentives in the two models that have been testified as sustainable systems, indicating economics and cultural creativity perspectives. The roles of creativity and culture in economic sectors have been justified as a comparative advantage and opportunity cost by the Ricardian model. Moreover, the strategic advantages of the SWOT analysis (e.g., creative conceptual transformation, creative strategies in business, favourable national and urban policies, cultural infrastructure at different levels, and a balancing legal mechanism) are homogeneous. The SWOT analysis is used as a tool to evaluate the roles of culture and creativity in economic sectors in the two cases. To challenge the market competition, it is important to implicitly deliberate on the advantages and disadvantages of the four different strategies (SO, ST, WO, WT) from internal and external environments (Gürel, 2017; Sammut-Bonnici and Galea, 2015). Therefore, the creative concepts and strategies combined into business clusters have formulated the largest comparative advantages for the two models' sustainable growth as well as Dey's (1993) qualitative analysis. To testify the

sustainable value added, MQQM has been applied to the two models, along with other economic theories. As a result, the two models have been confirmed as sustainable growth systems under democratic and legal governance.

### **1.3. The Conceptual Framework**

As shown in Figure 1.1 (pp. 9), we begin by defining and understanding the concepts of culture, creativity, and sustainable development.

For the sake of the study, we can attain an extensive concept of culture, which includes all accumulated human knowledge and skills concerned with traditions, religions, heritage, customs, literature, and music (for more details, see Section 2.2, pp. 38–56). Moreover, we also reach a narrow concept of culture that refers to beliefs, morals, laws, art, human behaviour, thoughts, value (Throsby, 2001), intangible and tangible assets (Greffé, 2002), and knowledge/economic development system (see Chapters 2–6). Here, it involves Chinese cultural perspectives, i.e., the traditional culture and beliefs (Confucianism, Taoism, and Buddhism); the national and regional culture, social relative culture, Chinese etiquette, the western culture, Marxism, modern culture, advanced science, and technologies. The traditional culture consists of three main streams: Confucianism<sup>1</sup> (551–479 BC), Taoism<sup>2</sup> (571–471 BC), and Buddhism<sup>3</sup> (600–400 BC), as well as drinking and eating, tea, academic sects, dramas,

---

<sup>1</sup> It respects the hierarchical social institutions associated with filial piety, faith, forgiveness, politeness, wisdom, braveness, credit, and modesty as its core. Moreover, it stresses the importance of individual moral development that the society can be governed by moral virtue rather than by law (Cui, 2002; Wu, 2008).

<sup>2</sup> Laozi, also known as a Master, is the central figure in Taoism who believes in ghosts and spirits. It respects the natural environment and human society, and it emphasizes achieving harmony in the ecological system. There are natural laws between the earth and heaven, and they can cooperate to reach the integration of nature, humans, and heaven (Cui, 2002; Wu, 2008).

<sup>3</sup> It is a religion and philosophy encompassing various traditions, beliefs, and practices. It is primarily based on the teachings attributed to Shakyamuni (Gautama), who is commonly known as Buddha. It stresses the importance

music, art, paintings, literature, and architecture, among others. Some of them are Nanyue culture in Guangdong (Lary, 1996), Chu culture in Hubei (Friedman, 1994), merchant culture in Shanxi (Zhang, 1998) and Anhui (Zhou & Li, 1998), and Gan culture in Jiangxi (Feng, 1999). The traditional culture and the regional cultures as a whole are so complex that they are the principal sources of the development of CCIs, CIs, and tourism.

Conversely, we have consulted the Oxford Dictionary and certain scholars (such as Csikszentmihalyi, Greffe, and Landry, among others) to develop our own concept of creativity. It is an economic reforming idea, creative policies/strategies, a new idea creating value to form strong capabilities from economic transformation where we integrate culture into creative fields to foster CCIs/tourism and other culture-related industries involved in the evolution of China (e.g., Abbiati, 2019; Goller & Bessant, 2017). Cultural infrastructure in different layers (state, cities, and village-based community–SCV) has provided these industries with extensive physical equipment, which is an important part in cultural concept. Furthermore, the diversity of conceptual creativity that came from territorial differentiation has led to strategic variability and flexibility in action (Goller & Bessant, 2017). The definition of sustainable development (e.g., Duxbury & Gilette, 2007) has constituted the concepts and understandings to be necessary for the purpose of the thesis, which is to determine the business value added. For this, creative concepts and strategies should be continuously upgraded, accurately agglomerated into business clusters to remain sustainable in economic models (Models A and

---

of the relationship between causes (yin) and effects (guo). It means that kindness leads to a good life, whereas cruelty causes ruin. Buddhism was spread to China during the Han Dynasty (221–206 BC) and hit its peak during the Tang Dynasty (618–907AD) (Cui, 2002; Wu, 2008).

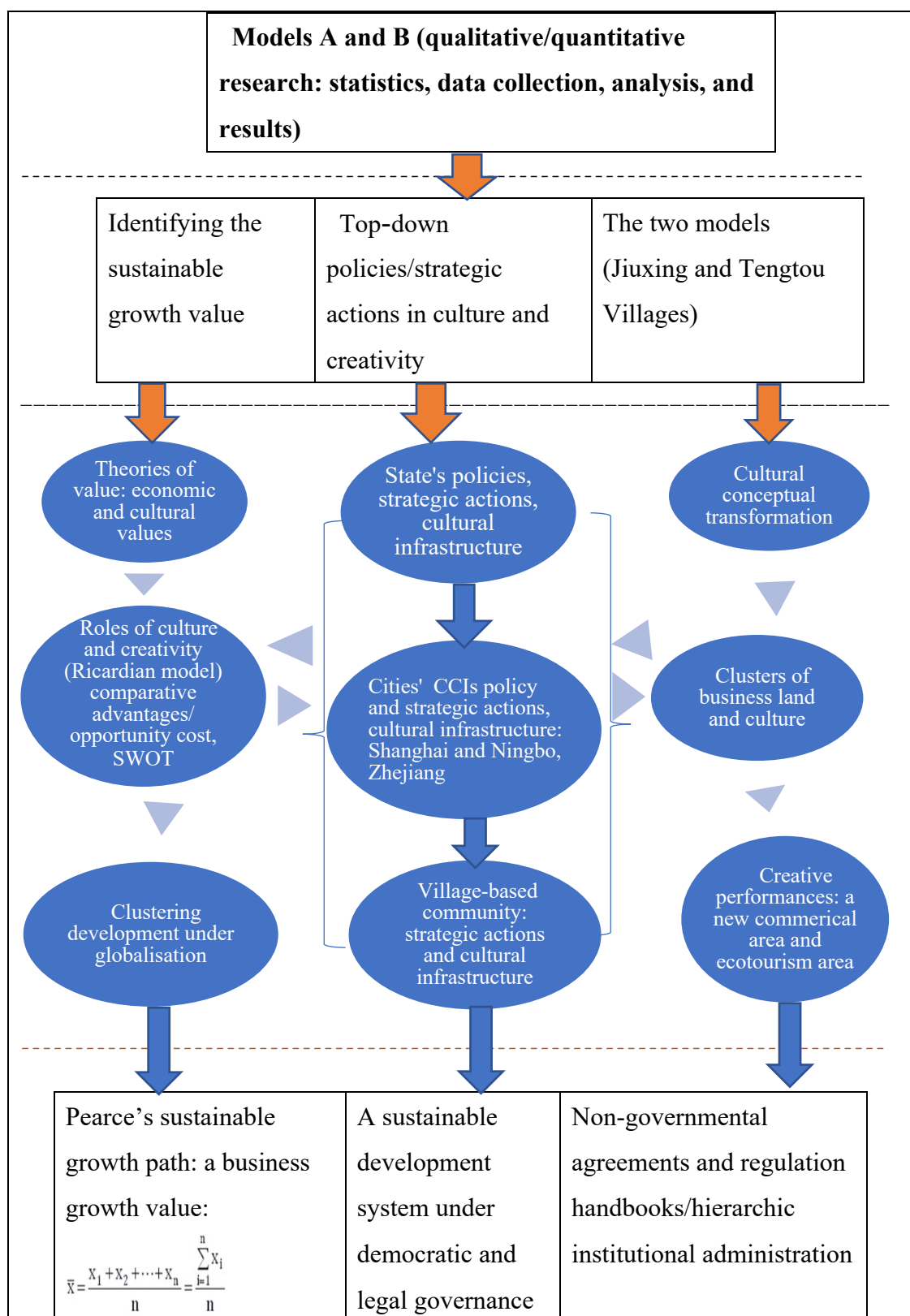
B), supported by national and urban policies, and formulated by cultural infrastructure from a top-down perspective.

Figure 1.1 (pp. 9) presents the conceptual framework.

In the figure, the first line specifies the main research objective, and Models A and B were built using MQQM and case studies. This includes statistics (Chapters 3, 5, and 6), data collection (Chapters 2–5), as well as data analysis and the major causal effects of results in discussion (Chapter 6). We have outlined the similarities and differences among many other theories and perspectives regarding China’s models and other case studies by national as well as international scholars, whose views are in line with the previous theories and methodologies mentioned above. These help us find solutions to the research problems.

The second vertical line identifies three aspects: the middle–top-down policies were mentioned in the last section, and the strategic actions and cultural infrastructure are present in SCV, which are divided into three stages from the mid-vertical line.

The first stage is the state layer, which ranges from national concepts of culture and industry to strategical approaches in practice. These are integrated into Chinese industries to become pillar ones (CCIs and CIs) and positioned the market-led economy status in five years plans (Abbiati, 2019; Cui et al., 2015). Thus, we easily acknowledge that national policies, strategical actions, and cultural infrastructure are distributed in Chapters 3, 5 and 6. These are presented with CCIs’ development characteristics with regard to national power as well as a set of strategical approaches in action (e.g., the role of the state as driving forces).



**Figure 1.1. The Conceptual Framework**

Source: Own elaboration

Meanwhile, China has actively participated in international cultural programmes, such as those by the World Decade for Cultural Development (1988–97), which was launched by United Nations Educational Scientific and Cultural Organization (UNESCO). Culture is considered the key to sustainable economic development (Oakes, 2006). Villages, in different ways, have engaged in the state's cultural development strategies, which has led to different outcomes in China. For example, the ten-top Chinese villages are well-known for their own developing patterns of village-wide industrialisation and urbanisation of SCC (Wang and Guo, 2013). Two of these villages, Jiuxing and Tengtou, were selected as cases studies.

The different periodical national policies (e.g., the dualistic economic development policy from 1965 to 2009) concerning urban and rural construction resulted in a rapid pace of urbanisation (Ercolani & Zheng, 2011). In addition, after entering the World Trade Organisation (WTO), China has gradually grown into pluralist formations of economic models, such as the state's market-led economy which is characterised by multiple co-existing ownership, trade exports, and land-led urbanisation (Cheng, 2010). However, according to Lu (2010), China's urban expansion exposed some problems in policies related to land use, such as the conflicts between land users and owners as well as the conflicts between collective and private profits.

In addition, it is evident for the gap between state-led models and other foreign economic ones. In terms of far-reaching consequences, China's scientific fields, legislative institutions, and level of creativity and innovation in various industries are lagging behind those in the developed countries. Therefore, these aspects need to be intensively improved as soon as



possible. For this, the democratic proceedings need to be sped up, although the state's democratic constitutions are already established (Cheng, 2010; Topal, 2014).

The second stage is the urban layer. This refers to national and urban CCI policies, which support national and urban cultural infrastructure (i.e., Shanghai, Zhejiang–Ningbo) and undertake the development of CCIs in urban and rural communities. Moreover, provincial policies are implemented from a top-down pathway. For instance, the CCI policies, strategic actions, developmental characteristics, and urban cultural infrastructure in Shanghai and Ningbo, which are a global city and an ecotourism city respectively, are both similar and different. These are experts at absorbing talents and making full use of regional advantages (i.e., hybrid cultural background, historic cultural heritage, Jiangnan culture, ecologic culture, and Buddhism) to establish creative clusters/parks through the approaches of cultural protection, revitalisation, and reconstruction, thereby cultivating a modern and fashionable image as described by Einarsson (2016), according to whom using culture in urban strategies is closely related to urban marketing and branding. Thus, 'the role of cultural policies, including the effective integration of policies, is concerned with the heritage, creativity, and diversity of culture within broader urban strategies, which also emerges as a strong component in these processes' (Heid, 2016, pp. 27).

The third stage refers to the cases studies linked to the village-based communities as well as the related: strategical actions and cultural infrastructure, including cultural conceptual transformation, agglomerating business areas, land use, and cultural as well as creative performances (i.e., Jiuxing commercial area—the largest market village, and Tengtou ecotourism area). First, the two villages benefited from cultural and creative strategies in

business from the top-down level. Ultimately, they utilised the economic impact of culture and creativity on CCIs and the tourism industry. Second, following the clustering development as well as the democratic and legal governance, the villagers engaged in transforming cultural concepts from a planned economic model to another state-led market model with urbanisation. It acted as if the cultural concepts were like seeds of the socialist cultural environment, which were planted into the soil in the same way as the clustering of business areas (i.e., Jiuxing) and cultural areas (i.e., Tengtou) through creative strategic actions and hierarchical institutional manipulation. Finally, the fruit of the two cases based on the two models became a sustainable growth system, and the business value added was measured by methodological tools and theoretical guidelines.

The first vertical refers to identifying the business value added. Seen on a theoretical basis and methodologic technical applications in observation, the final step was justified as a business value added in the two models, which involved theories of value, roles of culture and creativity, clustering development under globalisation, cultural creativity, sustainable development, and the path to the sustainable development (i.e., the four theories). First, to judge the value of cultural goods and services in theories of value, we primarily distinguished cultural and economic values. However, affecting elements such as governmental interventions, taxes, volunteers' work, and donations in the individual and collective consumptions of private and public cultural goods and services also deserved consideration (more in Section 2.1, pp. 22–36). Furthermore, we still employed creative theories, the Ricardian model, microeconomics theory, and the SWOT analysis for demonstrating a rise in the business value in the two models, which shed light on the largest market village as a famous comprehensive brand to create more

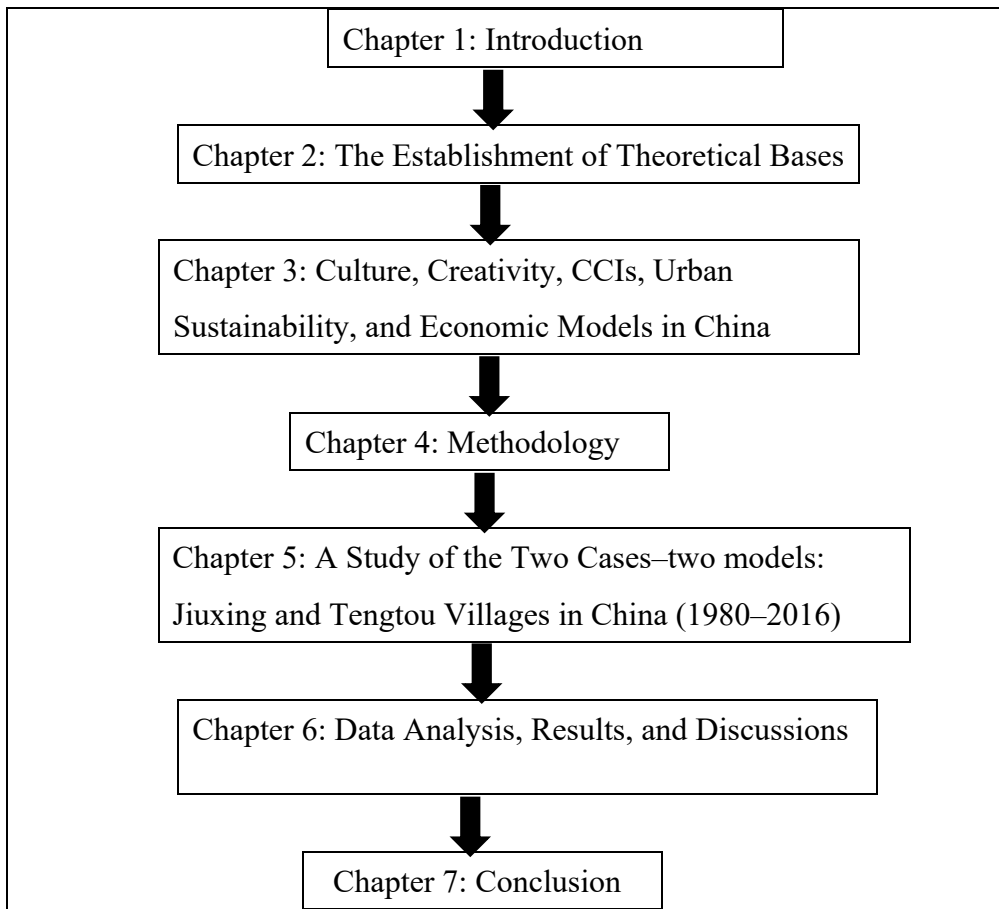
business value in Jiuxing (Table 6.1, pp. 265), and an agriculture-led cultural tourism area in Tengtou in Table 6.2 ( pp. 268).

Second, the roles of culture and creativity in economic sectors were supposed to contain the following four aspects: cultural creative concepts, cultural clusters, a balancing legislative mechanism (i.e., democratic and legal governance), and cultural and sustainable development. In particular, a legislative mechanism of democratic and legal governance exerts an important role in adjusting or balancing urban territorial development. This gives perception of culture and creativity acting as a vehicle (Scott, 2008) to revive or bolster economic models in village-based communities on the path to sustainable development.

#### **1.4. The Organisation of the Research**

To attain the research goals, we not only outline the thesis but also design an organisational framework consisting of seven chapters (Figure 1.2, pp. 14).

Chapter 1 provides a general introduction. It offers a concise introduction of the thesis, including research problems, research goals, academic fields, theories, methodologies, conceptual and organisational frameworks. The present thesis constitutes a valuable study, as it not only enriches academic fields of urban studies but also provides different perspectives on the same research objects by crossing scientific fields. As a result, we identified remarkable similarities between the different fields. More importantly, the main work was to analyse the homogeneity in crossing different scientific fields by identifying the roles of culture and creativity as incentives and comparing the advantages of objects which we studied from the perspectives of economics, CCIs, and market strategies.



**Figure 1.2. Organisational Framework**

Source: Own elaboration

Chapter 2 focuses on the statement of theoretical bases concerning the four theories. The concepts of culture and creativity were combined into creative clusters/other ones to form cultural and creative strategies where business activities would be prepared for economic take-off. In this process, the theories of value instructed the business activities and provided sets of appraising approaches for economic and cultural values in individual and collective consumptions of private and public cultural goods and services. In particular, clustering development and policies played a crucial role in remaining sustainable clusters, from a start-

up cluster to another sustaining one, so did democratic and legal governance in urban territorial development under globalisation, along with culture, sustainable development, and the theories of sustainable development path.

Chapter 3 was based on the four theories mentioned in Chapter 2, and these areas were originated from top-down policies of Chinese economic development: first, it focused on the impact of culture and creativity on Chinese economic development, so that China underpinned the state-led market economy in a dominant position. Furthermore, it was transformed into multiple co-existing ownership; advocating for CCIs as a pillar industry of economic development; reconstructing cultural infrastructure at different levels (SCV); cultural infrastructure to avail for a series of art creation, design, fashion, services, and cultural and creative strategies in the formulation of national power in the culture. This reflects CCI development characteristics and their contributions to its GDP per capita, people's income, and employment.

Similarly, the national and urban policies were implemented in cities, such as Shanghai and Ningbo, playing an important role in bolstering CCIs and creative development. The two cities' CCIs development characteristics and cultural infrastructure indicate that the CCIs have been exploited extensively for natural resources and talents to establish their own industrial clusters/parks, fuelling the exterior and interior dynamics of economic sectors. After comparing the two cities and providing a comprehensive evaluation of the performances of the top Chinese cities, many tables and figures in the thesis show that the two cities' CCIs and artistic creativity have developed a forceful impetus to advance many other cities.

In addition, national policies of economy, land, culture, and CCIs have generated strong power to push China's economic sustainability. The expansion of urbanisation in different periods helps us comprehend Models A and B and their definitions, along with other foreign scholars' and experts' views regarding Chinese economic models, including their advantages and disadvantages.

Chapter 4 provides an overview of research methodologies, an exclusive design of the conceptual framework, and the introduction of methodological applications, definitions of the main methods (i.e., MQQM, CS, SM, PIO, SWOT, and the Ricardian model), and procedures for data collection and data analysis (Chapter 6). Furthermore, we empirically perceived how these methods were used from theories to practice while discussing the limitations of the data collection.

Chapter 5 focuses on the following areas: the two geographical locations of the two cases, the developing process, their achievements, and positions in China. The centre was the foundation of cultural infrastructure in the form of clusters of business areas in Jiuxing and cultural spots and agricultural parks in Tengtou. These were available for cultural creativity performing in the economic sectors by the cultural conceptual transformation. Furthermore, the roles of culture and creativity in creative concepts, developing models, and institutional hierarchical administration were considered to have a catalytic effect on enhancing economic growth. It was concerned with creative strategical actions and governance in business designated in Chapter 6 for the sake of data analysis from a holistic perspective. However, it is recognised that Jiuxing is in the business of land exploitation, whereas Tengtou is in the business of cultural creativity in its ecotourism area. Thus, these will circumscribe their future

development. Moreover, the other case studies at home and abroad have offered us strategical approaches from a global perspective.

Chapter 6 avails for data analysis, results, and discussions. It takes the data analyses from Chapters 2, 3, and 5 for an in-depth deliberation, where ultimate data indications embody the theoretical bases corresponding to the need for cases studies. Moreover, the theoretical principles are leading them to the sustainable path in presentation. More importantly, to answer the research questions, first, we identified the evidence of culture and creativity as incentives or comparative advantages, confirming the main useful policies and strategical actions in sustainable development, assessing the final results, and measuring its value added in the two models.

At first, in relation to the four theories, the top-down strategical actions (SCV) with national and urban CCIs policies have certainly offered more favourable support to the roles of culture and creativity in CCIs, as well as their different layers' cultural and infrastructural construction. There is no doubt that the top-down strategical actions are considered as the foundation of the two models integrated into SCC. The essence lies in culture and creativity as economic dynamics. The comparative advantages from multiple perspectives using methodological methods were mentioned in Figure 1.1 (pp. 9). As regards the evaluation of sustainable systems, the two models were tested as the business value added in the range of sustainable growth mentioned in Section 1.2 (pp. 2), proposed concerning the framework of the two models in Figure 6. 8 (pp. 288).

The main cause-effect relationships in results of discussion involve state's strategical actions-intervention/attempts that have limited CCIs sectors in development to lead to

shortening confines of culture and creativity in exploitation and utilization while the unbeneficial elements in action are rooted into the SCC system with imperfect political governance or legislative systems. Thus, based on the success of the cases studies, state-led sustainable development and cultural belief should be considered as future studies, and proposed a hypothetical program has its definite realistic significance in problematic resolution in the future.

Finally, Chapter 7 provides the conclusion. In this chapter, we generalise the following three aspects: theoretical bases, cases studies, and methodologies. Moreover, we focus on two research problems to find their solution and realise the research objectives, which involve theories, methods, and academic fields. The central idea is to excel at anchoring causal effects of the efforts of CCIs from the top-down policies and strategic actions in the three hierarchical layers of SCV, in which the roles of culture and creativity in CCIs and CIs have generated incentives for village-based community development. Particularly, the two successful models have set the paradigm for a state-led sustainable development system in the Chinese future. In the process, several theories and methodological methods were employed to offer us inferential analytical dependence and the tools identified. Therefore, we can say the two models are based on well-founded trustworthiness, which includes recommending national policies, research problems, and limitations. A hypothetical programme for a state-led sustainable system and cultural belief has realistic significance for the future of China.

## **1.5. Summary**



As an old Chinese saying goes, a good beginning is equal to half success. In the frameworks presented in Figures 1.1–2 (pp. 9–14) we proposed a main research goal, identified the two models to be combined into a sustainable system, emphasised the role of culture and creativity in the economic development of village-based communities, and outlined the research problems. Then, we expounded on the main theories, methods, and academic fields used in the thesis. From the theories of value and creativity, we formed the concepts of culture and creativity as well as sustainable development to determine the direction of the research. Undoubtedly, these theories of culture, economics, creativity, and methodologic applications are reliable and credible. We discovered that the relations among theoretical bases, academic fields, and methodologies were correlated with each other, and the theoretical bases and academic fields were largely concentrated on culture and creativity and sustainable economic development in correspondence with CCIs and the tourism industry and their performances, along with the cultural infrastructure involved in top-down policies and strategic actions. The methods were optimised for access to far-reaching consequences.

The process of a conceptual framework integrated into an organisational framework was that of methodological applications. First, we put forward two models as a key research objective. Then, we divided them into the following three stages: (a) establishing theoretical bases; (b) developing concepts of Chinese culture and creativity, characteristics of CCI development and urban sustainability, and economic models in the two cases studies; and (c) methodological applications. Here, we formulate a complete logical sequence.

The thesis began by establishing the concepts of culture and creativity in CCIs, implementing the top-down policies and strategic actions in CCIs, CIs, and cultural industries

from the basic planning of state and city (e.g., Shanghai and Ningbo), village-based communities, firms, and enterprises. The aim was to set up groups of cultural and creative clusters or parks as reserving forces of cultural creativity to enhance CCIs and the tourism industry embedded in diverse industrial or agricultural sectors. For example, the transformation in the two cases studies reflected the concepts of culture and creativity and strategical actions in business, and it was accompanied by the effectiveness of cultural infrastructure, democracy, and legal governance.

In addition, the sustainable value added was testified in the two models. At the basis of knowledge-led cognition, we gradually realised that the confirmation of business value added had to be demonstrated by using the Ricardian model, economics, SWOT analysis, and Pearce's theory, among others. Consequently, it proved that the business value added in the two models was qualified to the boundary condition of sustainable growth.

However, the research was observed to have some limitations. In reality, the land policy manipulated, reveals imperfect rules of law (i.e., the conflicts between land-using rights and owners). This, in turn, leads to the corruption of officials, thereby causing gradual moral degradation. Further, the thesis was limited in terms of the data resources, definitions, and measurement data. Particularly, the somewhat unprofitable elements (e.g., roles of the state in strategies and interferences, tiny speech freedom in the SCC system) are worth discussing. It is possible for a hypothetical programme, where a state-led sustainable development and cultural belief will bring some hope to deal with the problems left in the future of China, resulting in the prosperity and peace of the world.



## **Chapter 2: Various Theoretical Bases**

### **2.1. Theories of Value<sup>4</sup> on Economics and Culture**

In introducing the theories of economic and cultural values succinctly, all the ideas are not thoroughly exhausted regarding something valuable from the perspective of economists, such as the prices of cultural goods, the cost of acquiring them, the economic impact on investment in cultural heritage, market supply/demand, tourism, jobs, efficiency, government subsidies, etc. (McCloskey, 1996). However, this section mainly focuses on the definitions of the value of cultural goods. Of course, there are some arguments regarding them as well as the two kinds of values-measurement methods of individual/collective consumption of private/public cultural goods and services. However, despite these arguments, some issues remain complicated, including economists' and culturalists' thoughts related to cultural commodities, pricing estimation, and market change.

#### **2.1.1. Definitions of Economic and Cultural Values**

In this section, we discuss theories of value on economics and culture, which mainly focus on 'both economics and culture, as areas of human thought and action, are concerned with values in the plural, i.e., the beliefs and moral principles which provide the framework for our thinking and being' (Throsby, 2001, pp. 19). The economic sphere refers to its utility, prices, or exchange value. Involved in the valuing of a good is its pricing from the economists'

---

<sup>4</sup> Section 2.1 offers a brief introduction from David Throsby (2001, pp.19–41); Chapter 2 provides an overview of theories of value and other theories.

perspective. Meanwhile, it is a typical valuation that concentrates on the moment of exchange in assumption. Of course, it can express various formations such as the GDP as a measure of flowing economic value produced by a national economy, people's willingness to pay (WTP) for the goods that they want, the economic value of knowledge as the source of income earned by applying it, human capital as a stock of value that generates a flowing value, etc. Economic value is the centre of attention that revolves around profits, wealth, income, economic growth, etc. (Klamer, 2003). Furthermore, to cultural producers, investing to expand their industries is the best way of creating jobs and adding income. In the instance, in economic arguments, 'economic impact' analyses have been studied by economists for contingent valuation methods (CVM) and WTP (Klamer & Throsby, 2000; Throsby, 1994).

Cultural value includes special and general terms that consist of unique cultural characteristics. Moreover, cultural value indicates cultural, aesthetic, and artistic significance (Throsby & Hutter, 2008). According to Einarsson (2016, pp. 17), 'cultural value is manifested in a process that evaluates and re-evaluates and also defines itself. In culture, value is an assessment of events or goods and services, which is also the case in economics. Discussion of value in economics, and value in culture involves assessment, whether that assessment is financial, which is the norm in economics – and then with reference to price – or more extensive, as in the case of culture itself'. It is demarcated from economic value because cultural characteristics include 'aesthetic value-an acknowledged component of work's cultural value implying its features, beauty, harmony [...] spiritual value-its value interpreted in a formal religious context [...] social value – it conveys a sense of connection with a comprehension of a social nature [...] historical value-a key component of the cultural value of an artwork with

historical connections [...] and authenticity value—it refers to the fact that the work is real, original and unique artwork represented’ (Throsby, 2001, pp. 28–29). This means that cultural value is the concentration of five types of values. It is the significant distinction between economic and cultural values known by economists—as ‘the former being measurable by methods of economic analysis and expressible in monetary terms, the latter being multidimensional, deriving from a broadly cultural discourse and having no standard unit of account’ (Throsby & Hutter, 2008, pp. 4).

In principle, cultural value is not a value expressed comprehensively in terms of economic value. At this point, all cultural value cannot be separated from independent utility, individual preferences, and choices. Rather, cultural goods are considered as irreducibly collective ones (Crossick & Kaszynska, 2016). In addition, Taylor (1995) argued that social goods are irreducible to those goods appreciated collectively. Cultural goods that are commonly viewed as irreducibly social requirements cannot be divided into units addressed as individual utility and preference. Even so, they provide a foundation against valuations that happen for the primary place and the social fabric.

Which cultural value in commodities can be attained by consumers’ WTP? This is decided on their preferences or satisfaction with cultural value through definite purchasing power.

Now, we start by looking at these theories of value from economic and cultural perspectives.

The editors of *Cultural Matters* (Harrison & Huntington, 2000, pp. 15) defined culture as ‘the values, attitudes, beliefs, orientations and underlying assumptions prevalent among people in a society’. In the succeeding analyses, culture is considered as an independent variable that

potentially accounts for ‘economic development and political democratization’ (Harrison & Huntington, 2000, pp. 15). The implication is that politicians can change the cultures that they utilise to affect economic development (Klamer, 2003). In this view, the instruments of the cultural domain should involve cultural policies, strategies, planning, and cultural infrastructure to incentivise economic development.

The discussions between economists and culturalists are distinct, and the two different academic fields rarely interact. Culturalists have dominated the academic discourse regarding cultural goods, whereas economists attempt to highlight that the economic dimension have an insignificant impact (Frey, 1989; Peacock. 1994; Throsby, 1994) until the integration of culture and economics into economic points from a cultural perspective. Culture matters, and so does economics; therefore, rather than regarding culture as a factor in economic decisions, the cultural perspective stresses values that operate in social and economic processes, demonstrating an economy embedded in culture (Klamer, 2003).

At first, Adam Smith, who wrote *the Wealth of Nations* (1776), was the first to address the value of using a commodity through an exchange where it could meet people’s demands. Smith and other economists proposed that the value of an object was determined by the value of inputs in its production; therefore, it is viewed as a foundation of lawful regulation towards the allocation of income.

Later Marx (Hubeisheng zhengzhi jingjixue bianxuezi, 1983) and other economists put forward labour theories, according to which value decided quantities of labour in a good. Some other reward factors were profits, dividends, rent, and interests. Marx’s analysis focused on value distribution based on class relations in society. Labour value gained wages from the

working class, but the surplus value above the labour value was taken up by the ruling class. In his opinion, the two kinds of values were allocated unfairly. The working class was exploited and oppressed by a ruling class as capitalists who occupied the working-class' surplus value.

John Ruskin (1819–1900), a famous English artist, also proposed a value theory. He explained why some artworks were more valuable than others by arguing that the creative production process transmitted value to artworks, craftworks, or sculptures, where they had something to do with labourers' quality of life. The goodness of a good satisfied both producers and users. He illustrated that it was more precious for the value of handicrafts, paintings, or sculptures to be integrated into the production process than for that of other goods without artistic elements.

At the end of the nineteenth century, the marginalist revolution emphasized the importance of the personal usefulness of a model of economic behaviour instead of the cost of production in theories of value. The other economists considered personal preferences as the greatest elements of the exchange process and market behaviour. These theories are concerned with commodities used for meeting individual needs through trading behaviour in the light of their preference patterns. Later, Bentham (1748–1832), an English utilitarian philosopher, used the notion of utility to describe the complicated properties of commodities as producing benefit, advantage, pleasure, or happiness.

The theories mentioned above are relevant for describing the economic and cultural value of commodities. These involve charging for their prices and responding to a commodity by producing property, consumer behaviour, and their preferences in the market. How should economic and cultural values be defined in this case?



There is no doubt that what any commodity in the market transactions produces its 'economic value' is expressed in monetary terms. Pearce (1993) pointed out the economic value was dependent on individuals' WTP for it. It reflects individuals' preferences for the good in consideration.

Despite the existence of arguments, the utility theory emphasises individual preferences and consumer behaviour in modern economics, as well as the extent to which individual tastes and demands have affected the marketing of goods. In this sense, economic value or cultural value in goods involves pricing. However, the prices are determined by the cost of producing goods and market supply-demand in competition. For many contemporary economists, a theory of price is that of value, but market prices are variable at any moment. Thus, they are, at best, only an imperfect indicator of the underlying value. Significantly, the notions of economic and cultural values can be applied to the individual and collective consumption of private and public cultural goods and services.

### **2.1.2. Economic Valuation of Cultural Goods and Services**

Economic valuation methods for monetising non-market profits of arts and culture permit us to interpret the critical individuals related to a few definite cultural goods, focusing on the recognition of the core value of art and culture. These economic valuation techniques are called advantages by cultural economists, who captured the attention to prize cultural agreements (Frey, 2008).

It has been carefully ascertained that both economic and cultural values are mixed with cultural goods and services as an art object to enter the economic valuation of cultural goods

and services of individual or collective consumption in private and public goods, which will be discussed next.

### **2.1.2.1. Individual Consumption of Private Cultural Goods and Services**

While discussing private cultural goods, it is important to note that market demand and supply acquire economic value from private cultural goods and services.

Market demand: When the market demand structures along the market supply correspond with the marginal costs of producing goods, a private market may reach its equilibrium. To a degree, the capacity of prices represents a definite valuable index in a cultural commodity to increase certification. In other words, cultural goods in market supply stay the same as those in market demand, and what the precious index of a commodity has indicated represents its increased capacity of certification. Meanwhile, the consumers' needs reduce the eternal usefulness, and they accrue tastes, knowledge, and experience by their contenting with future consumption. Therefore, the potential demands tend to impact the prices in consideration.

Market supply: The standard conditions of price formation from the market supply are not necessary to cater to cultural goods in the context of market competitiveness. Private cultural goods may be fulfilled without a competitive environment, and their price formation relies on consumers' WTP. Particularly, creative artists, as producers, are examined not to be profit maximisers, and the price expected can only play a small part in the decisive distribution of resources instead of probable significance from their externalities of production and consumption. That is to say, the work of creative artists and producers is only a small part of a whole artwork, which involves several different matching operations and procedures such as

raw material availed, packages, products transportation, and more. Therefore, the required price has only taken up a small proportion of the profit maximisers.

Influencing elements of prices: This explains why controlling prices are limited by the indicators of the economic value of private cultural commodities in the market. The essence arises from the shortcomings of prices regarding the measure of value or some added characteristics in cultural goods and services. Thus, when we acquire the assessment of the economic value of private cultural goods, the market prices may be the only indicators available for empirical surroundings. Particularly, when prices are aggregated around the value of sales in art markets, they are taken as indicators of the economic size of the market while being monitored continuously. Of course, trade statistics are used for evaluating the economic value in the flow of international cultural goods. It is supposed to have a strike of cultural organisations on local regions and national economic assessments as parameters of the market prices and volumes of output production.

Generally speaking, the size of a cultural sector and its contribution to the economy are measured in many countries by agglomerating the value added or the gross value of the output owned, along with the analyses of various components in interpreting the market prices. Having been circumscribed by functions of market demand and supply in theories, the measuring methods are widely accepted in economic communities because the indicators of the economic value of private cultural goods and services in market prices are provided for the valuation of economic value.

#### **2.1.2.2. Collective Consumption of Public Cultural Goods and Services**

In the case of public cultural goods, a demand price exists in the market. Of course, measuring standards and methods are relevant to techniques based on environmental amenities. Even methodological difficulties may restrict the explanation of an actual economic value in public cultural goods and services.

The application of contingent valuation methods (CVM): In recent years, significant methodological progress has been made in economics to prize consumer demand according to intangible situations, such as CVM and concerning techniques, which means attributing an economic value to externalities or public goods by evaluating the demand function of normal market channels. In other words, CVM and concerning techniques are effectively used to appraise economic value from the external environment or public goods. If the expected market channels display the demand, CVM will assess the public goods for the demand function. Compared with the costs of various goods offered, consumers agglomerate these estimates to reach a total demand price to determine how much the demand price is according to the supply of facts.

The demand for public goods and CVM: The occurring market prices are supposed to have the same limitations that affect the interpretations of ordinary market prices for private cultural goods discussed above. The occurring market prices have the same limitations as manifesting the ordinary market process that influences private cultural goods to access market entry. However, the problems are tackling the demand for public goods in the market due to the defects and biases in the measuring techniques. Having taken the lead for so long, the CVM theory still has methodological issues associated with constraining the instructions of valuations of the actual economic value. Furthermore, the demand for public goods remains

concerned about the assumed nature of the market and simulating the market to reconcile behaviours and WTP under unclear conditions.

The standard approaches and assessment: Despite these difficulties, to interpret price as economic value, economists evaluate the demand for public cultural goods or mixed cultural elements in public goods of cultural areas. Instead of using the standard approaches, they have to make slight alterations and adopt the occurring evaluation as the best estimate for the economic value available.

However, in our opinion, we cannot exclude affecting elements such as a series of national cultural policies, the financial support of cultural markets towards public and private cultural consumption and services, tax collection, private donations, and volunteer services for cultural/commercial activities or public cultural sectors. These are based on the ranges of consumption of public cultural goods from any estimation, let alone groups of investors' WTP for such consumption and services embedded in them. Because of this, demand prices are impacted by theoretical and practical restrictions, and conventional assessment methods are used to determine the value of public cultural goods and services.

### **2.1.3. The Valuation of Cultural Value**

As far as we know, the valuation methods of cultural value are so complex that their assessing codes have originated from sociology, linguistics, psychoanalysis, traditional ideals, customs, and religions beginning from the postmodern period. Even though some of them have changed a great deal, they have reprocessed these ideas to extend, transfer, and address the value in a way that relativism replaces absolutism. Of course, we must acknowledge that cultural value

is diverse rather than consider it through a single sphere of activity. The value that is variable as its measurement under consideration may not be comparable by various quantitative or qualitative standards.

If such propositions may be adopted in arguments, the best way to spread the conceptual cultural value around includes concerning components. For example, it may describe the following characteristics of cultural value: aesthetic value, spiritual value, social value, symbolic/historic value, and authenticity value (as mentioned in the last section). Throsby (2001) pointed out that those values were inputs in the process of economic valuation. Cultural values become preferences that people are expected to have. In this case, people have to discover how to choose or evaluate values as well as how to revalue or devalue them. The process of valuation is dynamic (Klamer, 2003).

In addition, several different methods might be used for evaluating cultural value, such as mapping, thick descriptions, attitudinal analyses, content analyses, and experts' appraisals (Throsby, 2001). Of course, the characteristics of cultural value and concerning methodologies may not be beneficial, but we can still open our minds to what they are by identifying cultural value. Particularly, radical critiques have challenged methodologies and ideologies based on the traditional position of strengthening the reassessment of conformist modes of thought. It is possible for the arguments to retain diverse presentations. One approach suggests dealing with cultural value by analysing its elements that clearly express the multi-dimensional nature of the concept. Such an approach gives a sense of materiality to cultural value formulation. It may also point to a progressive position where cultural value is used alongside economic value. After all, no matter which cultural value is in possession, it has to be on the basis of the

formation of certain materials such as cultural heritage, paintings, cultural products, literature works, films, plays, and more.

#### **2.1.4. Relations Between Economic Value and Cultural Value**

According to the discussions regarding the notions of economic and cultural values mentioned above, we need to divert from considering cultural goods and services in the economy and society. Because of value pluralism, the view of economic and cultural values has co-existed side by side without being mutually reduced in its relationship to policy decisions. A high price may be paid for value pluralism, and these politicians and policymakers are in sight of cultural value by using non-market valuation methods while they allocate their funding decisions based on cost-benefit analyses. To an extent, the core values of art and culture in response to aesthetic and more extensive cultural contexts can be transferred into economic value (Hutter & Frey, 2010; Kaszynska, n.d.; Throsby & Hutter, 2008).

From a historic perspective, neither value pluralism nor appraising one (i.e., the activity of assessing value) is new to prize researchers in other sciences. Anthropologists have discussed diverse 'regimes of value' (Appadurai, 1986), and approaches for contemplating significant issues (Graeber, 2001). Some sociologists and economists have also spoken about 'orders of worth' (Boltanski & Thévenot, 2006; Beckert & Aspers, 2011). These approaches are pinned as an acknowledgement of the values of different estimating conventions, and even the same object may be judged by different rules and standards. Therefore, sometimes, fulfilling ways of dealing with issues, events, and actions can be discriminately evaluated with the involvement of different value models and approaches for assessments (Kaszynska, n.d.)

However, such a conclusion may be inconsistent with the conventional economic theory that is based on individual preferences. The argument focuses on cultural values identified as all the elements that should be grasped in an economic theory of individual utility. Individual preferences may come from personal internal cultural appraisals influenced by cultural criteria or norms that show the importance of the external environment in assessing their own cultural value scale. In addition, demand prices can make a difference in the measurement of cultural value. The assertion of WTP can contain all that needs to indicate something that we have suggested as cultural value (Throsby, 2001).

On the one hand, it is argued that WTP is an incomplete and unsuitable indicator of cultural value. The key is to state the cultural value of the characteristics in objects or other cultural situations. It exists independently in response to the object by consumption. Whether individuals are willing to submit the goods and services, they obtain the objects that have no relation to their cultural value. Perhaps, the individuals acknowledging their inherent cultural value persuade them to pay more for the objects included in the value; however, whether they do or do not is in question. In short, the argument is central for empirically distinguishing whether consumers' WTP occurs in the complete condition of the indicator of cultural value or not by actually responding to their taking attitudes of purchase in the willingness or under persuasion. In this way, we can perceive how many consumers' WTP for the objects accepts the cultural value (ibid).

On the other hand, it does not need to assume a complex and independent worth for cultural value out of economic value. All economic activities contribute to individual utility in distinctive ways. These reasons may be for identifying cultural value through an individual's



WTP. First, consumers cannot know a reliable WTP judgment regarding a cultural object or process, and information fails to spread widely. Thus, they are suspicious of using preferences as the basis for judging them in the object. Second, some characteristics of cultural value may not reflect individuals' preferences thoroughly. These qualities of certain cultural values cannot tell them about the better or worse aspects of the objects. Third, when some characteristics of cultural value may be remarkable in response to the monetary metric, they are hard to match with individuals' WTP for the profits or utility that they want, such as a music performance and a heritage site. Ultimately, under the condition, a group of members may raise an experience of cultural value by using an individual's WTP as an indicator of cultural value. However, consumers connect to the existence of group profits, responding to individual WTP as an incomplete cultural value (ibid).

Moreover, economic and cultural values in the entities are expressed clearly for any cultural commodity, and something important or different in them gives us an understanding of their value. It indicates the extent to which the two types of value may correlate with each other. For the sake of simplicity, we suppose that cultural value, like economic value, can be reduced to a single term with the identification of a specific cultural commodity, thereby justifying the agreements with various components of the composition of cultural value. If so, there will most likely be a relationship between the economic and cultural values available for a commodity (ibid).

For example, as Einarsson (2016, pp. 17), stated, 'a painting's value in terms of the physical capital used to produce it is not significant. Its creation requires canvas, paint, brushes and a stretcher frame, none of which is expensive. However, a completed painting will have

value. In this case, it is the cultural input that primarily creates the ultimate value'. It is possible that some cultural commodities have more economic value but less cultural value, such as TV soap operas, whereas others may have more cultural value but less economic value, such as cultural heritage, public monuments, and private collections. Consequently, the positive correlation reflects the imperfect relationship between the components of cultural value with inconsistency. These components are incapable of transferring value through the pieces (Throsby, 2001).

#### **2.1.5. Summary**

In accordance with Throsby's theories of value, as well as other perspectives, we defined economic and cultural values. With regards to the historic evolution of theories of value, they involve two values of cultural goods: economic and cultural values. Economic value is defined as valuing and pricing a good in monetary terms, presented in diverse forms such as GDP, WTP, stock capital, incomes, profits, wealth and economic growth, etc. Cultural value refers to cultural characteristics, aesthetic, artistic connotations, and a series of approaches for the cultural evaluation of cultural goods and services, which include characteristics, human beings' requirements, and social as well as cultural attributes related to cultural value with unique utilities, priorities, and options.

However, some relevant arguments for the valuation of economic value, which range from value pluralism to value measuring methods, come from economic perspectives. These include both individual and collective consumption of private and public cultural goods and services. These emphasise that individuals' WTP plays an important role in their preferences, which

impact marketing prices in market demand and supply. We acknowledge the necessity of measuring instruments such as CVM and economists' assessments regarding the prices of goods. The instruments are objectively influenced by the elements of existence, such as financial support from the government, tax collection, and public/private donations towards the collective consumption of public goods and services.

Meanwhile, the valuation of cultural value from a cultural perspective that indicates different social and cultural backgrounds, including national races, social psychology, religions, language, cultural education, etc., exerts an irreplaceable effort on cultural identities. It is more important than the range of main characteristics of cultural value. Assessment methods of cultural value are recognised as the entrance to the identification of cultural value for cultural goods and services from the in-depth deliberation of economists and cultural economists regarding complexities such as the concepts of multiple cultural values based on physical materials (e.g., paintings, museum, and heritage), which are just adopted widely in conventional methodologies.

In addition, while discussing the relationship between economic and cultural values, we argued whether economic value may encompass cultural value or not due to value pluralism, which is affected by policymakers and individual preferences from historic conventions to modern norms and principles in cultural development. As opposed to absolutists, relativists think that cultural value in decision-making has fuelled the resource allocation for individual and collective consumption of private and public cultural goods and services in agents and institutions by analysing their business behaviour and motivations. There is no cultural value that is independent of commodities' economic value. The two values may co-exist in the

exchange of economic activities, reflecting these prices of cultural goods as not being able to ideally match with their real values more often because of consumers' WTP, the market supply and demand for value diversification, and marketing environments. Moreover, the preferences are more or less dependent on the judgement of individuals and others (such as experts, scholars, friends, and relatives), product functional utilisation and quality, interior and exterior sources of business information, and more.

## **2.2. Roles of Culture and Creativity in Urban Territorial Development**

Urban territorial development using networks presents both opportunities and challenges by facilitating the exploration of cultural resources and employment under globalisation. The trend can never detach from culture and creativity being driving forces in CCIs, CIs, and the tourism industry, which have excelled in urban territorial development as well. To attach importance to the research objectives mentioned in Chapters 3, 5, and 6, we will mainly position the internal and external dynamics in urban territorial development in the next section.

### **2.2.1. Concepts of Creativity and Strategies of Management and Development in**

#### **Business**

Since the 20th century, the concept of creativity has prevailed in forms such as creative milieu, creative industries, creative cities (Landy, 2000), and the creative class (Florida, 2002). Its original term was introduced by Andersson (1985), who is a Swedish regional scientist. Although all kinds of urban planning are correlated to politics, economy, education, geographical spaces, and places involve culture, the city managers of practical agendas,

development agents, and planners are desperately searching for new foundations in urban development even with a dwindling urban budget (Landry, 2008). Somehow, these plans have something to do with culture fostering creativity in sustainable urban development.

First, we simply generalised the concepts of culture and creativity that have been viewed as lacking exhaustive descriptions. The concept of culture focuses on several aspects. In 1982, the World Conference on Cultural Policies defined culture as the whole complex of distinctive spiritual, material, intellectual, and emotional features that characterise a society or social group (August, 1982). It includes not only arts and letters, but also modes of life, the fundamental rights of human beings, value systems, traditions, and beliefs. Furthermore, Rao and Walton (n.d.) of the World Bank defined culture as the social structures, norms, values, and practices that underpin social identities and behaviour, creative activities, and the cultivation of imagination. Aesthetic expression, including 'built heritage', forms part of this conception. According to Thompson (2001), culture is the total complex pattern of customary human behaviours, social norms, and material traits embodied in thoughts, speech, action, and artifacts, and it is dependent upon the human capacity for learning and transmitting knowledge as well as systems of abstract thoughts. This includes beliefs, morals, laws, customs, opinions, religions, superstitions, and art. According to Throsby (2001, pp. 63), 'widely our accepting about basic definition of culture, it is viewed as a set of value, beliefs, traditions, customs, etc. applying to identity and bind a group together, proposed culture will affect the way thinking and acting in the group, also have a significant effect on the way a whole behaves in it'. In the view of Landry (2008, pp. 48), 'culture can be understood as the specific way in which a community understands the world, is thus understood as a community, and as the way

community defines itself in comparison with others, and it communicates with them. In becoming an economic resource, a cultural object finds itself embedded within commerce relationships'. In the present thesis, we have used two definitions of culture. By a broad definition, culture includes all accumulated human knowledge/skills, such as traditional culture, heritage, social customs, literature, and music. Conversely, by a narrow definition, culture refers to beliefs, morals, laws, art, human behaviours, thoughts, set of values, intangible and tangible assets, economic resources (Grefe, 2002), creative activities, and knowledge/economic development system (August, 1982; Rao & Walton, n.d.).

As regards the concept of creativity, Oxford Dictionary defines it as the ability to produce new and original ideas and things. However, according to Csikszentmihalyi (1996, pp. 28), creativity can be defined as 'any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new'. Grefe (2002) defined creativity as an incentive for human behaviour, which has long been a subject for psychologists, sociologists, art theorists, and other experts in fields ranging from child development to business management. According to Scott (2006), creativity is a concept, the time of which has come in economic and urban geography. With the withering away of Fordist capitalism and the steady rise of a new cognitive cultural economy, creativity has entered the discourse of economics as it may be the generator of innovation and the precursor of technological change. In particular, there is competition between goods and services in terms of quality and prices. The quality depends on the novelty of form and content that is derived from artistic sources. To create new markets and achieve standards, the distinctiveness, novelty, and originality of the artistic world enable it to beat many other competitors. Therefore, creative activity is central to the modern economy, which

includes various production sectors (e.g., fashion, design, and media) and services (e.g., hospitality, communications, consultancy, and engineering) (Grefe, 2002). Using these definitions, we can further develop our own concept of creativity as a set of economy-reforming ideas and creative strategies for the conceptual transformation of creativity and culture when we combine culture into creativity to give rise to cultural creativity. We converge creative concepts and creative strategies with national policies to support it from a top-down level, thereby continuously upgrading them until the realisation of the business value added and integrating them into business clusters to stabilise economic development in China (Abbiati, 2019; Jiang et al., 2019).

From economic and cultural perspectives, culture enhances the value of locations. By identifying culture as an asset to urban territorial development, the developers, urban planners, and policymakers have realised the importance of exploring the roles of arts in the revitalisation of cities. Consequently, they are making strong demands for incorporating arts in local and regional development programmes as an appropriate means of organising the regeneration of run-down city centres, as described in 'Arts on Merseyside' entitled City Centres, City Culture (Bianchini et al., 1988). In 1988 Glasgow was qualified as the first 'Britain Cultural City of Europe'. Later, it was declared the 'City of Architecture'. In cities such as Baltimore, Pittsburgh, and Berlin, cultural quarters have been promoted to end inner-city erosion (Kunzmann, 2004).

As an essential element in urban development policies, culture supports the economy and creates jobs. Culture has been an important aspect of regional economies, contributing to local economic development, particularly cultural value creation, which is merged into the creative

industries, together with cultural activities, which play an important role in regional development and cultural districts (Grefe, 2002). All of these dramatically boost economic development in urban regions.

On the other hand, Goller and Bessant (2017, pp. 5) defined innovation as ‘creativity applied through entrepreneurs to deliver innovation-value from ideas’, whereas Goodman and Dingli (2017, pp. 110), in Concise Oxford Dictionary, defined innovation as being ‘concerned with bringing in new methods and ideas. The innovation can refer to a new system, device, policy, program or customer–perceived value offering (product/service), and it is a key driver for added value, increased competitiveness, growth and profitability’. Thus, we discuss cultural creativity in strategies of business management and development and their link to the dimension of innovation.

In urban territorial growth, creativity combined with business management and development activities achieves a long–term strategic goal, for which the commercial strategies of territorial development cater to the preparation of creative performances while based on the concepts of culture and creativity, thereby initialising concepts and ways to continuously deal with old and new problems in realistic commercial activities so as to promote the qualities and quantities of inputs and outputs (Landry, 2000). The value of cultural creativity is turned into cultural goods produced by companies and other economic entities, implying the transmission of value added from intangible estates to tangible ones (Throsby, 2001). Therefore, such strategies convey conceptual creativity to the products.

Furthermore, the diversification of conceptual creativity that comes from territorial differentiation leads to the strategic variabilities of business management and development



(Goodman et al., 2017), such as the creative concepts in Islamic, Buddhist, Christian, and even non-religious business districts. The environments of socialism and capitalism are extremely different from each other. Therefore, cultural and conceptual creativity neither diverges from cultural beliefs nor the course of social systems; otherwise, it will arise from a failure in territorial communication and cooperation.

Any creative concept in business strategies of territorial development has ever occurred under an exceptional environment. Suppose one old developmental concept cannot adapt to the other territorial/urban regional concept. In this case, it will change into another new elasticated and rational business strategy. The new strategy in far-reaching contemplation upgrades the business positions and competitiveness in internal and external environments in which there will be certain advantages and disadvantages. To make an assessment, it is necessary to perform a SWOT analysis by using the four strategies effectively (i.e., SO, ST, WO, WT), which will optimise the allocation and employment of natural resources and workforces (Landry, 2000). We must make sure that these strategies provide crucial parameters for future market competition. Creativity in the strategies has just acted as the catalysis for the business system of management and development.

It is noteworthy that cultural creativity is attained by exerting people's imagination and creative competence or to take delight in biological materials and mentalities. However, such creativity has two basic principles. Under a protective and ecological environmental equilibrium framework, innovative strategies of business management and development cannot embark on over-exploring natural resources exhaustively to vandalise the natural environment. These strategies, in effect, must follow the law of society and nature so as to

reach harmony between humans, society, and nature in accordance with Taoist ideology (Fu & Xu, 2015); otherwise, lawful punishment and natural disasters will be severe. On the other hand, there are some obstacles or limits (e.g., conventional customs, national/regional policies, agreements, laws, and contracts) preventing creativity in urban territories. Thus, breaking territorial limitations/discrimination equals to ‘boundary spanner—the roles of brokers in bridging’ (Goller & Bessant, 2017, pp. 314) to discover the correlations between them. The powerful strategies are to participate in improving cooperative solutions to problems in territorial development (Goller & Bessant, 2017). As a result, by practicing creative strategies in business management and development, economic entities are supposed to obtain profits rather than do so at the cost of devastating the environment.

### **2.2.2. Clusters of Cultural Creativity/Business Land and the Sustainable Development**

It has to bear an important relation to clusters of culture and creativity in creative industries and cultural tourism areas. It means the interrelationships between them are creative activities focusing on particular places called ‘creative clusters’. A creative cluster is a place where creative people in a community share innovative profits, although not for the same objects (Florida, 2002). Moreover, people, relations, views, and intelligence can stimulate each other in this place, and it can provide an environment of diversity, inspiration, free speech, and a wide network of interpersonal identity (Landry, 2000). Creative clusters are helpful for urban restructuring and marketing strategies by developing creative districts as the basic idea of clustering (Bagwell, 2008; Porter, 1995). According to Porter (1998, pp. 78), ‘a geographic concentration of interconnected companies, specialized suppliers, service providers, associated

institutions and firms in related industries'. The USA clustering has been viewed as a way of actively restructuring inner city areas (Porter, 1995). The US-business-led regeneration model has led to a lot of strategic cultural innovation related to creative clusters in inner city areas (Bagwell, 2008). The objectives of research clustering mean that clustering has a definite number of advantages for firms and regions, such as making positive achievements in creativity, higher productivity, profitability, new firm formulation, job positions, innovation, and competitiveness (Bagwell, 2008; Keeble & Nachum, 2002).

These clusters are distributed in different economic sectors that integrate creativity into the parks of industry, agriculture, nature, and tourism areas. Because of culture, creativity, and accumulation, they not only constitute a series of industrial and farming chains but also potentially provide favourably convenient conditions for the establishment of all kinds of markets (e.g., finance, stock, and land exchange). In particular, to access trade areas, the clustering development with globalisation plays a vital role in accelerating international trade transactions. Evidently, by facing international trade competition, it emphasises that configuration requirements and business facilities in creative clusters are the best at serving sustainable development as a whole through the realisation of cultural creativity (Landry, 2000).

It can be perceived that the clusters of cultural creativity, as a strong living power, are attributed to these economic development chains, which makes them sustainable. Thus, they become the primary sources of sustainable development. In other words, the value of creative clusters is continuously added to concerning products to follow the size and scale of their clustering development. Then, this sort of value is conveyed to new products (Landry, 2000). For example, Apple phones are upgraded from one generation to another. Meanwhile, the

creative value in territorial clustering development is turned to its next one as well. Therefore, the clustering development value looks like a rolling snowball. The newest products certainly contain much more creative value than ever before. The producing and selling chains increasingly generate a succession of creative value in a sustainable growth system from their inputs to outputs.

Moreover, as the economic value chains are getting larger and larger in size and scale, they can offer room for more extensive development to the next creative ones. Thus, there has been a grown-up circle of sustainability from their internal management to external development. The next section will be discussed about how to take the lead in the development of creative clusters.

The creative clustering development not only constantly promotes consuming quantity and quality but also enriches the diversity of products in the market. More importantly, each creative cluster ought to input new products into the markets, which attracts more customers who are willing to pay for them (Throsby, 2001). In this process, the attention is paid to stabilising market development in association with old and new customers in market supply and demand. Customers' desirable evaluation and consuming feedback also incentivise the innovation and creativity of clustering development. The market can be seen as a swimming pool weighing these creative products in the buoyancy of water by showing customers' satisfying with the products or cognitive acceptance of creatively producing value. In this way, the creative clustering development has potentially enhanced its productivity and efficiency. Needless to say, the clusters of cultural creativity cannot be neglected as an incentive for the stable market development of the sustainable system (Landry, 2000).

However, imagine if an interruption in creatively clustering chains drastically takes risks that may threaten territorial development. In that instance, it must underlyingly stop to adjust and reform those outdated framework structures in the original development models or systems, including the settings of spatial distributions, designs of products, marketing channels, financial collection, clustering management, planning, and more. For example, for specific reasons, in a trade war between China and the US, US companies may halt the supply of integrated chips for Chinese computer industries. Then, it is impossible to do business of the computer chains without the core technologies. Therefore, in the international and domestic cooperative trade exchange, the legislative mechanism is simultaneously emphasised in signing agreements that own the legal power to ensure collaborative success in mutual trusts. It will protect the trade exchange through a series of balancing systems of legislation.

### **2.2.3. Legislative Mechanism and Balancing Systems in Territorial Development**

It is mentioned above that there is a relationship between the creative concepts and strategies of business management and development in urban territorial development, along with the relationship between creative clusters and sustainable development. However, these areas cannot lack the supervision of legislative mechanisms. As an old Chinese saying goes, ‘nothing can happen without rules’. Ever since humanity entered civilisation, the legislative mechanism has played an irreplaceable role in balancing governance of systems in diverse social activities, along with territorial business management and development. However, the establishment of a legislative mechanism as a legal authority must be under natural law. At that moment, its authority would take effect. On the contrary, if legislative systems offended against natural

rules, natural and man-made catastrophes would occur frequently worldwide. These disasters would destroy normal social systems. Although natural disasters are inevitable, various man-made disasters can be avoided or relieved through interventions by human beings and law. Indeed, the prevention of man-made disasters depends on legal supervision by the balancing systems in conformity with natural law. These disasters are likely to reduce through cultural beliefs that should be respected instead of struggling against each other in territorial development.

What is natural law? In Taoism, Laozi stated that natural law exists between the earth and heaven, which supports each other to achieve harmony between nature, humankind, and heaven. On the other hand, in Buddhist creeds, Buddha argued that everything has its existing rules, and it either seems like mirages in people's dreams or like dew, or lightning by being detected with calm. In other words, everything has its changeable rules to shift the outcomes from cause-and-effect interactions at any moment. It is worthwhile to be carefully observed on all of these rules by pondering over how to make use of them without stubbornness, inflexibility, prejudice, or discrimination. No matter which Taoism or Buddhism stresses respecting natural law, the perfect harmony between human beings and nature will be maintained. Belonging to ancient philosophical ideologies, these ideas have existing values that educate us by reconciling the conflicts between our behaviour and nature.

What is the idea of ancient balance in China? Each object exists in the form of mutual generation and restriction, i.e., yin and yang (阴阳). These are the two kinds of power that display opposing and complementary principles in the natural world as a balance of change, such as gold, wood, water, fire, and soil. This is in the light of the descriptions of the Book of

Change (《易经》), which illuminates a tremendous resurgence of interest in the traditional Chinese cultural value and philosophical ideas (Guldin & Southall, 1993). That is to say, it is expert at both the utilisation of mutually promoting cause-and-effect interactions and that of restricting ones. Therefore, the two forces either support or constrain each other. The result demonstrates that survival of the fittest is about selecting the superior and eliminating the inferior in such an environment.

The legislative mechanism safeguards a socially justifying means for positive energies in dissemination, i.e., justice, fairness, and equality. This includes various fields, such as economy, finance, civilian rights, business affairs, and criminal law. However, making different penalties or sentences depends on the extent of the devastation caused by the offenders towards other people's lives or public/private property. Its aim is not to punish evilness but to praise virtues and morality, thereby helping clear up the social environment and clean people's minds. Indeed, unless people without the three poisons, namely, greed, hatred, and revenge, are hurt physically and mentally, they will keep behaving themselves. The five precepts are as follows: no killing, no stealing, no indulging, no lying, and no drinking (Guldin & Southall, 1993). However, the two different poles, i.e., kindness and evilness, are in perpetual conflict with each other. As a balancing key, it connects the two poles to become a triangle to protect the peace and stability of the community. Meanwhile, it provides favourable environments for territorial management and development in commerce, along with mutual territorial cooperation and communication. Thus, it is not likely that urban regional planning can force democratic and legal governance to withdraw from legislative functions.

Particularly, the universal value emphasises protecting human rights and freedom of speech, which best demonstrate democratic and legal governance to represent a far-reaching consequence of the legislative mechanism in practice. Presently, this is still a widespread political system employed in continents such as America, Africa, Europe, and Asia. Thus, it has been important in the balancing systems of territorial development. For instance, the cases of Jiuxing and Tengtou have implemented democracy and legal governance in the economic systems through non-government agreements and national law, which safeguard their security and sustainable development. These non-government agreements have been reviewed and rectified several times so as to make them adapt to the current development situations. It is fortunate that the two cases, which are our objects of study, are allowed to possess autonomous rights in economic sectors.

With regard to the legislative system, the rules of law that have been valid have reached their expiration date like commodities. Therefore, law practices are also upgraded to follow the concrete conditions of the political economy, power shifts, society reform, and so on. The first principle is to realise judicial sentencing fairness accrued by the legislative mechanism. Otherwise, democracy and legal governance will be suspected under a constitutional regime. The second principle is to enact a series of rules for sentencing by using rational and impartial approaches. Whether the punishment is severe or not will lead to different social effects. A more severe punishment such as the death penalty will limit people's right to live. The balancing systems must have been afraid of death for territorial development to enter a law that restricts access to the area. Conversely, with a less severe punishment such as a sanction or fine, the crime rates may rise and threaten territorial security. Thus, the balancing systems tend



to the evilness that has spread far away instead of a fair affecting force, so social unfairness and unreasonable events may repeat more often (Hutchinson, 2006). By then, man-made and natural disasters will not be endless in the world. Thus, the levels of penalties become a crucial and impartial element of balancing systems between different territories.

Consequently, it is possible for balancing systems with natural power to be adopted in an ecologically sustainable system—from the food chains to energy transfers. However, a designer who stands on the top of the system should be responsible for the whole ecological environment, thereby making great strategies for territorial development to benefit all creatures and plants without air, water, and soil pollution. Thus, it is probable that sustainable economic development can be forged ahead.

## **2.2.4. Culture and Sustainable Development Systems**

### **2.2.4.1. Concept of Sustainable Development**

The concept of sustainable development can be defined in several ways, the best of which is found in the so-called Brundtland Report (Brundtland, 1987). Its principles have stimulated socioeconomic research substantially, from the sociology and the economics of the environment to the more radical, theoretical, and applicative fields. However, a narrow approach to sustainable development that is being promoted is limited to efficient resource use. In this approach, ‘development’ is understood as ‘growth’, and the connections to notions of space and place are underestimated (Dessein et al., 2016). The rapidly globalising economy has undermined the importance of specific locations, landscapes, or places as critical components of sustainability (Escobar, 2001). Thus, we recognise that complex analytical

interactions exist between social, cultural, economic, and environmental dimensions of urban regional development (e.g., Shanghai and Jiuxing as well as Ningbo and Tengtou). For the purpose of the present study, we developed the concept of sustainable development by integrating both creative concepts and innovative strategic actions into SCV under national policies, which should continuously increase their business values by combining them into business clusters to make economic development sustainable in economic models (i.e., Models A–B).

#### **2.2.4.2. Culture and the Sustainable Development**

The cultural strategies are more powerful for reaching sustainability and increasing ecological, economic, and social challenges. In the sustainability development goals put forth by the United Nations (UN), which replaced the millennium development goal in 2015, ‘culture’ appears in four of the 17 goals in the zero draft of this strategy (UN, n.d.). Soini and Birkeland (2014), in their overview of culture and sustainability, described different narratives of cultural sustainability. These narratives vary from conservative views on preserving cultural heritage to more progressive, radical visions of eco-cultural resilience and cultural evolution.

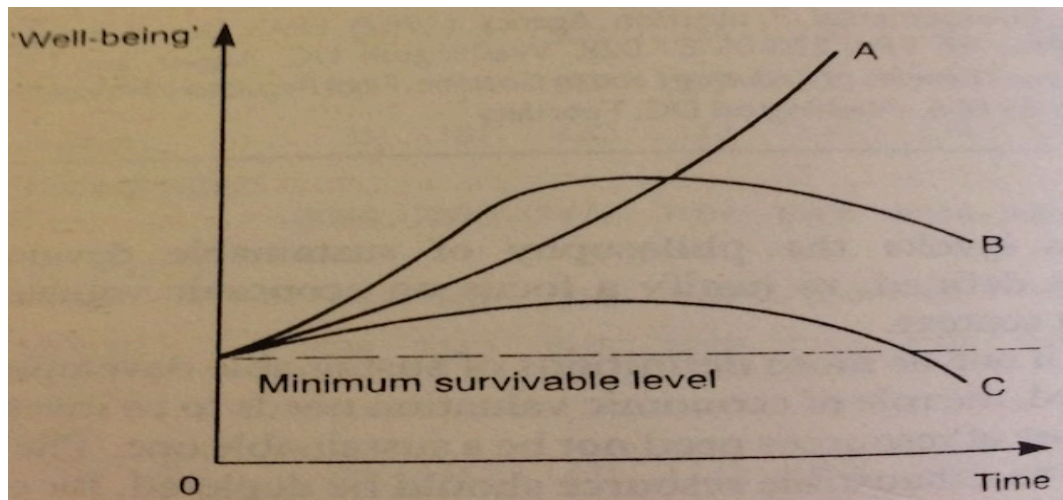
Duxbury and Gilette (2007) linked both culture and sustainability to community development and people’s engagement. Cultural development is a form of sustainable development that promotes a self-reliant economy locally based on cultural policy. Art and culture are development tools devoted to building networks and trust in the community. They help create a sense of place and occasions for sociability that draws people who might engage in constructive activities together.

Culture and sustainability have been relevant to values as principles and motivations that guide people's actions, worldviews, and sense-making (Horlings, 2015). The link between culture and sustainability can be elaborated as a fundamental cultural or paradigm shift towards enhanced sustainability by reconsidering cultural value systems and ethical paradigms as well as by putting forward foundations, attitudes, assumptions, and hope for a move towards sustainability (Stefanovic, 2000).

#### **2.2.4.3. The Sustainable Development Path**

In Pearce's (1993) view, the sustainable development path tends to elucidate the economic valuation of environmental impact and assets, leading to the definition of sustainable development. However, it is only pursuing efficient investment into programmes and projects that require valuation to keep its credibility. These transferring resources are achieved between generations, with current gains to exchange for future benefits. For the current economic development, it means that the natural environment will be sacrificing a great deal of cost in the future. In this case, it does not need to appeal to the concept of sustainable development, but it is defined as focusing on economic valuation in the context of development. Because of global warming, environmental pollution, and soil degradation, natural resources will be potentially exhausted. Nevertheless, sustainability is proposed as the level of human well-being so that it might be improved. Thus, with progress in time, well-being levels cannot decline. The problem is the differences in valuation resulting from environmental changes or a series of policies and environmental planning. These risks tend to accompany the path to sustainable

development. Meanwhile, different paths are presented with a tendency towards sustainable development in variable environments. Figure 2.1 shows the variable tendency.



**Figure 2.1. Sustainable Development Paths**

Source: David Pearce (1993, pp. 48)

**Notes:**

A = a sustainable development

B = non-sustainable but may be efficient

C = both unsustainable development and non-survivable (e.g., a poverty line)

As Figure 2.1 shows, there are three sustainable development paths according to Pearce (1993). The figure presents the meanings of the three lines that assess people's well-being based on time. The minimum survivable level represents the living standards around the poverty line to discriminate between each country because of differences in social and national living conditions. A Line refers to sustainable development, as each time point responds to each level of well-being in the increasing value. B Line refers to not sustainable but potentially efficient development. When it rises to an extent, crossing A Line, it declines gradually to be close to the poverty line. However, C Line refers to unsustainable and non-survivable

development because an average well-being level falls under the minimum level. This case is beyond control.

By contrast, in Chapters 5 and 6, the two cases selected are identified as A Line. Their cultural strategies have basically interpreted the role of culture and creativity in their economic sectors, referring to the conceptual transformation of villagers' thinking, a series of creative strategic actions in business management and development included in practical performances, interior hierarchical institutional systems and administration, cultural image cultivated, democratic and legal governance, and exterior clustering development of business, land, and culture. Along with in-depth considerations, their own economic development reveals definitive business characteristics within the local circumstances. As a result, Model A dominates Jiuxing Village, and Model B is so in Tengtou Village. The two models are in active movement in sustainable development systems. More details about the two models will be in Chapters 5 and 6.

### **2.2.5. Summary**

This section is one of the most important to the main research objectives in relation to Chapters 1, 3, 5 and 6. It is evident that the role of culture and creativity in urban territorial development revolves around the four aspects: (a) creativity for the strategies of business management and development, (b) creative clusters and sustainable development, (c) legislative mechanism as a balancing system in territorial development, and (d) culture, sustainable development, and the path to sustainable development.

First, we define these areas as the concepts of culture, creativity, creative clusters, and ancient wisdom related to balancing ideas in China as well as sustainable development.

Second, the creative concepts are merged into strategies of business management and development, formulating the conceptual creativity shown by new products. Its aim is to make full use of natural resources and manpower while also avoiding the overexploitation of natural resources to bring about the destruction of an ecological environment. Of course, as far as creative concepts go, the SWOT analysis is often used for the strategic evaluation of business positions and competitions from analysing the advantages and disadvantages of business management and development; therefore, optimising their strategic approaches in actions will further match with the intense market competitiveness. Because of these strategies, we predict what will happen in the future. In addition, breaking territorial boundaries/limits certainly help the territorial development.

Third, a series of clusters of culture and land are concentrated in urban regions, cultivating creative clustering development, inputting a solid driving force into the territorial business growth, creating new products continuously, and potentially broadening the size and scale of market demand and supply. Meanwhile, creative clusters turn the value added into the next ones. The cycling business model has become a developing sustainable system such as Models A and B.

In the process, the legislative mechanism as a form of supervision plays an important role in the balancing system of territorial development. This balancing system is based on natural law and makes an effort in establishing democratic and legal governance in constitutional regimes worldwide. However, the levels of penalties that are considered as a crucial force in

the balancing system may give rise to different social effects. Therefore, the legal actors/lawyers should take them seriously.

Finally, the concept of sustainable development and the role of culture in the system are explained clearly by giving examples of the two models to emphasise the roles of culture and creativity in steering sustainable systems.

Above all, the sustainable system of the territorial development is rooted in the cultural and conceptual creativity as a foundation for creative clusters as its entirely reserving provisions. Meanwhile, the legal mechanism acts as a supervising tool in the balancing system of territorial development, rescuing the lives of all of the creatures and plants from environmental pollution and promising perfect harmony between nature and humans.

### **2.3. Urban Regions and Cluster Development Under Globalisation**

Globalisation has become prevalent, which has resulted in the integration of economies and the tightening of connection between major cities worldwide. Evidently, these aspects have facilitated interrelationship between cities at different levels, such as knowledge-led information, market-led commercialisation, land-led urbanisation, information and communication technologies (ICT), transportation, and the modernisation of urban construction. All of these have been attributed to the emergence of global urban regions. For example, cities such as Bangkok, Seoul, Shanghai, and Beijing are located in the core of urban regions, and they benefit from the agglomerations of economies rising from specialisation and scale of production. The diversity of industries also promotes spillovers and the regeneration of other industrial chains. Further, it characterises urban regions as aggregating various services,

high-tech and creative activities, financial combination, and cultural education. Thus, resources in the clusters optimise the gains from urbanisation economies at the core of city and localisation economies in the hierarchy of medium and small cities (Nallari et al., 2012).

### **2.3.1. Roles of Clusters**

With economic growth, the leading sectors in urban regions that dominate the specialising clusters of network firms cooperate to enlarge market scales and demands for labourers, thereby generating intangible capital and technological spillovers to foster start-up activities. Furthermore, most urban regions establish a symbiotic relationship between productive firms and service providers. For example, Bangkok, Hong Kong SAR, Shenzhen, Guangzhou, Dongguan, and Seoul have brought a series of activities and greater specialisation to the community. A significant share is located in employment advantages by exporting manufacturers associated with hierarchical services (Nallari et al., 2012).

Urban centres have more attractive and stronger development orientation and leadership based on previously existed industrial sources of skills and intangible assets, such as non-scientific research and development, software, skilful workers, professional training, brand equity, product design, producing management and procedures, and marketing channels and distributions. For example, Beijing, Shenzhen, Cambridge, Medicon Valley, and Silicon Valley are evidence of scaling up clustering activities (Nallari et al., 2012).

To thrive in clusters, market size and affluence are critical. Moreover, other anchors of consequence are associated with research universities that have a role in offering high-quality skills, talents, and knowledge-led information structure to the clusters through network



formation. In this case, local and global locations further enrich regional economic development through publications, workshops, patents, and dialogues on technology. The added anchors in social infrastructures, affordable housing, and recreational facilities are under consideration in the process (ibid).

If competitive clusters are capable of upgrading, diversifying, and incubating new industries, they will be served as formulating grounds for several kinds of clusters. In response to comprehensive industrial chains/parks, dynamic clusters have a predominant position to develop multiple high-tech activities. For example, Beijing and Shanghai have such attributes. Meanwhile, the research projects in universities and firms profit from social investors and venture capitalists who support and instruct the local activities, create more ideas agglomerated into the key fields, discover more advantages of industrial specialisation, and learn lessons from the past mistakes on their own or because of others (ibid).

### **2.3.2. Policies to Support Clusters**

The supporting policies have many forms to assist governments in mapping out a long-term clustering development strategy or stable financing for research and development as research-intensive activities require much more. The implementation of policies can ensure the provision of quality skills (Nallari et al., 2012).

As regards cities, the policies positively attract domestic and foreign industries. Policies are needed to secure urban finance and ensure services and housing to meet the demand of industrial development. Meanwhile, these policymakers are aware of their shortages compared to other urban services and infrastructures. Therefore, the cities must market themselves by

reorganising events and seeking out business opportunities nationally and internationally so as to make the market investment merge into clusters until the seeds of new clusters take root in producing/selling chains (ibid).

The governments continue to explore the geographic and spatial dimensions of creative industrial clusters by promoting high-tech parks, bio-parks, and industrial parks while permitting venture capital and financial services to match them. Just as these parks have knowledge spillovers, the firms benefit and learn from each other. Moreover, they may give rise to an increase in returns and agglomeration. Obviously, knowledge is disseminated through interpersonal contacts and interfirm mobility of workers, and knowledge and creativity tend to spill over locally first and diffuse far away over time. To some extent, this diffusing will accelerate the clusters of creative industries, thereby helping lower the costs of transactions and transportation (ibid).

### **2.3.3. Sustaining Clusters**

In establishing a sustaining cluster, networking becomes the most important instrument to diffuse knowledge and transfer it among user–producers, user–associations, mobility workers, spin–offs of various firms, local libraries, and information centres from social and economic perspectives. Local firms can acquire knowledge-led information through social links of an open line of communication between them. The formation of creative clusters is based on a pool of skilled labour forces and university–trained human capital availed. In this case, it is important to rely on the human capital to return, possibly leading to some risks taken about investment in new firms (Nallari et al., 2012).

In order for well-established clusters to thrive, planners, managers, and decision-makers insist on an external link or source of knowledge. Such the links to innovative regional systems or new sources of knowledge are necessary for the local area to improve. These firms co-exist in high-tech clusters with localisation and globalisation. For example, the collaboration between Silicon Valley and Chinese provincial governments and universities benefit from China, and so do Indian institutes of technologies in their cooperation with the US firms and clusters. The local areas need to strengthen interactions and communication, further broadening their external links to multinational cooperation in skilled human capital. Therefore, free mobility of the main actors as carriers of tacit knowledge remains its sustaining cluster in the process (ibid).

However, sustaining a cluster that requires managerial skills, technical specialists, and access to technology and market opportunities is wholly principally demarcated from starting a cluster. Therefore, the governments should support the new firm–specialised cluster through industrial policies instead of investing large numbers of funds in starting an industrial one (ibid).

With the emergence of markets, firms begin advancing research and innovation. Moreover, they increasingly experience the impact of global business structures. The reasons are that the previous companies set up physical entities in Asia due to the availability of cheaper labour there than the west. However, because of the rising income and consumption in market competition, the supply chains are now being altered. These factors are essential for innovative clusters with regard to the indicators of developing countries, which include urbanisation, educational cultivation, business growth, and infrastructural improvement (ibid).

#### **2.3.4. Summary**

This section focused on three aspects: the role of clusters, the policies to support clusters, and sustaining them in urban regions. It implies that the importance of establishing a sustaining cluster should remain economically stable and prosperous. The emphasis should be on the concerns around the process of a cluster beginning, growth, and sustainability, along with using resources, financial aid, policy support, investing capital, creative and innovative strategies, and affective factors.

The first aspect is the roles of clusters that position a starting cluster from the centre of a city. Such the cluster promotes start-up activities and aims to strengthen relations with many other industrial chains by physical and online entities. Further, it makes full use of the high-tech and spill over knowledge and skilled labourers.

The second aspect ties up to policies to support clusters. As long as the policies in finance, research and development, resources allocation, and talent mobility are favourable for the clusters, the clustering probabilities can remain successful. Moreover, compared to the different clusters in other cities, the policymakers, planners, or actors can explicitly realise what to do and how to do considering their own clusters. They have profoundly absorbed others' experiences to avoid making similar mistakes. In this way, they can properly and plausibly take over venture capital and financial services from previous manufacturers and public/private enterprises for territorial development.

The third aspect is related to preserving a sustaining cluster. This is because it is easier to fight than to defend. In other words, it is much simpler to begin with a starting cluster than a sustaining one – particularly, when a cluster is thriving. At this point, an industrial clustering

chain has exerted its advantages to not only constantly explore new knowledge-led innovation and creativity from its internal and external circumstances but also continue discovering more potential and elastic resources to develop its new cluster. Although the old one is dying out, the new one intends to grow. Certainly, such the ideas are gradually combined into urbanisation, educational, and infrastructural improvement, as well as business growth from a starting cluster to a sustaining one. Thus, taking advantage compensates for its shortages, and setting a long-term goal makes it come true from the strategical perspectives in association with a far-reaching consequence of the agglomeration of creative industrial chains.

It is taken for granted that establishing a cluster on the basis of creativity has shed light on a better living cycle of sustainable development, appropriately producing more incentives from one cluster to another. By relying on so many clusters, the enterprises as practitioners instantly reinforce their survival in market competition while providing more opportunities for new clusters in the future.

Generally, the entire chapter that takes up a crucial position in theoretical bases will supply a series of theoretical guidelines for the research objectives, such as theories of value; the role of culture and creativity, including creative clusters, creative strategies, and legislative mechanisms; the relations between culture and urban sustainable development; and the path to sustainable growth (i.e., the four theories). Thus, the main research idea of the thesis, i.e., building two models, will be based on these theories. The next chapter will establish theoretical structures in China to explore the objects in urban studies related to the research goals.



## **Chapter 3: Culture, Creativity, CCIs, Urban Sustainability, and Economic Models in China**

### **3.1. Culture, Creativity, and CCIs**

#### **3.1.1. Culture, Creativity, and Definitions of CCIs in the Literature**

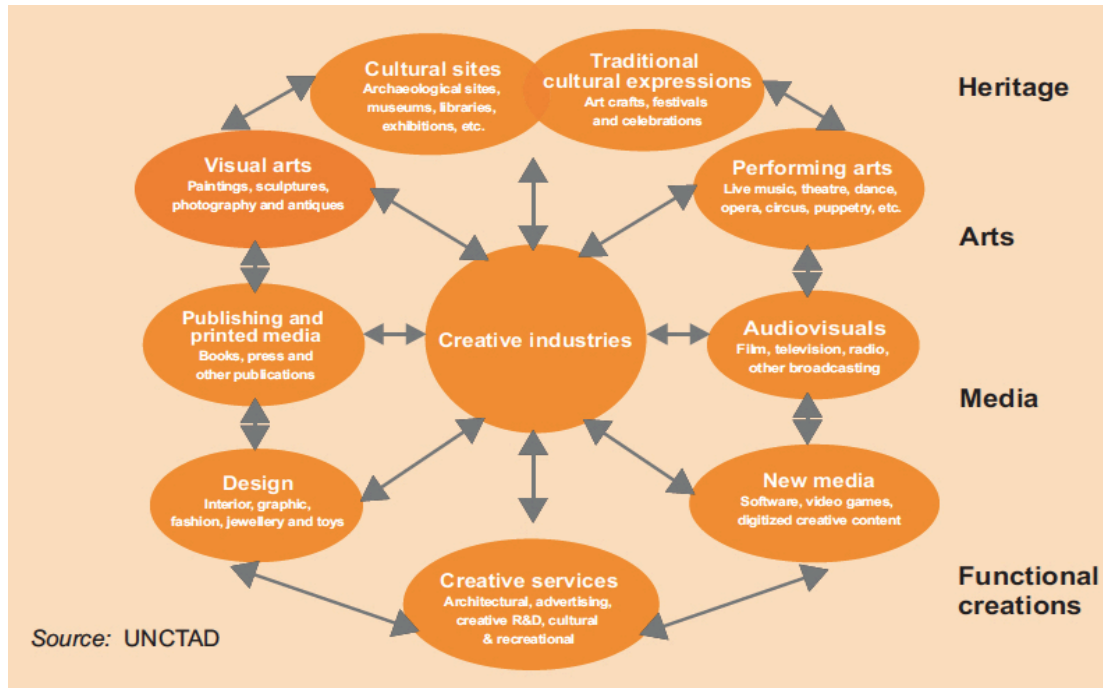
Sections 1.3 (pp. 6–13) and 2.2 (pp. 38–56) have familiarised us with the concepts of culture and creativity. After reviewing them, we can identify two contextual connotations of culture: a wide concept of culture as the accumulation of historic development related to achievements/knowledge and a narrow one as morals, laws, art, human behaviour (Landry, 2008; Thompson, 2001; Throsby, 2001), a set of values, and intangible as well as tangible assets considered collectively (Greffe, 2002). Moreover, creativity refers to a new idea used to create value added and includes the cultural concept, institutional management, and development paths (Goller & Bessant, 2017; Hu & Fu, 2015; Scott, 2006). These concepts have consisted of the most important aspects of the development of CCIs. To understand the impact of culture and creativity on economic development, we first consider diverse definitions of the creative industry from the literature, which involve the classification of the conceptual differences between cultural industries, CIs, and CCIs.

The diversity of the definitions of CI: Caves (2001, pp. 1) defined CI as industries ‘supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value’ whereas Hartley (2013, pp. 5) described CI as ‘the conceptual and practical convergence of the creative arts (individual talents) with cultural industries (mass scale) in the context of new media technologies within a new knowledge economy for the use

of newly interactive citizen-consumers'. Moreover, according to UK Department of Culture, Media, and Sport ([DCMS], 1998), CI can be described as those activities that have their organisation in individual creativity, skill, and talent, and have the potential for wealth and job creation through the generation and exploitation of intellectual property. It includes advertising, architecture, crafts, fashion, film, audio-visual elements, television, radio, internet production, graphic design, educational and leisure software, music, and publishing.

In addition, international organisations define CI in other ways (Cui et al., 2015, pp. 43). UNESCO defined CCI as 'sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution and commercialization of goods, services and activities of a cultural, artistic or heritage-related nature'. According to the United Nations Conference on Trade and Development ([UNCTAD], 2010), cultural and creative sectors refer to 'all sectors whose activities are based on cultural values and artistic and other creative expressions, whether those activities are market-or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed. Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. Cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audio visual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts'. Further, UNCTAD provided the classification of CIs in the Creative Economy Report 2010 (as seen in Figure 3.1).





**Figure 3.1. The Classification of Creative Industries**

source: UNCTAD (2010) in Matricola (2013, pp. 21).

In Figure 3.1, the pragmatic definition broadens the range of CI to include traditional arts and tourism services and focusing on more knowledge-based activities. Conversely, DCMS's definition emphasises the information, knowledge, and communication sectors (Garnham, 2005).

Meanwhile, according to Hesmondhalgh (2013, pp. 17), compared to cultural industries, 'the term of CI has a much more delimited meaning. The different expressions involve CCIs, cultural industry and CI: CCIs – a kind of culture and creativity generates wealth and value in relation to cultural goods and services'. Cultural industry is the one producing and distributing goods or services, whereas growth is considered a specific attribute the use or purpose of which is transferred to cultural expressions, regardless of their commercial value. Besides the traditional art sectors, i.e., performing arts, visual arts, and cultural heritage (including the

public sector), the cultural industry involves film, DVD, video, television, radio, video games, new media, music, books, and press. Moreover, in the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the conceptual definition of cultural industry is linked to cultural expressions (European Agenda for Cultural Work Plan for Culture [EACWPC], 2012). Furthermore, Garnham (2000, pp. 20) described cultural industry as ‘those institutions which employ the characteristic modes of production and organization of industrial corporations to produce and disseminate symbols in the form of cultural goods and services’. Additionally, according to, EACWPC (2012, pp. 3), ‘CI is the one which use culture as an input and has a cultural dimension although its outputs are mainly functional. It includes architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising’. Thus, although CCIs contain certain similar cultural items, CIs imply creative concepts and creative products with commercial value added.

Therefore, the concepts of culture and creativity are integrated into CCIs. The concept of culture is the foundation for the cultural industrial sector or the CCI sector, whereas that of creativity is a strong living power with CI. That is to say, the concept of culture is one of the most basic components of formulating CCIs, and CIs increase the outputs of cultural industries as well as CCIs, making them full of kinetic energy. The main reason is that the concept of culture covers various cultural resources utilised by artists, producers, innovators, creators, planners, and developers, among others. Which CCIs or CIs give rise to a new idea, a valuable view, creative capabilities, innovative products, and services are appraised as a leverage

standard across diverse domains, emphasising the effectiveness of the value added in the intention and extension of business activities.

### **3.1.2. Culture, Creativity, and CCIs in Chinese Planning Evolution**

The concepts of culture and creativity in cultural industries and CCIs merge into Chinese industrial sectors, thereby forming a similar conceptual delimitation for the national planning evolution. However, the process of pushing forward is so lengthy that the concepts have been issued to follow cultural industries, CIs, and CCIs since 1979.

From the 1940s until the end of the Cultural Revolution<sup>5</sup> in 1976, the research on culture and creativity as well as the media was fairly rare in China because culture and media were ‘closed’ domains due to socialist values (Keane, 2009). When China was still an orthodox socialist system, the concept of culture was considered as its Marxist cultural definition, according to which it is a ‘superstructure’ merely in transparent economic circumstances (Keane, 2004).

Thus far, ‘socialist market economy’, which consists of the former planned economy, has shifted into the state-led market towards the diversification of driven growth, including cultural industries, CIs, CCIs, and tourism sectors, among others. After several national policies proceeding in sessional decisions, the concepts of culture and creativity are identified as an economic reform that can lead to creative policies/strategies in Chinese CCIs (Abbiati, 2019;

---

<sup>5</sup> The central government launched this revolution in 1966 to attempt a basic change in Chinese culture. It was led by cohorts of young ‘Red Guards’ and ended in 1976, and the period caused serious social turbulence and destruction, and a large number of death in abnormal conditions (Cook & Murrey, 2001).

Jiang et al., 2019). Therefore, the concepts are mainly reflected by CCIs in the evolution of different periods following the reform and the open-door policy.

*1978–2001:* When China reiterated economic development as its core mission in the Third Plenary Session of the 11th Central Committee of the Communist Party of China (CPC) in 1978, the cultural industry was first put forward to embark on commercial activity. Thus, it was acknowledged as an industry and the term was defined in Chinese governmental documents (Qin et al., 2009). Ever since then, the transferring period has been ongoing from the former public ownership system to the mixed one. Moreover, by the end of the 1980s, the concept of culture had played a critical role in reorganising the economy and cultural products, which were ruled by principles of market competition. With the advent of the Jiang Age<sup>6</sup>, the reform was gradually extended from market development to all social layers at a grand scale until China joined WTO in 2001 (Mcgarth, 2008).

*2001–2008:* In 2001 the Fourth Session of the Ninth People's Congress was held in Beijing, and it proposed the concept of cultural industry, which was identified and recorded in the Blue Books of China's Cultural Industries. These documents collected information on the development of the cultural industry and the best practices (Keane, 2007). In 2002, a report of the 16th National Congress of CPC pointed out that the cultural industry should be emphasised as a critical channel for market development and a basic constituent of the national economy (Gao, 2010). In 2006, the concept of the cultural industry was mentioned for the first time in

---

<sup>6</sup> This refers to the key period (the 1990s–2001) when China entered WTO and prepared for the transformation of various economic entities with diverse co-existing ownership from original public ownership in a planned economy (Mcgarth, 2008).

the 21st century in the Outline of the National Cultural Development Plan During the 11th Five-Year Plan Period (2006–2010) (the State Council of China, 2006b). Furthermore, it illustrated the differences between cultural creativity and cultural products, highlighting the characteristics of cultural clusters (Beijing Academic of Social Science, 2007; Chen, 2007).

*2009–2016:* During the 2008–2009 global financial crisis, the government developed and practiced policies to diversify the national economy and reduce its dependence on trade exports. Meanwhile, to promote high-tech sectors and traditional low-value-added production, it strove to incentivise the CCI sectors by developing creative and innovative strategies to reinforce the competitiveness of other economic markets (Abbiati, 2019; Jiang et al., 2019). The 2011 Decision of the CPC Central Committee on Major Issues Concerning Deepening Reform of the Cultural Sector and Bringing its Great Development and Enrichment was a milestone of cultural industries that resulted in a golden age for Chinese cultural industries. Evidently, CCIs were integrated into economic development. Moreover, the 12th Five-Year Plan<sup>7</sup> (2011–2015) distinctively indicated that CCIs dominated over other industries in the country. Thus, it strengthened the power of CCIs in priority industries to play a dominant role in cultural and creative enterprises (Abbiati, 2019; Jiang et al., 2019).

Furthermore, on the basis of the 12th Five-Year Plan, the 13th Five-Year Plan (2016–2020) further boosted the growth of CCIs by implementing projects and programmes to highlight the role of culture and creativity in the economic sector. Its aim was to reach the conceptual alternation from ‘products made’ to ‘products created’ in China. Additionally, China took a

---

<sup>7</sup> The national Five-Year Plan is drafted by the National Development and Reform Commission (NDRC) and lays out specific economic targets like GDP growth rates as well as major policy initiatives that work as a framework for policies and local government plans (Abbiati, 2019, pp. 24).

series of actions to collaborate with developed countries; formulated a new commercial development model in the cultural sector; merged CCIs into the science, technology, information, tourism, sports, and financial industries; and encouraged the reconstruction of cultural enterprises (i.e., micro, small, and medium cultural businesses) (Abbiati, 2019; Jiang et al., 2019).

Besides, the 12th Five-Year Plan confirmed that China had not only invested resources and funds to support cultural infrastructure but also promoted industrial growth in terms of high value added in cultural and creative sectors. Moreover, it developed the idea of CCIs being cast as a propagator of the internationalisation of Chinese mass media, which was considered as a national software power to expand its influence at a global level. Ultimately, China provided a multiple co-existing economic ownership model for other countries and continents (Fung, 2016).

### **3.2. Chinese National Policies (Economy, Land, Culture, and CCIs)**

Reform and open-door policies have facilitated economic growth for over 40 years, even bringing prosperity to all parts of the world. Despite this, China is facing significant domestic and international challenges. To solve these problems as precisely as possible, the national policies related to economy, farmland, culture, and CCIs are being practiced more effectively than in the past (1949–1979). Particularly, CCI policies have been implemented to supplement economic development. Furthermore, they have intensified the exploitation of the top strategic designs at the state's administrative level. The new concept of creativity needs a breakthrough beyond the old systems of economy, farmland, and culture. Thus, the national strategic goals

promote economic efficiency and productivity, denying outdated systems through cultural conceptual transformation (Roberts, 2015). In this way, the living standards of the people have improved a lot compared to any other period in history.

First, China exercised a former planned economy model from 1949 to 1979. Since then, the different ownership systems have been co-existing (e.g., public, private, and joint cooperation ownership) in economic development, where most barriers may have been nearly eliminated by practicing state-led socialist market economy models in SCC in accordance with Deng's theories. Naturally, the public ownership system has dominated the others, with less governmental intervention in the prices of various products, manufacturing management, and procedures than ever before. In this case, both macroeconomic and microeconomic policies are the principal adjusting means of market economy in the socialist environment now (Roberts, 2015).

Second, from the 1980s to 2016, the state carried out a family land contracted responsibility system in rural areas under which peasants were allocated for definite farmlands according to the number of labourers in a family. Those who had certain rights related to land management and use were required to collect quota crops for the state at fixed prices, for which peasants were either exempted from tax on some economic crops or provided some subsidies (Wu & Zhang, 2008). The other policy was land expropriation and purchases, under which the government continued collecting land from the peasants who were willing to return their leased land to the government by repayment as compensation for losing the land. At present, both these approaches are being employed widely. These policies effectively protect the use of land and peasants' profits to an extent (He & Peng, 2010).

Third, China has dominated the cultural policy of ‘a hundred flowers blossom and a hundred schools of thought contend’ starting from 1945 (except the Cultural Revolution between 1966 and 1976). This means eradicating outdated traditional ideas and bringing in new ideas, along with advanced scientific technology from abroad, for strengthening national power. Socialism value view is based on the collectivism providing the universal moral norms for actual life. Individual and collective interests are identical under the socialist system, and individual interest should consciously subordinate to the collective one. All racial citizens including the minorities in China have equal rights in the cultural fields, education and health care. Particularly, women enjoy the equal rights with men in all fields of cultural life and society, and particular attention is paid to the disable, children and the old in health care. Since 1979, the guidelines of cultural policy have been pinned on the Four Basic Principles in persistence: the socialist road; the people’s democratic dictatorship (the proletarian dictatorship); the leadership of the communist party of China; and Marxism–leninism and Mao Zedong thought. It constitutes the unifying the political foundation in China to be written into the national constitution (Liu, 1983). Notably, after that, China has claimed that cultural policy should improve the Chinese economy and cultural education through the legislative and democratic construction of socialism by opening up and creating more channels, thereby increasing diverse communication and cooperation with many other countries (Hu, 1999).

On the other hand, the evolution of Chinese CCIs has experienced three stages of transformation in accordance with Cui et al. (2015), which are as follows:

*1. The primary stage (1978–1991) – cultural system reform:* In December 1978, the Third Plenary Session of the 11th Central Committee of CPC introduced the reform and the open-



door policies. In 1988, the Ministry of Culture published *The Notice on Strengthening the Culture Market Management*, which introduced the concept of ‘culture market’.

2. *Developing stage (1992–2002) – improving construction and CCIs system*: In 1993, the *Notice on Further Speeding up and Deepening Artistic Performance Team System Reform* was proposed, along with several other policies. In 2001, China joined WTO and the standards were brought to bear on the Chinese culture industry. A series of laws and regulations such as *the Trademark Act*, *Copyright Law*, *Patent Law*, and *Regulations on Administration of Films* were issued, offering legal protection for developing the culture industry.

3. *Promoting stage (2003–Present) – scientific and reasonable development of CCIs*: For the past 10 years, the central government has issued the 10th Five-Year Plan (2001–2005) Outline for the Development of the Culture Industry, the 11th Five-Year Plan (2006–2010) Culture Development Plan Outline, Culture Industry Revitalization Planning by the State Council, Culture Reform and Development Planning in the 12th Five-Year Plan by the Ministry of Culture, and other policy initiatives to promote the development of the culture industry.

Based on the aforementioned policies, the central government enacted the Planning of the Culture Revived in 2009, which put forward a set of national strategic plans for cultural industries. In 2011 the Party’s Sixth Plenary Session of the 17th Central Committee further pointed out that cultural industries would accelerate to formulate a pillar economy (CCIs). In 2012, the Party’s 18th Central Committee advocated for large-scale agglomeration and specialisation to enhance cultural industrial development until 2014. In 2014, the National Development and Reform Commission (NDRC) drafted the *Pushing Cultural Creativity and*

*Designing Services and A Series of Suggestions of the Relevant Industrial Combination Development* (Fu & Hu, 2015).

The National Congress delivered the document in 2014 for mapping out cultural strategies of cluster development as central consolidating CCI chains from various services of the top designs; including exploring cultural resources, professional specialties and equipping with manufacturing facilities, consuming industries, collecting information, developing agriculture, sport, and tourism; and taking advantages of cultural creativity in economic sectors and free trade areas in the international competition (Fu & Hu, 2015).

### **3.3. The Current Development of CCIs and Cultural Infrastructure in China**

#### **3.3.1. The Development and Characteristics of CCIs**

We have acknowledged the Chinese concepts of culture and creativity in cultural industries and CCIs along with their formulation process, where national policies of economy, land, culture, and CCIs have practiced rectification by national planning in several sessions of national congress or five-year-plan period. To react to the cultural and CCI policies, we tried to expound on the characteristics of CCI development by showing their growth direction, performances, and national policy of implementation according to Cui et al., 2015.

1. CCIs' proportion of profits is increasing fast in large cities nationwide: CCI development has virtually bolstered the whole national economy and offered more employment opportunities. For example, in 2012, Beijing's industrial sector reached almost 200 billion RMB, which showed 12.2% of its GDP. As one of the city's important industries, its revenue

at the district and county levels was 810.8 billion RMB, and its investment in the first quarter of 2012 was 19.7 billion RMB, which was a growth rate of 36.1% (Cui et al., 2015, pp. 54).

2. Governmental policy support and subsidies have been added up to CCIs in all departments of ministries and cities: Without funds or policy support, CCIs can never develop. Therefore, China's CCIs have to take off compared to the developed countries. Along with lengthy hatching periods, complicated value assessment, high risks, and funds constitute the main bottleneck in their growth. This is why all domestic cities have emphasised territorial preferential policies and financial support to CCIs. For the past six years, about 60 companies have grown rapidly because national subsidies rose to 1.7 billion RMB to aid their sharing cultural sector in 2013 and approximately 300 billion RMB in 2018, which was an increase of more than 400% (People.com.cn., n.d.)

3. Repeated investment in CCIs: Due to the production value of CCIs being affected by multiple highly unpredictable factors, high risk of manipulation is one of the main issues constraining their financial investment. However, in 2012, the CCIs sector was seen as robust based on financing leverages. For instance, 154 companies established approximately 93 cases of equity investment for 9.867 billion RMB, which amounted to an average investment of 106.1016 million RBM for each case. Thus, China is actively promoting platform construction to match its capital (Cui et al., 2015).

4. Consolidating intellectual property protection: It is the core asset of CCIs' intellectual property protection (IPP) law; otherwise, IPP in loss will prevent CCIs from upgrading. In recent years, because of the efforts of the central government, IPP has been consistently

improving as patents, trademarks, copyrights, integrated circuit designs, business secrets, and more have multiplied. Although digital publishing, mobile multimedia, and related areas are still imperfect, IPP in CCIs has been promoted (ibid).

5. Propelling the integration of culture and technology: This has demonstrated growth in emerging cultural resources such as mobile multimedia, experimental theatre, and microfilm. Rapid communication through the Internet and e-commerce can help establish brands and lead to the word-of-mouth effect. In the future, the integration of culture and technology will be a trend for CCIs, such as the three Chinese Internet giants Baidu, Alibaba, and Tencent (BAT), along with other CCI companies (ibid).

In short, China's CCIs gradually have extended scale and size to support national policy and subsidiary funds, along with their IPP improvement through lawful means. Moreover, by using diverse platforms, CCIs absorbed more talents, cultural resources, and IT to build a series of cultural industrial chains/clusters. These industries have made huge profits and contributions to the country through the dynamics of cultural resources and creative provision.

### **3.3.2. National Cultural Infrastructure**

#### **3.3.2.1. Physical Power of CCIs**

It is evident that CCI development is intimately related to cultural infrastructure, such as public libraries, cinemas, concerts, culture/art/sport clubs, cultural centres of community, cultural palaces, broadcast stations, gymnasiums, reading rooms, parks, fitness centres, village-based cultural centres, comprehensive cultural stations, transportation nets, and more. All of these constitute public cultural infrastructure and are called the physical power of CCIs. Certainly,

the basic cultural infrastructure construction makes up for national institution shortages, speeds up socioeconomic transformation, and exerts effort to create systematic cultural service platforms, thereby displaying cultural achievements and providing the principal sites for people's cultural life. The main cultural units are presented in Table 3.1.

**Table 3. 1. The Number of Public Libraries, Museums, and Cultural Institutions for the Public and State-owned Film Studios Between 1990 and 2018**

Cultural Item	1990	2000	2010	2017	2018
Public library (no.)	2527	2675	2884	3166	3176
Cultural Clubs in province, city, and county (no.)	366	390	374	390	390
Museum (no.)	1013	1392	2435	4721	4918
Art performance groups (no.)	2805	2619	6864	15742	17123
Art performance palaces/sites (no.)	1955	1900	1461	1253	1236
Broadcast comprehensive program population coverage rate (%)	74.7	92.5	96.8	98.7	98.9
Comprehensive TV programme population coverage rate (%)	79.4	93.7	97.6	99.1	99.3
Book printing (0.1 billion copies/pages)	56.4	62.7	71.7	92.4	95.0
Total print run of the journal (0.1 billion copies)	17.9	29.4	32.2	24.9	24.0
Newspaper printing (0.1 billion copies)	211.2	329.3	452.1	362.5	340.0
Creating the world record (no.)	14	22	15	2	
Winning the world championship(no.)	54	110	108	106	118

Source: National Bureau of Statistics in 2013 and 2019. China Statistical Yearbook on Cultural and Related Industries in 2013 and 2019. China Statistics Press.

As Table 3.1 shows, first, we observed an increase in the number of cultural institutions year after year. Second, cultural clubs were spread across various provinces, cities, and counties in a hierarchical view of all portfolios. Third, there was an increase in the number of publishing products, implying a boon for the cultural press industry. Further, the population coverage rate for cultural propaganda and forms of entertainment such as broadcast, TV

programmes, or films were rather extensive, and the audience rate was fairly high. Finally, the diversification of sport training also supplied conditions for improving people's physical quality due to the investment in funds for the national sport industry. All of these have proved that the central government consolidated CCIs' physical power for economic development.

Of course, there were uncounted private medium-and small-sized cultural enterprises, which were listed in the top 30 CCI enterprises by Cui et al. (2015). These have made great contributions to China's GDP, income, employment, and foreign exchange reserves.

### **3.3.2.2. Cultural Infrastructure with Equipment in CCIs**

Apart from the aforementioned physical power of CCIs, cultural and creative policies/strategies, CCI development patterns, and cultural and creative services are recognised as the national software power for cultural creativity, industrial combination, and urban development (Fu & Xu, 2015). The cultural institutions and CCI enterprises with digital amenities (i.e., AI) are like our bodily organs, whereas the strategies/policies, patterns, and concerning services are like our mentality systems (or ideologies). Therefore, exploring cultural and creative strategies/policies, which are required for crucial targets of CCIs, have the potential to lead economic development. Undoubtedly, the roles of culture and creativity are more critical than anything else in driving the growth of CCIs. They not only depend on physical cultural infrastructure i.e., hardware power, but also generate a great effect in CCI sectors through top-down strategic approaches and actions (Hu & Chen, 2015).

**Table 3.2. Classifying the Core Cultural and Culture-related Industries in China**

Item	Type	Sub-division
Core Cultural Industries	New and information service	News service, newspaper information service, radio, television, information service, and Internet information service
	Content creation and production	Publishing service, radio, film, and television programme production, creative performance service, digital content service, content saving service, artwork manufacturing, artistic ceramic manufacturing
	Creative design service	Advertising service and design service
	Cultural communication approach	Publication distribution, radio, television program transmission, radio, film/television distribution, artistic performance, online cultural/recreational platform, artwork auction and franchise, and sales of artwork
	Cultural investment and operation	Investment/asset management and operation management
	Cultural, recreational, and leisure-related service	Entertainment service, scenic spot touring service, recreation service, and sightseeing service
Culture-related Industries <sup>8</sup>	Culture-aid production and intermediary service	Culture-aid supplies manufacturing, printing/reproduction service, copyright service, conference/exhibition service, cultural brokerage agency service, cultural equipment (supplies) rental services, cultural research, and training service
	Cultural equipment production	Printing equipment manufacturing, radio/television/film equipment manufacturing/sales, video-filming equipment manufacturing/sales, performing arts equipment manufacturing/sales, amusement equipment manufacturing, and musical instrument manufacturing/sales
	Cultural consumption and terminal production	Stationery manufacturing/sales, pen and ink manufacturing, toy manufacturing, festival supplies manufacturing, terminal manufacturing, and sales of information service

Source: National Bureau of Statistics (2018)

Generally speaking, the role of culture and creativity is a potentially significant means to produce business value added as the basis of cultural infrastructure, which is turned to reality by capital investments and programme/project operation. By classifying cultural industries, the functions are necessarily identified as subdivisions in the core cultural and culture-related industries in China, as presented in Table 3.2.

Table 3.2 describes the core cultural and culture-related industries, i.e., creative design, cultural investment and operation, cultural equipment production and management, cultural consumption and terminal production, cultural aid production and intermediary service, cultural recreational and leisure service, and cultural communication approach. In this sense, cultural elements are covered with total subdivisions, whereas creativity is displayed by cultural art designs, cultural recreation/leisure services, cultural equipment production, and more. Potentially, the others also have creativity. In short, these industries have fused culture, creativity, scientific technology, cultural communication, and various services together, thereby providing a cultural industrial chain from its investment, production, consumption, management, art design creation, dissemination instruments, advertisement design and propagation, cultural communication, art performances, and more. Based on our observation, the nine categories not only serve CCI development but also provide any one of the nine items for many other enterprises or internal and external requirements for their various services.

Table 3.3 demonstrates that between 2010 and 2016, Beijing and Shanghai advanced in terms of CCI growth, which included art design, art creation, architecture, crafts, film, media, software production, industrial innovation, and more. Beyond this, the growth in Shanghai involved luxury brands, clothing, art galleries, fashion, animation, and game design, among



others. For Guangzhou, the growth included art design and fashion, whereas it owned art field development for Shenzhen. Moreover, for Qingdao, the growth involved art, painting, media, and fashion. Therefore, we perceive Beijing and Shanghai as having dominated holistic CCI growth; however, other large, medium, and small cities are also catching up with the two cities with regard to cultural/creative clusters. For example, in Ningbo Software Park, the number of businesses increased from 100 in 2005 to more than 600 in 2009 (Xu, 2011).

**Table 3.3. Creative Clusters in Major Chinese Cities from 2010 to 2016**

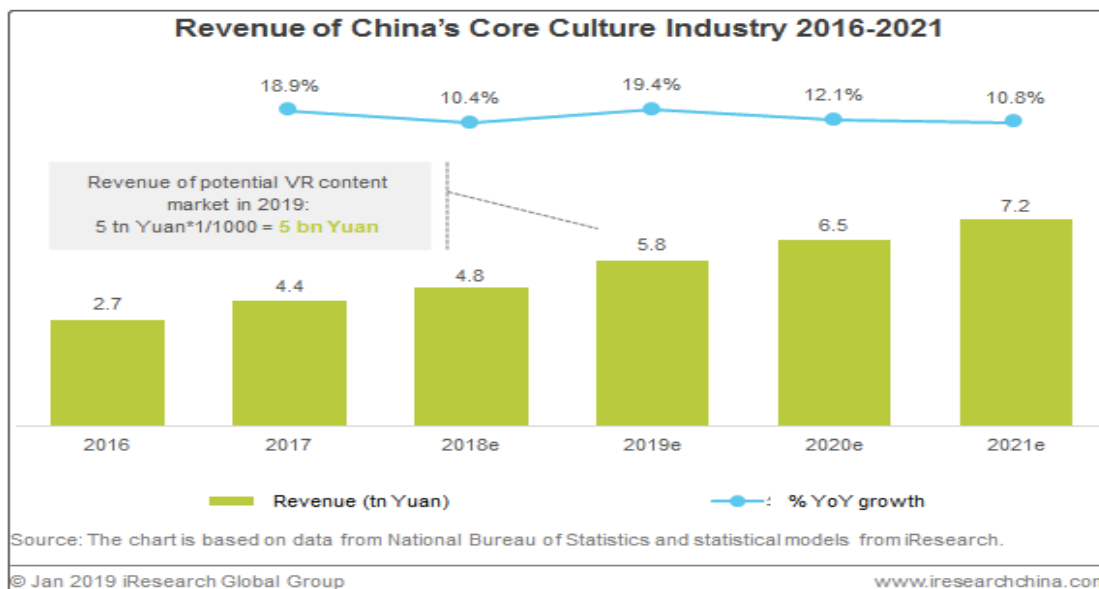
Creative Clusters in Major Chinese Cities			
Name	City	Industries	Website
798	Beijing	Design, Art, Crafts	<a href="http://www.798space.com/index_en.asp">www.798space.com/index_en.asp</a>
Beijing Software Industry Base	Beijing	Software	<a href="http://www.zpark.com.cn/en/">www.zpark.com.cn/en/</a>
Cable 8	Beijing	Media, Art	<a href="http://www.cable8.cn/en/">www.cable8.cn/en/</a>
Caochangdi	Beijing	Art, Architecture, Design	<a href="http://caochangdi.org/">caochangdi.org/</a>
Dashilar	Beijing	Art, Crafts	<a href="http://www.dashilar.org/">www.dashilar.org/</a>
MOMA	Beijing	Architecture, Film	<a href="http://www.bc-cinema.cn/">www.bc-cinema.cn/</a>
DRC	Beijing	Design, Innovation, Industrial design	
East Village	Chengdu	Design	
Redtory	Guangzhou	Design	<a href="http://www.redtory.com.cn/english/">www.redtory.com.cn/english/</a>
TIT Creative Park	Guangzhou	Fashion, Design	<a href="http://www.cntit.com.cn/">www.cntit.com.cn/</a>
Creative 100	Qingdao	Media, Fashion, Painting, Art	<a href="http://www.qingdaochinaguide.com/listings/art-books-antiques/creative-100.html">www.qingdaochinaguide.com/listings/art-books-antiques/creative-100.html</a>
800 Show Creative Industry Park	Shanghai	Design, Luxury Brands, Fashion, Media, Entertainment	<a href="http://www.800show.net/">www.800show.net/</a>
Creative Warehouse	Shanghai	Architecture, Urban planning	
Highstreet Loft	Shanghai	Fashion, Cosmetics, Luxury brands, Clothing	<a href="http://www.highstreetloft.com/">www.highstreetloft.com/</a>
M50	Shanghai	Art galleries, Advertising, Film, TV, Industrial design	<a href="http://www.m50.com.cn/">www.m50.com.cn/</a>
Shanghai Fashion Hub	Shanghai	Fashion, Photography, Animation, Game design.	<a href="http://www.creativecity.sh.cn/en/creativeshanghai2a.aspx?id=112">www.creativecity.sh.cn/en/creativeshanghai2a.aspx?id=112</a>
The Bridge 8	Shanghai	Architecture, Interior design, Fashion, Consulting, Film and TV	<a href="http://www.bridge8.com/website/htmlcn/index.htm">www.bridge8.com/website/htmlcn/index.htm</a>
OCT Loft	Shenzhen	Art	

Source: Abbiati (2019, pp. 26)

Notes: MOMA = the Museum of Modern Art, DRC = Data, Risk and Consulting, TIT = The Internet Times, M50 = Moganshan Road 50, OCT = Oversea Chinese Town

### 3.3.3. CCIs Contributions to Economic Development in China

Over the past few years, the Chinese cultural industry has grown rapidly to emerge as a pillar industry of the national economy, such as the top 30 cultural enterprises mentioned above. Although it has made great achievement, some scientific technologies still lag behind those of many other developed countries, such as the core technology of computers, aviation, and cultural preservation, among others. This was because it stepped into this sector much later. Moreover, for a few years, its growth rate of 15% surpassed that of the state’s economy (9%). Even so, in 2010, the proportion of the culture industry in GDP was low at about 3%. In 2014, the target growth rate in the sector was above 15%, which reflected its leading status in national economic development (Report on Development Work for Culture Industry by the State Council, 2010). Through Figure 3.2 and Table 3.2, we can observe the creation of more business value added in CCIs.



**Figure 3.2. Revenue of China’s Core Culture Industry 2016–2021**

Source: the chart is based on the data from the National Bureau of Statistics and the statistical models from iResearch (2018) (Abbiati, 2019, pp. 32).

Notes: VR = Virtual Reality, tn = trillion RMB, bn = billion RMB, %YoY = year over year growth rate, 2018e = 2018 estimated

In Figure 3.2, we perceive the revenue value for 2016 and 2017. Moreover, the revenue value from 2018 to 2021 was estimated through the revenue of the potential VR content market in 2019. In 2017, its business revenue value was 4.4 trillion RMB, which was amounted to a growth rate of 18.9% in 2016. Moreover, in 2018, its one was estimated at 4.8 trillion RMB, which was a rate of 10.4%. The total average revenue value was estimated at approximately 5.2 trillion RMB from 2016 to 2021, and its annual average growth rate was approximately 10.9%. Somehow, it is expected that the core cultural industry has become the national pillar industry as it plays an incentivising role in economic development, which leads to its growth into a sustainable model.

On the other hand, statistical data reflected more cultural value of the cultural industries in the national GDP in large cities for 2013, along with different cultural items issued from international trade (2004–2013) and global cultural effects.

According to the National Statistical Bureau in 2013, ‘the whole national cultural industrial value increased to \$342 billion, accounting for 3.76% of the national annual GDP. Particularly, major cities such as Beijing made \$39.9 billion in CCIs, making up 13.1% of the city’s GDP. Shanghai made \$35.7 billion, accounting for 11.5% of its GDP in 2013’ (Lin, 2016, pp. 3). Table 3.4 presents the cultural projects related to CCI development.

**Table 3.4. The Import and Export Volumes of China’s Cultural Projects in the World Rankings from 2004 to 2013**

Project Import and Export Volumes	Export		Import	
	Export Volumes (million US \$)	Ranking	Import Volumes (million US \$)	Ranking
Cultural and natural heritage	1208.41	10	71.14	7
Performances and celebrations	2017.1	3	2079.53	2
Visuals arts and crafts	6100.1	1	2.9	8
Books and news items	14.42	4	500.1	13
Audio visual and interactive media	60110.68	1	233	14
Design and creative services	14.42	6	10.27	3
Total	60110.68	1	5840.68	8

Source: UNESCO Institute for Statistics. The Globalisation of Cultural Trade: A Shift in Consumption – International Flows of Cultural Goods and Services 2004–2013, published in 2016.

Table 3.4 indicates the developing trends of the import and export volumes of China’s cultural projects in the world rankings from 2004 to 2013. From these rankings, we realise which cultural products in cultural industries are stronger or weaker. The highest-ranking exporting items are visual arts and crafts as well as audio visual and interactive media, whereas the lowest ranking is cultural and national heritage in the tenth place. Moreover, the most imported items are books and news, whereas the fewest imported items are visual arts and crafts. Holistically, the exporting items ranked the third at an average level globally, whereas importing ones for the seventh at an average level. This means that China is the largest market for cultural manufacturing and selling cultural products, while CCIs have been sustainable for many years.

Globally, the development of creative industries as a national strategy has had a great impact on urban territorial sustainability. Developed countries such as the US, Japan, and the UK adhere to boosting cultural industrial development to strengthen their power and global cultural effects. For example, in 2013, the global cultural industrial market produced a value of \$2.333 trillion, with the US accounting for 35.2% of the total market value, Europe, the Middle East, and Africa accounting for 30.9%, Asia-Pacific areas accounting for 27.4%, and mid-south America accounting for 6.5% (Zhou, 2018).

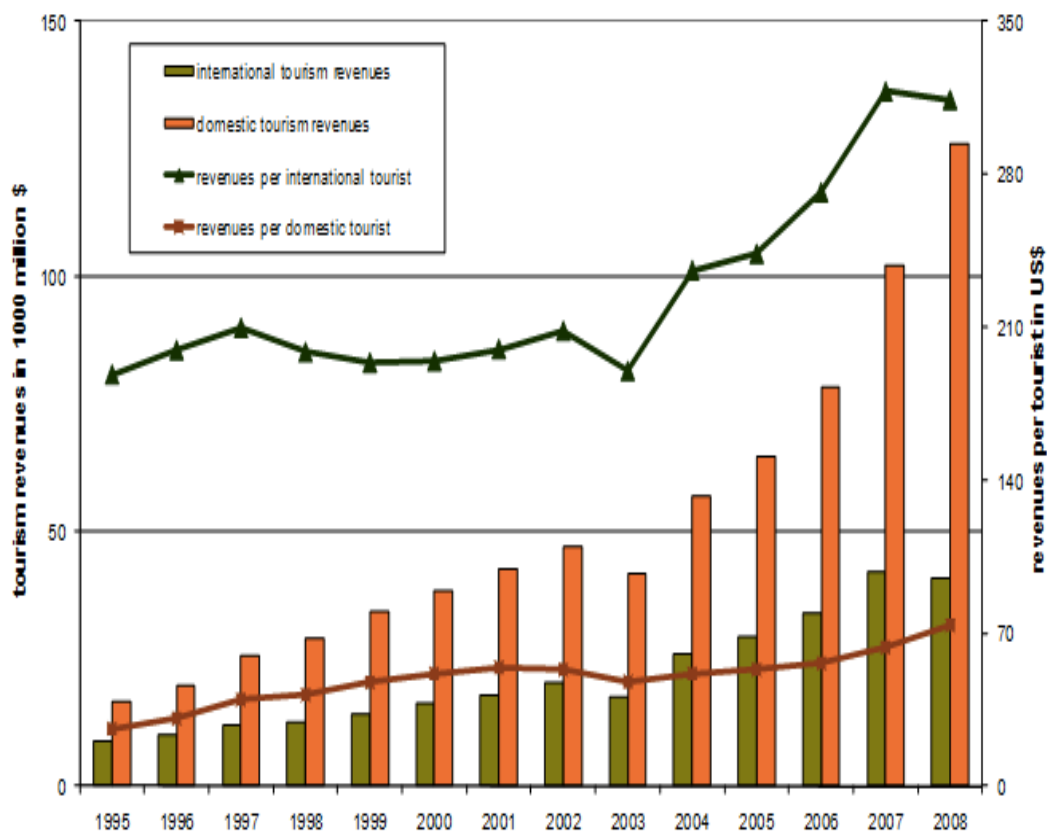
Above all, CCIs are an essential element in urban developmental policies as culture and creativity promote sustainable economic growth and create jobs, thereby accelerating a series of relevant industries and services in producing and selling markets worldwide (Zhou, 2018).

### **3.3.4. Tourism Contribution to Economic Development in China**

According to the concepts of CCIs (Sections 3.1.1–2, pp. 65–73), it is evident that the tourism industry in services and art design is in the domain of CCIs, which suggests that tourism sites are a leading sector in culture and creativity. Obviously, tourism development is popularly dependent on artistic creativity and cultural resources, and it is a means of leveraging cultural tourism. In this process, we consider it important for artistic creativity to have significant quantitative effects on cultural tourism. Thus, tourism is very fashionable all over the world. For instance, museum tourism provided almost 40,000 jobs in Paris alone. Moreover, these effects have brought a great deal of change to the community (Grefe, 2002).

Figure 3.3 shows that China has become one of the largest tourism countries and is leading international tourism areas, having experienced an increase in tourists from 20 million in 1995

to 57 million in 2010. Moreover, it is only the third behind France and the US (World Tourism Barometer January, 2011). By opening up to foreign tourism (Zhang et al., 1999), domestic tourism has experienced an even more extensive rise from 629 million persons in 1995 to 1712 million in 2008 (State Statistical Bureau, 2009), and it emphasised the country's transformation over the last two decades. Further, the total tourism revenues in 2008 amounted to US\$ 166.7 billion, which equalled 3.9% of China's GDP. Although revenues per tourist are higher for international tourists (US\$ 314) compared to domestic tourists (US\$ 73), they are about four times that of domestic ones. This means that the domestic tourism industry has been a strong trend (Rodriguez et al., 2011).



**Figure 3.3. Tourism Statistics Between China and Other Countries**

Sources: According to the China Statistical Yearbook, over half of the international tourists come from Hong Kong, Macao, and Taiwan. However, the statistics from the World Tourism Organization do not include them (Rodriguez et al., 2011, pp. 307).

Unsurprisingly, domestic tourism has been identified as a part of the strategy for economic development and relief from poverty in urban and rural areas. It is permitted to absorb excess farm labourers and diversify the sources of income (Gao et al., 2009). The shift from a farm-based to an off-farm rural economy has been practiced in many developing countries (Haggblade et al., 2010; Otsuka & Yamano, 2006), and it is considered relevant for the tertiary sectors in China.

Rooted in the traditional Chinese culture, the definition of *shengtai liuyou* differs from the Western concept of ecotourism (Ceballos-Lascurain, 1996), and it includes human health in relation to people's ecologic nature (Buckley et al, 2008). This 'ecotourism' has brought many urban residents to rural areas, offering new opportunities for local economic development (Jiang, 2008).

### **3.4. Shanghai City, Zhejiang Province/Ningbo City, and Urban Sustainability**

#### **3.4.1. Geographic Location and Historic Discourse**

##### **3.4.1.1. Shanghai**

Shanghai is located in the east of China (Figure 3.4, pp. 92), next to the Jiangsu province, along the left bank of the Huangpu River, the south of which is about 12 miles away until it flows into the Yangtze River (Pott, 1928, pp. 1). Located alongside the Yangtze River Delta (YRD), it is the largest seaport city, and its geographical and climatic advantages have made it become a shipping and trading city. Its total land surface area is 6,340 km<sup>2</sup>, and it has developed busy transportation nets of sea, land, and air. Moreover, it has approximately 24 million residents. Somehow, a large sector of the population in Shanghai is productive towards economic

development and has been at the top of Chinese economic development for many years. Particularly, when the new age of SCC took off all over the world, Chinese economic development grew rapidly and continuously. Shanghai, as a cosmopolitan and entrepreneurial metropolis city, have played an important role in connecting to the East China Sea (Yue & O'Connor, 2018).

The 'Upper Sea' from 2,200 years ago was renamed in 1280 A.D. Back then, it was a simple fishing and weaving town. However, it became prosperous after establishing a Treaty Port in 1843 (Pott, 1928). It was an agricultural region for the cultivation of rice, cotton, tea, and silk. Further, its waterways are so diverse that they can provide convenient transportation for goods and raw materials (Guldin & Southall, 1993). Due to historical reasons<sup>8</sup>, the Western cultural aggression penetrated the traditional culture in the Qing Dynasty. When the Westerners (including British missionaries, French merchants, soldiers, and seamen) reached Shanghai between the 1920s and the 1930s, they brought along various foreign cultural customs to create a unique local culture through assimilation (i.e., Haipai culture) (Yue & O'Connor, 2018).

Therefore, since then, Shanghai has exhibited a hybrid and commercial quality. To straddle between the remaining ideologies of nationalism and commercialism, new cultural and educational institutions that promote national cultural characteristics have been designed using foreign devices. This was in response to various political parties and the commercial elites that were on the rise by then (Yeh, 1990). As a result, Shanghai or Haipai culture was regarded as

---

<sup>8</sup> When the Opium War between Britain and China broke out in 1840, the gate of the Qing Dynasty was opened.



a business aider in the construction of commercialism in reaction to an officially stricter Beijing culture (Lu, 1999).

Moreover, since the implementation of the reform and open-door policies, China has transformed into a liberal, market-led economy, and Shanghai has been designated as the centre of finance in Asia. Consequently, it has become an international centre of finance, trade, shipping, and scientific technology in creativity and innovation. Meanwhile, to promote Shanghai as a global city, various advantages of geographical location, historical culture, and industrial significance can be attributed to itself (Yue and O'Connor, 2018), in which economic development-based culture and creativity has remarkably achieved long-term sustainability within a national economic model by using strategies and policies.



**Figure 3.4. The Sites of Shanghai in China**

Source: <https://www.topchinatravel.com/china-map/china-city-maps.htm>

### **3.4.1.2. Zhejiang Province and Ningbo**

As Figures 3.4–5 (pp. 89–93) show, Zhejiang, located in the YRD, is a coastal province. In 2016, its total population was approximately 60.72 million. It is one of the smallest provinces in China, taking up 1.06% of China’s land surface. As the province has few natural resources, hills and mountains make up 70.4% of the region. In the past, it was neglected by the government; however, since 1979, its economy has developed rapidly, with the state investing 2.5% of its total funds across the country. Consequently, between the 1980s and the 2000s, its GDP rose from the 12th to the fourth in China. Moreover, in 2003, its average revenue per inhabitant reached the third highest level. Its developing model is based on industrial expansion, with traditionally agricultural regions having small family firms; consequently, private companies/workshops have occupied the highest proportion (92%) compared to the national scale (60%) at an average level. As a result, small and medium enterprises (SMEs) have taken the lead in the whole provincial economy by creating large amounts of business value and providing employment, mainly through consumer goods (i.e., clothes, toys, hardware, and leather) and the textile sector (Lu et al., 2009). Their cultural concepts rely on the geographical division and specialisation in the manufacturing sector, where each village has a special product and each region has such a specialised sector. This so-called ‘compartmentalised economy’ is addressed in 85 of the 88 towns located in such districts (Gong et al., 2022). It is also known as the Wenzhou model and has dominated many other private enterprises in these areas, which indicates the overall strength of the private sector in China and exposes the impact of globalisation (Wu et al., 2015). In addition, under this conceptual guideline, branding

creation in Tengtou and ecotourism cultural areas is one of Zhejiang's provincial strategic programmes.

Figure 3.5 presents the map of Ningbo, which is a prefecture-level city in Zhejiang province, from different perspectives. Ningbo is situated in the northeast of Zhejiang province near Hangzhou Bay and Zhoushan Islands. Its permanent population is 9,544,000.



**Figure 3.5. The Two Maps of Zhejiang Province and Ningbo City**

Source: Gong et al. (2022, pp. 6)

Since ancient times, Ningbo has been a smaller port than Shanghai in terms of size and scale. It is located in the same YRD and Jiangnan area as Shanghai and has enjoyed the highest form of civilisation from the past to the present. Ningbo, as an ancient city, was invaded by Englishmen during the Qing Dynasty. This led to its culture mixing with foreign culture, and it is similar to how Shanghai became the centre of shipping and trading practices. Because of historical and cultural accumulation, Ningbo has preserved many architectural constructions in the Jiangnan style, embracing new cultural and spatial concepts to improve ecological quality and the living environment (Dubeling, 2019). Therefore, it has claimed to be in possession of

cultural heritage, abundant ecological resources, and tourist sites, which are under the protection of the law.

For 2,000 years, its status of the Silk Road has been simply that of a subordinate to Shanghai; however, it has become a crucial connecting point for many other parts of Asia and even the world. Furthermore, since the Tang (618–907) and the Ming (960–1279) Dynasties, it has been the second harbour after Shanghai that can boast of international trade and cultural exchange from a strategic perspective, thereby strengthening the connections to other cities through transportation nets such as those related to high-speed railway network, shipping, and air. On the other hand, the growth in urbanisation expansion and urban construction brought the promotion of creativity to developmental zones between the 1980s and the 1990s, until it was ranked as having the 15th highest GDP among all the cities in China (Dubeling, 2019). Its manufacturing and services are the major components of economic development, as well as creative tourism industrial prosperity. Tengtou's tertiary industry is such one creative sector.

### **3.4.2. The Provincial Policies in CCIs of Economic Development**

#### **3.4.2.1. Shanghai Municipality's CCIs Policies**

Thanks to the uneven territorial development in cities, different provinces or municipalities have their own regional CCI policies beyond the national ones. In accordance with Section 3.2 (pp. 74–77), these policies include the following three stages: plan for cultural strategies, advocate for cultural/creative industries, and push for concerning industrial services and their agglomeration around these areas. Although the direction of development remains

unchangeable, the details of implementing schemes delivered to different provinces or municipalities are somewhat different between them.

On the one hand, under the national policies of culture and CCIs, the local government in Shanghai has experienced the potential urban and regional advantages of cultivating CCIs and the tourism industry by cooperating and communicating with several many countries in great domestic/international programmes/projects/conferences, such as Shanghai's free trade area and the 2010 World Expo, which directed to the national strategy, i.e., one belt and one road.

On the other hand, the local government has taken a series of measures to support small- or medium-scale cultural industrial companies through China's Total Cultural Industrial Policies ([CTCIP], 2019), which are concerned with national cultural policies that have been enacting in provinces (Eastday.com., 2017). More details are as follows:

1. The policies inspire creativity and talent cultivation by (a) strengthening the management of intellectual patent protection; (b) perfecting the system of innovation, creativity, and design; (c) accelerating the association of various research and development organisations, enterprises, and universities to constitute socially strategic unions; (d) leading innovation, creativity, and scientific technologies in the industrial clusters; (e) absorbing various creative/service-related talents in strategic planning; (f) emphasising the cultivation of different talents through professional training and universities; and (g) optimising the courses of innovation, creativity, and art design that are primarily supported in various domains (CTCIP, 2019).

2. These policies promote market management and development by (a) combining brands and trademarks created by creative industries into modern cultural and conceptual creativity; (b) establishing various network platforms to formulate local regional creative industries chains to

connect with many other urban regions nationally and globally; (c) mapping out various standards for market entries to promote the development of CI and art design; and (d) supporting the access of CI markets to global markets in order to extend the market supply and demand (CTCIP, 2019).

3. These policies set up creative clusters by (a) constructing a series of creative clusters to generate diverse CIs and gardens dominated by strategical planning and projects that take advantage of structuring YRD; (b) educating creative talents to exert their intelligence and creativity on territorial creative areas and transform them into centres of creativity and achievements; and (c) converging local resources into many other territorial ones to be idealised as a union of counties/cities that are for the realization of optimising resources and talents allocation (CTCIP, 2019).

These aforementioned policies are summarised in the three aspects: fostering talents and creativity, improving market management and development, and establishing creative clusters. All of these have largely supported the Jiuxing model by fulfilling practical requirements and developing a direction for village-based communities.

#### **3.4.2.2. Zhejiang Province/Ningbo CCIs Policies**

The cultural policies practiced in Ningbo depend on its provincial administrative level, and the intensity of these policies is demonstrated by the provincial declaration. Although these policies are different from those implemented in Shanghai, they have the same developmental goal. These concerns are discussed next (CTCIP, 2019).

1. In order to reach a pattern of the whole world, these policies converge 100 cultural gardens/towns, 50 of them are declared as the key districts, whereas 10 of them have made remarkable achievement. Moreover, it is the centre of Hangzhou with regard to developing professional talents and famous brands, building a group of enterprises to be identified as creative gardens/towns, establishing several services platforms to facilitate the integration of local regions and other territories from resources employment to talent options.
2. Furthermore, the policies push the primary cultural industries to combine with the other concerned industries, realise the cultural construction of regional characteristics, and open up to foreign trade transactions through various channels of cooperation and communication. In the trade exchange, different privileges increase trade value and quantities.

Except for Shanghai's cultural policies, the aforementioned policies of Zhejiang province have evidently used Tengtou's model as a special pattern-based combination of eco-agriculture areas and cultural tourism spots. Regardless of how the cases of Jiuxing and Tengtou potentially embody the outcomes of cultural policies practiced, they are economic entities in creative/tourism industries, along with many other developing industries.

### **3.4.3. A Comprehensive Evaluation of Performances and the Two Cities' Sustainability**

#### **3.4.3.1. The Development Characteristics of CCIs/CIs**

##### **3.4.3.1.1. Shanghai**

By practicing national CCI policies and reaching strategic goals, Shanghai, as an international metropolis, has become economically prosperous, along with many other cities all over the country. Apart from complying with the policies of the state and municipality concerned with

culture and creativity, it has also continued upgrading itself in its strategic patterns and approaches, as mentioned in the last section. After all, it focuses on a series of natural and manpower-based advantages connected to the geographical location (seaport), climate (subtropical monsoon belt), global talents, and resources around Shanghai. Consequently, in the light of the report by Shanghai Economy (2012), Shanghai's characteristics of CCI development are different from those of other cities. These are related to its strategic actions, which are as follows:

1. Creativity in institutional mechanism forms an integral dynamic: This is achieved by strengthening the guideline of 'an organization managing, a planning instructing, a content listing statistic', multiplying its cooperation with the concerning units and urban districts through interaction, and holistically accelerating the formulation of a work-based framework. Following the municipal public office delivering the 12th Five-Year Plan for Shanghai's CCI development, it established a unified statistical system of CCIs indexes and data releases. In addition, various social classes and parties were encouraged to actively participate in practical planning for CCIs. The aim was to explore a typical model, push the diversification of setting layouts through industrial subsidising funds, anchor the direction of different counties and districts, and optimise these spatial designations and arrangements. These schemes involved the following aspects: diverse academic forums on CCIs and the city's transformation through Shanghai Social Science Union's annual conferences, the course on CI designed at the Shanghai Academy of Social Science, CCIs information stations built in the Shanghai Library, and various unions of CCIs and activities that supported industrial research, among others (Shanghai Economy, 2012).



2. The integration-oriented industrial development trend at a high speed: CCI is a new industrial domain, being the comprehensive combination of culture, creativity, scientific technology, finance, and manufacturing. In particular, CCI has merged into science, finance, and markets to adequately exert the componential advantages, thereby boosting the city's CCI development model. This is based on cultural elements, the creative driver, the scientific and technological pole, and the market orientation becomes a highlight of CCI development. Insights on the new concept can be seen in Table 3.5 (Shanghai Economy, 2012).

**Table 3.5: Classified Industrial Outputs Value of CCIs in Shanghai in 2011**

Classified Item	Total Output Value	Value Added	Increasing Rate (%)
Total Industry	6429.18	1923.75	13.0
CC service	5611.51	1702.14	13.6
1. Media	425.03	160.50	14.7
2. Art	195.31	58.14	8.8
3. Industrial design	685.71	189.45	37.6
4. Architectural design	1043.77	283.67	12.2
5. Network information	189.45	80.48	16.3
6. Software and computer service	997.35	357.61	11.4
7. Consulting service	752.92	237.83	12.2
8. Advertisement and exhibiting service	800.40	188.24	-5.3
9. Leisure entertainment service	521.57	146.22	12.0
10. Culture-related industries	817.68	221.60	9.2
11. Culture-related industry	817.68	221.60	9.2

Source: Shanghai Economy (2012, pp. 55).

Note: CC = Culture and Creative/Creativity; the value unit is 0.1 billion RMB

As Table 3.5 shows, CCIs and culture-related industries developed rapidly at a rate of 13% compared to the previous one. As far as the increasing rate, industrial design grew the fastest, while in terms of the total output value, the architectural design industry became the leader. Further, software and computer services created the most value added. Conversely, the advertisement and exhibiting service industry were the lowest in the increasing rate of all, the network information industry was the lowest in the total output value, and the art industry's value added was the lowest of all. Moreover, it was also observed that the three items (i.e., total output value, value added, increasing rate) exist in neither positive nor negative proportional relations. For example, No. 8 was positioned in the middle level with the total output value of 80.04 RMB and the value added of over 18 billion RMB, but its increasing rate was negative. They may have had a relationship with themselves in terms of productive capacity, market supply and demand, turnover of funds and physical resources, talents, and more (ibid).

3. Intensifying the construction of CCIs through internal connotations to facilitate the transformation and upgradation of CCI parks: Shanghai possesses 140 CCI parks at the city level. The parks tend to not only enhance radiation effects but also constantly extend their scale from product equality improvement by excelling in social economic efficiency and special brands (ibid). These involve various developing strategies mentioned in the section on national strategic patterns in cultural infrastructure and urban policies and strategies of CCI development in Chapter 6.

4. Emphasising platform functional construction in improving the service level of enterprises to create superior industrial ecology by actively optimising the industrial environment: CCI financial platforms have made great progress in upgrading public services and stimulating their

leading potential. For example, developing various exchange markets for a variety of products, exchanging systematic construction, and perfecting mechanism systems ensure that the Shanghai Exchange Bourse enjoys top status all over the country. In addition, as regards national policies to support, the critical projects invested up to 28.2 billion RMB as managing funds for projects of Chinese People's Cultural Investing Funds and the East Dream Site. The platforms have exerted remarkable effort on furnishing various services, such as mixing funds, financial leasing business, exploring cultural equipment with renting taxes, an association of industrial convergence, products design, promoting sales, design of talent training, cooperation in information and communication, and absorbing foreign capital and scientific technologies (ibid).

On the other hand, to foster the talents of CCIs gathering around an agreeable environment, the Shanghai government utilised cultural systematic reform in experimental cities by maintaining the industrial ecological equilibrium, cultivating the appropriate soil to have CCIs take root and sprout, and reviewing and creating step-by-step policies for CCIs to be perfected. To support CCIs as a pillar economy, the local government has taken a series of measures for the creation and design industries, aiding the cartoon game industry through prize approaches, managing the means of the audio–visual industry from the network, and more. Ultimately, implementing policies to support are attained by reducing taxes and increasing subsidies or investments to CCI enterprises (ibid).

5. Deepening international cooperation and fastening the pace of 'going out': Shanghai depends on the centre of international trade to dramatically speed up the pace of 'going out'. With the continuous increase in cultural products and services, the importing and exporting

value reached \$16.62 billion. Moreover, compared to the previous year, its increasing rate was 10.9%, with a positive surplus of about \$3.45 billion, which was mainly derived from the US, Japan, China, Hong Kong, and Taiwan. Further, it included audio–visual broadcast, cultural art, news publishing, digital entertainment, etc. On the other hand, Shanghai had the valuable opportunity of ‘international cultural and designing metropolis’ by launching all kinds of activities such as the Shanghai International Film Festival, which attracted 102 countries and territories, 11,304 of which were required to participate in the exhibition held in 2011. More importantly, the other international organisations and associations took part in ‘Designing Metropolis’ Developing Proposal’; designing indoor layouts, uniting various art groups, institutions, and the Asia–Pacific Designing Centre to sign agreements for various projects/programmes; and cooperating with many other countries to build a platform for information communication to promote network influential power in a creative city in Shanghai (ibid).

#### **3.4.3.1.2. Ningbo**

Ever since the 12th Five-Year Plan (2010–2015), Ningbo in CCIs has developed behind Shanghai at a stable pace, displaying the diversification of cultural and creative parks and clusters, and it is similar to Shanghai in its development characteristics such as exercising national policies/strategies of culture and CCIs, even concerning issues of urban planning and strategic approaches and actions. The reason is that they have similar advantages, such as geographic location (seaport) and traditional culture. Furthermore, the culture (1840–1930) was penetrated by foreign culture to form a holistic hybrid culture; therefore, ancient buildings

in several architectural styles from the East and the West can now be perceived in the two cities, such as Ningbo's Shikumen buildings and Shanghai's Bund buildings. However, according to Cui (2017), there are several concerns regarding the CCI development characteristics under concrete circumstances as follows:

1. In-depth reform and creativity: For 10 years, Ningbo has made a great breakthrough by (a) integrating the resources of diverse Xinhua bookstores across the city and its counties to establish the Xinhua Limited Company; (b) realising the co-existing knowledge share through Internet platforms, physical bookstores, and libraries; and (c) expanding knowledge dissemination and cultivating people's well-bred quality. It is evident that the reform has begun all over with the in-depth cultural system in combination with media and finance, cultural education, and the diversification of state-led enterprises in equity trading and financing capital. This includes the Ningbo Daily Industrial Company, which continues merging newspapers and periodicals, thereby attaining industrial upgradation through key projects. For example, looking at Ningbo on the line by APP, the public opinions on television programmes are supervised by *The First Attention*. It has an audience of 3,000,000 and has become a strong cultural power. Meanwhile, the Ningbo government explores more market potential by searching for projects or programmes that are fuelled by the collaborations of industries of films, performances, sports, arts, etc.; thus, setting up perfect systems for applying employment and income allocations and inspiring participants' activeness and motivation (Cui, 2017).

2. The consistent optimisation of CCIs: With the guidance of the 12th Five-Year Plan, CCIs have continuously optimised their industrial construction, conferring growth-sustaining advantages from the economic market in scale and size. The industrial and commercial unions

all over the country are issued to have been listed in the top 500 private enterprises in China. Two of them, namely, the Guangbo Group and the Deli Group in Ningbo, are CCI pioneers. The achievements are attributed to strategic planning from famous creative and cultural enterprises such as the Huaqiao Group, Huaqiang Group, and Rococo Group, which are stationed in Ningbo. In particular, these industries of cultural services, industrial designs, films/television, and cartoons have experienced significant growth in combination with manufacturing industries. For another example, in Cixi township, Zhu Bajie International Creative and Cultural Parks were invested successfully to connect to the CCI platform of Zhu Bajie Net. As a result, Xiangshan Films and Television City and its scenic area have been booming, and the city's photo studio has continued expanding in scale. The income in the area rose to 87.59 million RMB in 2016, becoming the third top ranking in three indexes (ibid).

3. CCI clusters formulation and talents cultivation: It was not until 2016 that 72 cultural parks in planning and clustering over 3,000 cultural enterprises reached 15 billion RMB of total output value in the city. In the same year, 15 CCI parks were given the first prize at the city level, while 17 CCI parks were given fostering ones. Three of them, namely, the National University Science Park, Hefong Cultural and Creative Square, and Qingzhou Advertisement Creativity Park, were identified as critical CCI parks at the provincial level. Meanwhile, the Ningbo creative and cultural port around high-tech clustering industries has been constructed, and the industries have developed a new platform to integrate creativity and life into the city's new community, thereby inheriting Chinese history and highlighting the new landmarks of cultural infrastructure. In addition, the national music industrial base and other CCIs and

culture-related enterprises are agglomerating within the city, producing 500 million yuan of the total value (ibid).

In conformity to the CCIs clusters, it is important that the talents being cultivated in CCIs are frequently emphasised by the Ningbo government, which has prepared 30 million yuan as a special security fund to promote the quality of the talents. With both absorbing foreign or domestic talents and training, artists as well as cultural and creative groups in cultural systems organise the talent platform by dividing it into a group of six people, proposing various talent projects such as the Star of Young Artists, the Inheritor of Old Artists, the New Star of Cultural Art, and more, along with education on artistic talents provided in cooperation with universities of science and art as well as professional schools (ibid).

In the end, apart from the three aspects, domestic/international art festivals and cultural activities/forums in Ningbo are similar to those of Shanghai in development.

### **3.4.3.2. The Two Cities' Cultural Infrastructure and CCI Contribution**

#### **3.4.3.2.1. Shanghai's Cultural Infrastructure**

Several old factories have been reformed into creative industry parks. The pathway to creativity in CCI is along the national CCI policies as described in Section 3.3 (pp. 75–89), such as in Table 3.5 (pp. 95). Moreover, as Table 3.4 (pp. 126) shows, it involves six units in cultural and creative clusters, exhibiting Shanghai as an explorer, such as through 800 Show Creative Industry Park (design, luxury, painting, and art), Creative Warehouse (architecture and urban planning), and M50 (art galleries, advertising, film, TV, and industrial design). These creative industrial parks and clusters adequately reflect that Shanghai has powerful creative resources

for CCI development and that the role of culture and creativity cannot be ignored in multiple creative domains.

As Table 3.6 shows, by reforming deserted factories or companies, the appearances of the traditional or modern buildings, both internally and externally, are made appropriate to cater to people’s view of the art value and social commercial necessity. In particular, those creative parks (e.g., M50 Creative Park) or creative courtyards (e.g., 2577 Creative Courtyard) are not only artistic exhibitions of commercial operations but also in the exhibitions the sponsors, investors, or enterprisers may reduce their cost accounting for instead of increasing the expense of business channels, propaganda, or bidding for projects in CCI sectors. Therefore, the approach of reconstructing outdated buildings is a part of national strategic planning. More details can be found in Chapter 6.

**Table 3.6. The Creative Industry Parks and Their Original Addresses in Shanghai**

Cultural and Creative Parks	The Previous Addresses before Reconstruction
M50 Creative Park Tianzifang Longtang factories	Shanghai Chunming Roving Factory
No. 8 Bridge	SAIC Shanghai Automotive Brake Co., Ltd.
1933 Laochangfang	Site for slaughtering livestock of Shanghai Municipal Council
2577 Creative Courtyard	Jiangnan Guns Bureau
800 Cultural Zone	Warehouse of Hualian Distribution Centre
The Cool Docks Zhuowei 700 Shanghai Weaving Socks	The 16th store of Shanghai Oil Factory DigiAudio Lab Warehouse jointly funded and constructed by four banks: Jincheng, Zhongnan, Dalu, and Yanye
Factory, a subsidiary of Shanghai Textile Holding Group Co., Ltd.	Hongfang Plants of Cold Rolling Mill in Shanghai Steel Tenth Factory SAIC Shanghai Automotive Brake Co., Ltd.

Source: Liang and Wang (2020, pp. 60)



**Table 3.7. Cultural Institutions in Shanghai Between 1990 and 2000**

Number of Institutions/Employees	1990	1995	1996	1997	1998	1999	2000
<b>Arts</b>	92	74	76	76	79	79	79
<b>Historic preservation</b>	18	23	24	23	23	23	21
<b>Libraries</b>	51	31	32	32	32	32	31
<b>Mass culture</b>	407	332	348	352	355	349	340
<b>Art education</b>	3	3	3	4	4	4	4
<b>Others</b>	31	54	46	32	61	60	52
<b>Total</b>	602	517	529	519	554	547	527
<b>Number of employees</b>							
<b>Arts</b>	6011	4532	4815	4574	4557	4270	4223
<b>Historic preservation</b>	667	768	1289	1218	1214	1266	1214
<b>Libraries</b>	1609	1686	1768	2288	2364	2377	2513
<b>Mass Culture</b>	2574	2612	4389	4144	4316	4119	3874
<b>Art education</b>	353	370	376	393	400	416	458
<b>Others</b>	1606	1500	1291	1160	1452	1433	1249
<b>Total</b>	12820	11468	13928	13777	14303	13881	13531

Source: Shanghai Statistical Bureau, 2001

In Table 3.7 from a horizontal perspective, the number of cultural institutions of art education was the lowest (between three and four), while the number of institutions of historic preservation was between 18 and 24. Moreover, the number of libraries was between 31 and 51. Therefore, these would have an extensive developing space in later years. The number of institutions of mass culture was the most as it was popular among different folks and social groups. In contrast, the number of employees demonstrated the same trend as that of cultural institutions, although the number of employees was increasing in later years. Meanwhile,

except for the 92 institutions in 1990, the other ones in 1995–2000 were stable. Although the selected data reflected the cultural infrastructure during 1990–2000, the ten years constituted the key period, as they were the connecting point between the previous ten years' reform (1980–1990) and the following 20 years' reform 2000–2020). The reason is that China's participation in WTO in 2001 became the strongest pusher of economic development by following international trade principles and conventions, while CCIs became an important software power for expanding international publicity.

#### **3.4.3.2.2. Shanghai's CCI Contribution**

In the 1990s, Shanghai developed CCIs earlier than any other city in China, thereby advancing many other industrial sectors. In 2004, it enacted a formal policy for CCIs until 2009, when the national policy documents were published on CCI discourse. In 2010, Shanghai joined the UNESCO Creative Cities Network as a 'city of design', identifying designing classifications, including multiple designs of industrial products, art, advertisement, industrial/agricultural parks/gardens, jewellery, and other domestic/international events held regularly. After four years, several CCI enterprises settled down in Shanghai, such as 87 creative clusters, more than 4,000 design-related agencies and institutions, 283 art institutions, 239 art and cultural community centres, 100 museums, 25 libraries, and 743 archive institutions. In addition, under the national policy guidelines, the cultural infrastructure burgeoned to fuel economic development and to hatch up an image of Shanghai as a global cultural city. The crucial issue was to enable CCI development to balance both software and hardware power in their

contribution (WHITP–AP, Report Study Area 6, n.d.). Table 3.8 shows the CI growth in business value creation.

**Table 3.8. Total Outputs and Value Added of Shanghai’s Creative Industry (CI) During 1996–2012**

Year	Total Output Value	Value Added	CI Value of the City’s GDP (%)	Employment
1996	28.18	12.31	4.2	
1997	35.32	14.88	4.4	
1998	37.86	15.90	4.3	
2010	549.903	167.379	14	1,089,400
2011	642.918	192.375	15	1,180,200
2012	769.536	226.976	20.2	1,291,600

Source: The data for 1996–1998 is from Yin (2001) and Wu (2004, pp.167), while the data for 2010–2012 is from Pan and Munier (2014, pp. 151).

Note: Value unit = 0.1 billion RMB

As Table 3.8 shows, the data from 1996 to 1998 were in a stable growth period at the beginning, as their average output value was approximately 34 billion RMB, average value added was almost 14, and CI value accounted for 4.3% of the city’s GDP at an average level. By contrast, the CCI growth during 2010–2012 was closely productive and highly efficient because the average total value was about 19 times (654/34) that of the past four years, the average value added was approximately four times (196/14) that of the last ones, and the average increasing rate of GDP was nearly 3.8 times that of the previous four years. As a result, the rapid growth of CCIs has provided several opportunities for people, going from 1,089,400 to 1,291,600 with an increasing rate of about 92% in employment. Moreover, Table 3.8

indicates that CI development has made great achievement by going from a short stable period to a large expanding one in sustainability.

#### **3.4.3.2.3. Ningbo's Cultural Infrastructure**

Along with the provincial policies related to how 'a village has a special product; each region has such a specialized sector-compartmentalized economy', Ningbo's cultural/creative policies have continuously followed the guidelines. Local government has made multiple practical strategies for cultural industry/CCIs, which have been designated to integrate into different industrial/agricultural parks/clusters and tourism cultural areas (Lu et al., 2009).

According to Feng and Du (2013), 10 cultural parks in Ningbo have agglomerated 1,420 enterprises whose output value is 4.2 billion yuan. Out of these, four are at the national level, including the Original Industrial Base of Yinzhou National Cartoon, Ningbo Hefeng Creative Square, Ningbo National University Scientific Technological Park, and Ningbo Software and Severing Outer Packing Industrial Park. Moreover, the Ningbo Cultural Industrial District of Films and Television is at the prefecture level. In addition, 1,956 CCIs parks, 128 creative industrial parks, 188 CCIs parks in Yutao, Ningbo High-tech Digital Science-tech Exploration Park, and Science-tech Park are at the state's level.

Therefore, cultural infrastructure carries the CCI business value added. For example, the Ningbo Library at the prefecture level, Haishu and Fenghua Libraries at the county level, and Tianyige Museum and China Port Museum at the national level are the most elegant and interesting that we have ever visited, and their various performances display the diversification of Jiangnan culture in the form of operas (e.g., Kunqu Opera and Hunagmei Opera).

Furthermore, Ningbo High-tech Zone is focused on the Centre of Business Development (CBD), Ningbo International Smart Logistics and Information Service Outsourcing Industrial Park, Cartoon and Screen Culture and Creativity, and more. All these constitute hardware power and are not divorced from the art design and creation of CCIs on parks' spatial layouts, packages of products, product designs, selling advertisements, cultural industries related to management services, and more (Ningbo High-tech Park, 2016).

#### **3.4.3.2.4. Ningbo's CCI Contribution**

Since 2013, the intensive communication between culture and scientific technology as well as between culture and tourism has grown into industrial clusters with the involvement of modern media, performances, exhibitions, creativity, innovation, cultural tourism, and games, along with more than 20 cultural industrial parks. For example, Ningbo's film and television industry is based on that of Xiangshan to attract approximately 30–50 cultural enterprises quartered around it for two years, and the total output value is more than 1000 million yuan. In 2013, the park expanded 102 cultural and creative enterprises, and only Hefeng Design and Creative Industry produced a total value of 3800 million yuan, incentivising other kinds of industrialisation at a scale of 3.8 billion yuan; triggering off 'the project of the famous talents, brands, products, and enterprises' that boost domestic enterprises and clusters of CCIs by sharing platform at the largest scale and size (Feng and Du, 2013). Table 3.9 demonstrates the great vitality of creative industries between 2015 and 2020.

**Table 3.9. The Total Outputs Value and Value Added of Ningbo’s Creative Industry Between 2015 and 2020**

Year	Value Added (0.1 Billion RMB)	CI Value of the City’s GDP (%)
2015	328.6	4.1
2016	586	6.68
2020	987.75	8

Source: Xiao (2022)

[https://www.sohu.com/a/526434729\\_152615](https://www.sohu.com/a/526434729_152615)

Table 3.9 presents three data sets to indicate that CI has thrived in terms of economic development. In 2016, its output value accounted for approximately 56% more than the previous year, and in 2020, it was 59% more than the previous year. Therefore, the growth was the fastest after 2016. In addition, the three years’ output value accounted for 6.26% of the city’s GDP. As was observed, the CI value of GDP should be the highest of all. Meanwhile, the pace of CI development between 2016 and 2020 was very close to that between 2015 and 2016, which responded to a series of changes in consumption and investment within the scope of sustainability.

### 3.4.3.3. The Comparison Between the Two Cities in CCIs

CI has been developing soundly in traditional industries with high value added to the industrial chains as well as tolerance and absorption for the employment of different workers. They, as economic dynamics, promote the entire national economy. Therefore, developing CI has become a strategic choice for China to eradicate the impact of the economic decline so as to

attain economic take-off (Ningbo Municipal Bureau of Culture, Radio, Television, and Tourism [NMBCRTT], 2010, pp. 1).

### **Box 3.1. Shanghai And Ningbo in Creative Industries**

**Shanghai:** According to *A Guide for Sustainable Urban Development of the 21<sup>st</sup> Century* by the United Nations Department of Economic and Social Affairs ([UNDESA], 2012), Shanghai has taken an innovative approach to boosting itself as a creative city. The interest in creative industries rose sharply in the 1990s, which led to the establishment of the Shanghai Creative Industry Centre in November 2004, which supported and promoted creative industries. Its ambitious goal is to build Shanghai as the most influential creative centre in Asia. Currently, Shanghai has 80 creative industrial clusters, which cover a total spatial area of over 2.5 million square meters, with over 6,000 enterprises and more than 120,000 employees from over 30 countries. The centre focuses on its supporting efforts on five areas, i.e., research and development, architectural design, cultural media, creative consulting and planning, and fashion design. The results were found to be dramatic. In 2010, the output value of Shanghai's creative industries amounted to almost US\$ 90 billion (553 billion yuan), which comprised 9.6% of the overall GDP of the city; consequently, in 2010, UNESCO designated Shanghai as a 'city of design' (UNDESA, 2012, pp. 4).

**Ningbo:** In recent years, after several rounds of rapid growth, Ningbo's economy has entered a critical period of comprehensive adjusting, optimising, and upgrading of its industrial structures. How can it continue maintaining a faster growth rate and improved developing quality in the next round of economic development? The strategic choice of industry is crucial. In 2007, Ningbo successfully passed the acceptance of the State Intellectual Property Office as a demonstrating city for property rights, and it was identified as a city of national intellectual property rights. To further promote creative work, the Municipal Party Committee and Municipal Government passed the 'Decision on Promoting Independent Creativity to build a creative city'. Constructing a creative city is a leading strategy for current and future development. As an industry with low energy consumption and low environmental pollution, the creative industry has naturally become one of the key industry categories. However, promoting sustainable and healthy development in an industry with high value added, industrial chains, and great development potential is supported by a steady stream of creativity (NMBCRTT, 2010, pp. 2).

In particular, culture and creativity play an important role in the sustainability of the two cities: one through various national policies such as economy, land use, culture, and CCIs while the other through creative dynamics such as cultural creativity from cultural resources, Jiangnan natural landscapes, Jiangnan cultural popularity, and other foreign ones. In Box 3.1, we provide insight into these perspectives to understand the incentives behind bringing prosperity to creative industries or other industries and services.

Due to the global financial crisis of 2008, the growth rate of cultural industries in cities slowed down. In Table 3.10, we can observe the two cities' increased value of creative industries in 2008.

**Table 3.10. The Comparison of Creative Industries Among the Five Cities in 2008**

City	Item	Units (10,0000)	Employment (10,0000)	Added value 100 million yuan	GDP (%)
Beijing		5	100	1125	11%
Shanghai		3	95	857.8	7%
Hangzhou		6.5	30	579.8	12.1%
Shenzhen		1	25	550	12%
Ningbo		2	24	136	3.4%

Source: NMBCRTT, 2010, pp. 8.

[http://wglyj.ningbo.gov.cn/art/2010/1/5/art\\_1229057756\\_44378098.html](http://wglyj.ningbo.gov.cn/art/2010/1/5/art_1229057756_44378098.html)

In Table 3.10 Shanghai's business value added was ranked the second largest in creative industries. Now, it has 80 creative industrial clusters and a construction area of 2.238 million sqm with over 3,00,000 creative enterprises. In 2008, its added value was 85.781 billion yuan and an increasing rate of 27.2%, which accounted for 7% of its GDP (NMBCRTT, 2010, pp. 7). Moreover, Ningbo's business value added was ranked fifth. In 2008 its added value was



13.63 billion RMB, which accounted for 3.4% of its GDP. This was 0.5% lower than the previous year, with 240,100 employees for over 4.2% (NMBCRTT, 2010, pp. 7).

Culture and creativity promoted sustainability in creative industries even during the global financial crisis of 2008. This implies that culture and creativity continue to drive economic development in China. Therefore, creativity and culture in business policies not only stimulate industrial development and services but also add business value and increase employment.

According to Table 3.11, the two cities have been listed in the top 20 Chinese cities in terms of CCI development in 2011, although their evaluating indexes show minor differentiation.

**Table 3.11. The Ranking of Chinese Cities in 2011 According to the Cultural and Creative Development Index**

Ranking	Cities	CCDI	Ranking	Cities	CCDI
1	Beijing	93.17	11	Shaoxing	85.88
2	Shanghai	89.60	12	Dongguan	85.84
3	Shenzhen	88.09	13	Jinhua	85.82
4	Hangzhou	87.97	14	Zhoushan	85.77
5	Guangzhou	87.55	14	Wenzhou	85.73
6	Nanjing	86.68	16	Wuhu	85.67
7	Ningbo	86.57	17	Huzhou	85.48
8	Jiaying	86.19	18	Taizhou	85.22
9	Suzhou	86.04	19	Foshan	85.18
10	Zhuhai	85.89	20	Lishui	85.13

Source: Xiao (2022).

Note: CCDI = Cultural and Creative Development Index

In Table 3.11, Beijing, Shanghai and Shenzhen, which are municipalities directly under the central government, were ranked as the three previous positions of the top 20 cities in 2021. Ningbo City is a prefecture-level city, ranked seventh. More importantly, the other eight cities belong to the same position in Zhejiang province, except for Hangzhou (a municipal city of provincial capital), and they were standing on the top of the ranking: Jiaxing, Shaoxing, Jinhua, Huzhou, Zhoushan, Wenzhou, Taizhou, and Lishui. These illustrate that Zhejiang is a strong CCIs developing province, and it has abundant cultural resources and creative dynamics. No province has more cultural and creative potential than Zhejiang in all parts of the country – even Shanghai as an international municipality.

#### **3.4.3.4. The Comprehensive Evaluation of the Two Cities' Sustainability in Economy**

##### **Development**

Discussing the problems concerning the sustainability of urban regional economy, we associate the contexts with Section 3.2 (pp. 74–77) to realise that national policies of forward-looking urban development in culture and creativity are intensifying. Whether the state strives to do something significant with economic frontiers or not will depend on various metropolitan centres. Moreover, whether the cities have sustainability in economic dynamics or not will be determined by exploring advanced scientific technologies and skills; ensuring revenue autonomy, creative elasticity, and infrastructural diversity; and utilising the evolving and realistic ideas to accelerate budding metropolitan regions into an uncertain future (Nallari et al., 2012). Thus, certain concerns are identified as the dependence of the two cities' sustainable economic development.

**Table 3.12. Comprehensive Evaluation of Urban Development Between 2000 and 2016**

Item		Shanghai/Minhang		Zhejiang	
		Rank	Income/rate	Rank	Income
GDP	1. Provincial level (2016): total million	11	2746.615	4	4648.5
	2. Cities level-average yuan (2000–2010)	1	74573	10	67883
	3. Urban regional level (2015)	2	12429(\$)-year average	7	Total RMB billion yuan:48.827
4. Urbanisation rate (provincial level)		1	86.5%	7	67%
5. Urbanisation Efficiency (land, water, engineering, environment) (2013)		1		11	
6. Ecological Cities (2015)		30		33	
7. Tourism cities (2016): billion yuan		3	3,004.75	15	1,233.38
8. Transportation conditions (2016)		3		15	

Sources: **1.** Report of local governments on the two sessions and the local bureau of statistics from 2015 to 2016; **2.** The national bureau census in 2011; **3.** The local bureau census in 2015, Ningbo Bureau website, 2016; **4.** The national bureau census in 2015; **5.** The centre of editing of making the form for China Economic Weekly, 2014; **6.** A Green Book of Eco-city: A Report in 2017 about the Eco-city Constructive Development in China; **7.** National Tourism Administration and Local Tourism Administration, 2016; **8.** CEIC Database, National Bureau, National Tourism Administration, and Regional Tourism Administration, 2017

By exercising national and provincial cultural policies, the two cities' creative/tourism industries have developed rapidly. Notably, the impact of culture and creativity on economic sectors with regard to the enhancement of economic development has not been ignored, and their achievements in these industries are evident.

To identify the sustainable growth of the two cities, both artistic creativity and economy are asserted for the conservation of energy and resources to build a strong and resilient infrastructure with a dense population and efficient public transport (Nallari et al., 2012). Linked to another indicator of sustainable cities, they are involved in both environmental and economic sustainability as seen in Pearce's theory (1993). We have realised that it is the most important element in both creative economy and environment in accordance of sustainability to provide people with healthy living conditions. Therefore, we continue to demonstrate sustainability in the light of urban regional/provincial GDP, urbanisation rate, urban ecologic evaluation, urbanisation efficiency, and transportation conditions.

In Table 3.12, the first item shows the two cities' GDP per capita as an indicator of economic development. Shanghai and its urban region Minhang ranked 11<sup>th</sup>, fifth, and second at the level of provinces, cities, and urban regions, respectively. In contrast, Zhejiang Province, Ningbo, and Fenghua ranked the fourth, 10<sup>th</sup>, and seventh, respectively. Moreover, the two cities' annual average income in a year were between 60,000 yuan and 80,000 yuan. This proves that their urban residents have reached a well-being level on a national layer.

For the second indicator, the two cities' rate of urbanisation and efficiency were ranked. Shanghai ranked the first in the two aspects, Zhejiang province ranked the seventh, and Ningbo ranked the 11<sup>th</sup> at the urban level. The rates of urbanisation of the two cities were over the

national average level (approximately 60%), which represents their urban expansion at the top level. The ranking of their efficiency in urbanisation indicates that their resources employment was effective and reductive to be based on the top of 200 Chinese cities' comprehensive evaluation.

The third indicator shows that Shanghai ranked the 30<sup>th</sup> and the third according to ecological/tourism cities and transportation conditions, respectively, and Ningbo ranked the 33<sup>rd</sup> and the 15<sup>th</sup>, and the two cities' total tourism income levels were 3004.74 million yuan and 1233.38 million yuan, respectively. Moreover, Shanghai's tourism income was almost three times that of Ningbo. However, their tourism cities were ranked at the top above more than 200 Chinese cities.

To summarise, the three indicators are represented by the data. The two cities demonstrated a stronger impetus for economic development to consolidate their sustainable statuses from the evaluation of different data sets, including GDP per capita at the levels of provinces, cities, and urban regions. As a result, no matter which degree has displayed these outcomes, it has responded to the total economic value or individual annual average income, with the middle-class level in the top position in China in recent years. Meanwhile, with the fast pace of urbanisation, the ecological improvement and high efficiency in urbanisation (in terms of water, land, and engineering) have potentially boosted the development of tourism/creative industries, or vice versa.

Therefore, it is also confirmed the two cities have been sustainable economic entities based on art creation in creative/tourism industries that we visualise as staying sustainable. As is expected, the outcomes of their economy, environment, and natural resource consumption

remained stable even during the global financial crisis in 2008. Thus, so long as the roles of culture and creativity in cultural/creative/tourism industries are upgraded continuously, the resultant economic development can lead to sustainable growth. In the two-case studies of the two models, the two cities reveal stronger economic power to support their urban regional development in involvement of cultural policies, financial assistance, strategies for programmes/projects, and more. More details can be seen in Chapter 5.

### **3.5. Economic Models**

#### **3.5.1. Urbanisation Expansion and Economic Models in Evolution**

It is known that Chinese industrialisation has developed at an unprecedented scale under reform and open-door policies. Following this, the rate of urbanisation went from 19.4% in 1980 to 56.7% in 2016. This means almost half of the population lives in cities. Unexpectedly, a large number of migrants have flooded into super cities for work since then. Even private enterprises, which were booming in the 1980s, displayed an increase in urban and rural employment (Guldin & Southall, 1993). Between the 1990s and the 2000s, globalisation impacted various markets and free trade areas. Obviously, the competition between talents and markets was getting more and more intensive, leading to the collapse of small and middle-scale private enterprises. Then, certain private businessmen began purchasing those broken companies or enterprises with public and private ownership ones. However, urbanisation expansion brought about the resolution of the bottleneck (Gu et al., 2017). The next section discusses a series of policies and problems.

##### **3.5.1.1. Periods of Transforming Urbanisation and Economic Development**

There was a significant transformation in the urbanisation-led socialism construction from the Mao Age during 1949–1979, and the reforming model maintained the previous industrialisation, with a vast rural population dominating urban and rural economic development through a comprehensive dual-track urbanisation approach. This formation is a state-led market economic model where urbanisation merge into an old planned economic model, which is a complete departure from the Maoist model of Chinese urbanisation (Chen et al., 2006). These distinctive development models of economic orientation have experienced many periods (Gu et al., 2017).

### **3.5.1.2. Economic Reconstruction and Industrialisation-led Urbanisation (1949–1977)**

*Rural land reform (1949–1952)*: The private land was owned by the state government through large-scale industrialisation and industrialisation-led urbanisation (1953–1965).

*An anti-urbanisation movement (1966–1976)*: When the Great Proletarian Cultural Revolution launched, many cadres who went to rural areas were forced to become self-reformed. Meanwhile, the Cold War also put China in a severe position. The events delayed the urbanisation process (Gu et al., 2017).

### **3.5.1.3. Economic Reform and Market-led Urbanisation (1978–1995)**

*Rural reform and industrialisation of township enterprises (1978–1995)*: A Household Responsibility System was supported in the Deng Age. It was practiced broadly in rural areas and dealt with peasants' food. It opened the trade markets in cities at different levels for various commodities, while coastal cities provided more trade exchanges for foreigners or businessmen

in emerging markets. In this case, the extended economic zones were identified as the YRD and the Pearl River Delta (PRD) in 1988. Then, many provinces and urban regions joined into economic developmental deltas, establishing cooperation with counties, towns, and villages in urban regions (Gu et al., 2017). Naturally, Model A and B were regarded as the formation of market-led urbanisation, which also directs to Shanghai and Ningbo. Their achievements resulted from national economic reform. Consequently, capital-led urbanisation under the socialist market economy had taken place by then. In other word, a new manufacturing system was built on the domestic economy, although it was associated with the global economy (Sit & Yang, 1997). Following foreign investment into the open trade areas, China gradually became the world's leading producer of factories for many other manufacturing and consuming markets. Until 2010, only a foreign market was an export-led economic system.

#### **3.5.1.4. Economic Globalisation and Global-local Urbanisation (1996–2010)**

In this period (1996–2010), the number of cities increased rapidly. Moreover, township enterprises or factories that were booming, fastened the pace of Chinese economic development. Then, many cities became prosperous in urban expansion, the population multiplied (Wu, 2006), and immigrants swarmed into megacities such as Beijing, Shanghai, Guangzhou, and Shenzhen. China's entry into WTO in 2001 and Beijing Olympic Games in 2008 were successful for the export-led growth in bolstering domestic and foreign trade transactions in many free trade agreements, such as those between China and Australia, China and South Korea, and China in free trade areas and ASEAN (Association of Southeast Asian Nations), among others (China Economy, 2015; Gu et al., 2017).



### **3.5.1.5. Land-Economy-led Urbanisation (2010–2015)**

In the past few years, local governments have emphasised marketisation and decentralisation, and local government-led urbanisation has become its main characteristic. However, in order to solve a series of budget problems, land, being a precious resource, led to the land market participating in the labour supply. Through land market supply and demand, the land economy incentivised urbanisation during the 1990s and the 2010s (Gu et al., 2017) when the system of land acquisition repayment gave rise to its acceleration towards land use. Meanwhile, with globalisation impacting the world, global cities acted on the global market economy. Beijing and Shanghai, as pacesetters, have played a primary role in uneven economic regions. Specifically, the national strategy of one belt and one road has excelled at building the infrastructural transportation nets in many other countries. Thus, the great strategy may enhance territorial economic development worldwide (China Economy, 2015).

The state-led urbanisation model has brought impetus to Chinese economic development. However, environmental pollution is inevitable in China. Behind the rapid economic development, Chinese people have paid the expensive cost for their health (Tacoli et al., 2008).

Table 3.13 shows that China has dominated urbanisation-oriented economic development since 1980. The pace of urbanisation followed the increase in urban population from 1980 to 2015. In 1980, the urbanisation rate was 19.4% and the urban population was 1914 million. In 2010 that was over 50%, and 6679.8 million. China urbanised more rapidly than any other nation in urban planning, developing strategies, and building scale and size in the required time. Evidently, the Chinese urbanisation rate went from 30% in 1981 to over 60% in 2016,

according to the national bureau surveys. Moreover, Shanghai, Beijing, and Tianjin reached over 80%, keeping pace with their GDP growth in Table 3.6 (pp. 106). The higher the urbanisation rate is, the more the national GDP per capita is.

**Table 3.13. Urbanisation and Urban Population Between 1980 and 2015**

Year	Urban Population (10,000)	Urbanisation Level (%)	Annual Growth (%)	Urban Population Annual Growth Rate (%)
1980	19,140	19.4	0.41	3.61
1985	25,094	23.7	0.86	5.57
1990	30,195	26.4	0.54	3.77
1995	35,174	29	0.53	1.06
2000	45,906	34.8	1.44	0.76
2005	56,212	41.8	1.23	0.59
2010	66,978	50	1.61	0.48
2015	77,116	56.1	1.33	0.122

Source: These values were computed from the China Statistical Yearbook 2011 (Chen, 2013, pp. 28). The 2015 data is from <http://www.stats.gov.cn/tjsj/ndsj/2016/indexch.htm>

However, according to Lu (2010), China's urbanisation expansion disclosed some problems in its land use policies. Two abnormal phenomena have appeared since the 1990s. Some peasants unwillingly moved away from their hometowns due to land expropriation, while others made use of legal defects to obtain illegal repayments. This suggests that China should learn from the Japanese experience regarding the land acquisition repayment system and take effective measures to tackle the problems existing in managing land markets, allocating land revenues, supervising land prices, and exploring and employing land by legislative means (Lu, 2010).

Above all, it exposes the process of a predominantly rural community transitioning into an urban one. Over the last two decades, urbanisation expansion has boosted unprecedented economic growth, which has caused the generation of massive inequalities. For example, at present, the gaps between urban and rural areas as well as between the rich and the poor are getting larger, and the wealth allocation between officials and labourers is unfair. Meanwhile, it has transferred from a centralised planned economy to a state-led market economy, which has arisen from a new era of individualism and competition instead of the previous era of social collectivism and egalitarianism. Consequently, these changes have come with positive outcomes, with 1.3 billion people getting out of poverty. No country can achieve such the result at the same speed or scale (Tacoli et al., 2008). This has improved thousands of inhabitants' living quality in urban and rural areas.

### **3.5.2. Chinese Economic Models (1980–2016) from an International Perspective**

Here, we further discuss Chinese economic Models A and B. Defining the two models was a problem as they did not have a complete expression and description related to our findings. Consequently, it only stayed at the concept of the state-led development model/mode or SCC. Complete descriptions were lacking in both the state-led economic model with urbanisation and the eco-agriculture cultural tourism model. However, fortunately, we detected some fragments of the two models distributed in different concepts or definitions, along with certain foreign scholars' remarks on China's economic models.

#### **3.5.2.1. Comparison of the State-led Model**

**Table 3.14. Main Economic Models/Modes of State Development**

Name	Descriptions	Theoretical Basis
Capitalism	Free-market-led development and private ownership with few governmental interventions; involves the exploitation of the proletariat by the bourgeoisie; the collapse of capitalism is replaced by socialism; genuine communism will come true (Stiglitz, 2017).	Marx’s theory of social classes – Capitalism
Socialism	The state-led development model, agricultural collectives’ land, and input are jointly owned; industrial enterprises that are subject to governments’ command planning match with social planning; governments establish the whole system of social safety nets and the state health and education (Stiglitz, 2017).	Marx’s theory of social classes – socialism
State-led (SL)	The government exercises economic planning, public ownership of enterprises, subsidising production, and market competition management; Keynesianism: increase in demand for goods and services; manipulation of taxes and policies to support public projects worked by workers, who are to be paid for their wages; encouraging them to buy goods in the stimulation of production (Stiglitz, 2017).	Keynes’s economic philosophy: Keynesianism
Market-led (ML)	Used in capitalism or socialism without governmental interventions; economic development is based on market-led orientation (Lambin, 2014).	Marxist theory
Socialism with Chinese Characteristics <sup>9</sup> (SCC)	Three models :1. The neoclassical comparative advantage: a comparative advantage defying strategy (CAD) towards a comparative advantage following strategy (CAF) with reform and openness in the Deng Age (the1970s–the1980s), embarking on a dual–track system, reforming some areas but maintaining the status quo in others to control the stock delivered (Roberts, 2015).	1. The Ricardian model of labour productivity and comparative advantages (Krugman, 2012)

<sup>9</sup> It includes various economic development formations such as market-led urbanisation (1978–1995), Global and local urbanisation (1996–2010), and land economy-led urbanisation (2010–2015). More details can be seen in Gu et al. (2017, pp. 850–855). A brief introduction on about them can also be found in Section 3.5 (pp. 120–125)

Continued

Name	Descriptions	Theoretical basis
Socialism with Chinese Characteristics (SCC)	Peasants are allowed to own their land again (collective farms were broken up) and set prices for their products that exceed the quota obligations are sold to the state at fixed prices. Meanwhile, the entry of private enterprises, joint ventures, and foreign investment into labour-intensive sectors are allowed. 2. The Keynesian investment: SCC differs from Keynesian policies in the US and Europe, and limits budget deficits along with low interest rates, the state-owned banking system, and huge state investment programmes. Deng's lack of ideology or commitment to a market or state-led economic model explains China's economic success (Ross, 2013). 3. Marxist value: It tends to forcefully fit a competitive model into a real economy, which leads to the emergence of an economy surrounded by advanced imperialist powers with huge reserves of technology and human capital. It means a gradual expansion of the law of value into the Chinese economy, including a bigger private sector, accumulation of capital (i.e., investment for profit), prices positioned by markets, opening up of 'free trade', foreign investment, ending of capital controls, and floating currency (Roberts, 2015).	2. Keynesianism and Ross' thought 3. Marx's Theory of Value
State-led Market with Urbanisation: Model A	Included in SCC, creative economy: cultural context and creative services – the primary, secondary, and tertiary industries (Fu & Xu, 2015). Developing new contexts: a theory of building sustainable system involving a variable from the hypothesis.	SCC's theories, Throsby's theory, and Pearce's theory
Eco-agriculture-led Cultural Tourism: Model B	Included in SCC and Model A, experiencing economy: traditional/modern/agricultural/industrial production and cultural tourism – sightseeing eco-agriculture/industrial tourism (cultural ecotourism areas), eco-agriculture-led cultural tourism (Fu & Xu, 2015).	The same as Model A

Source: Own elaboration based on references

Since the 1980s, globalisation has been continuously impacting developed as well as developing countries, which have employed different development models to challenge it. The surveys show that the four main models used are classified based on two factors: supporting market production and allowing international trade to an extent from the perspective of market production and trade. The states' models are socialism, import substitution industrialisation, export promotion, state capitalism, and the Washington Consensus (Stiglitz, 2017). Along with these perspectives, Table 3.14 presents the explanation and understanding of the generalisation.

As Table 3.14 shows, the states' development models in the economy should determine their attributes, including the natural resources (e.g., land, water, air), all tangible and intangible assets, and the management of markets, finance, and capital flows. That is to say, holistic economic entities are judged at the basis of whether they are publicly or privately owned. For governmental institutions, agencies, and units, administration, judicial, and legislation are the three categories of political power. Certainly, their subordinate institutions, departments, and units have uncounted branches.

First, from a political perspective, there are two social systems: capitalism and socialism/communism. Capitalism that involves private land/property ownership is classified as capitalists or the bourgeoisie and proletariats or working classes, while socialism includes public or collective ownership. Under capitalism, the relationship between these classes is exploiters and exploitees, whereas with socialism, the citizens are in an equal relationship. These are all derived from Marx's theory of social classes. In this case, citizens under capitalism and socialism can follow democracy and constitution, although the human rights protection laws are evidently different from each other. The centre is the three governance

formations (e.g., three kinds of power divisions in most democratic countries, a whole governing regime in several socialist countries, or the unity of political power and religion), which virtually implicitly reflects the differentiation between freedom of democracy and dictatorship/authoritarianism. Thus, we can observe the interpretations in the first and the second rows of the table.

Second, the third and fourth rows present the state-led and market-led economic systems, which focus on governmental interventions for the management of economic entities and market production/selling, product prices, and governmental policies/planning/taxes/subsidies (Roberts, 2015). However, in the process, the market-led economic system has less governmental interference in the free market's competitive environment, as in the case of most democratic nations (i.e., the US, Japan, and Germany) (Lambin, 2014). Conversely, the state-led economic system has often shown a planned economy, implying that all social property is distributed by the state's power through plans, as in the cases of North Korea and Cuba. In China, this sort of allocation formation of property and income is more or less perceived in publicly owned enterprises or governmental units (Stiglitz, 2017).

Finally, in Chinese SCC system, multiple co-existing ownership is founded on the state-led market economy with a dual track system remaining original one. Publicly owned enterprises go hand in hand with establishing privately owned ones. It means to possess a hybrid system of socialism and capitalism with the free market economy (e.g., the free trade areas of Shanghai and Yiwu) and the state-led economy. Thus, various economic development models have been formulated. However, in recent years, the state-led market economic model with urbanisation is dominating others such as Models A and B in SCC system, which have

been models specialising in production. The two models have been characterised by their creativity and experience included in the patterns of CCIs (Fu & Hu, 2015): Model A involves the commercial development area (i.e., creative management, business services, residential districts, and commercial districts), whereas Model B belongs to the cultural ecotourism area that combines historic heritage, creative products, and an eco-agriculture park. The definitions of the two models are provided in detail in the next section.

The economic models in evolution are so complicated that we cannot explain them comprehensively. However, we can grasp them through these perspectives: the neoclassical comparative advantage, the Keynesian investment, and the Marxist value theory. The perspectives emphasise that comparative advantages react to the reform and open-door policies in the Deng Age (the 1970s–the 1980s) while preserving some original state-owned enterprises with stock control in delivery (Roberts, 2015). This includes a dual track system with coexisted public and private ownership (e.g., family-land contracted responsibility with the national quota of grains at fixed prices, capital investment, and foreign capital flows with low-interest rates) (Roberts, 2015). However, from the Keynesian view, Deng’s theory was an imperfect ideology for successfully elucidating the state-led or market-led models in the context of China (Roberts, 2015; Ross, 2013). Ultimately, Roberts (2015) pointed out that Marxist value theory was applied to a competitive model of imperialism power, which has maintained a huge expansion of capital investment as well as technical and wealth-related accumulation in the free trade areas. These have been similar to the Chinese national development model, which has constantly grown into an emerging private economic sector. Consequently, capitalistic impetus of economic development is greater than that of socialism/communism in China.



In short, the prominent advantages or disadvantages of the models lie in CPC as a ruling regime to control all socioeconomic activities and institutions, including administrative, legislative, and judicial systems, which may provide more interest for the people under a reciprocal social organisation net by one party's governance. However, it is still a cradle for hatching corruption due to legislative mechanisms without an independent supervising balance system until disasters occur (e.g., the Cultural Revolution and the Great Leap<sup>10</sup>).

How are the theoretical bases allied to Models A and B in Table 3.14? It should be recalled that a planned economy model prevailed in the Mao Age. Since the Deng Age, various economic development formations (e.g., private/public ownership) have been performed across the nation in order to promote productive efficiency and improve people's living standards. In fact, the co-existence of capitalism and socialism has become fashionable. Thus, Deng called it 'Socialism with Chinese characteristics' (SCC). In his opinion, no matter whether the cats were white or black, they only caught mice. They were viewed as good cats (Hubeisheng zhengzhi jingjixue bianxuezi, 1983). In the co-existing conditions, the models of a state-led market economy and state-led urbanisation were expected to occur concurrently. Meanwhile, the two models have developed from SCC based on these theories. They are collectively owned with common patterns of both socialist state-led market economy and capitalist democratic and legal governance.

### **3.5.2.2. Definitions of the Two Models**

---

<sup>10</sup> In the Mao Age, the Great Leap (1958–1960) was launched as the so-called communism, egalitarianism, and commonly shared social wealth, which led to thousands of people dying of starvation (Gu et al., 2017).

In China, the way to economic development was first through urbanisation expansion at the level of industrialisation by implementing economic reconstruction and industrialisation-oriented urbanisation (1949–1977) in the Mao Age. A comprehensive dual-track urbanisation approach converged into a state-led economic model from an old planned economic one with a vast rural population dominating urban and rural economic development. Similarly, since the Deng Age, market-led urbanisation (1978–1995) absorbed a great amount of foreign investment to the opening areas so as to establish free trade areas that have shown all of the functions of free market supply and demand. The global and local urbanisation (1996–2010) was dominated by export-economy to cooperate with many other countries through various agreements and contracts across the world. Finally, land-economy-led urbanisation (2010–2015) depended on promoting land productivity and land use efficiency in the land market (Gu et al., 2017). These have been characterised as economic development models in different periods. What the variable features of economic development have reacted to different urbanisation proceedings is the process of evolving into economic development models since 1949 (more details can be in Section 3.5 (pp. 120–125)).

To generalise these periods, we perceived that market-led urbanisation and land economy-led urbanisation were remarkably visible in Model A, which is a state-led market model with urbanisation. This is similar to how Fu and Xu (2015) proposed a creative economic model built on the creative conceptual transformation from an old economic model to a new one in the process of economic development. Meanwhile, they also put forward experiencing economic model, i.e., Model B, as an eco-agriculture-led cultural tourism model, implying that Model A was integrated into the concepts of eco-agricultural and cultural tourism. Thus, it is

regarded as another extensive formation of Model A. Therefore, the two models have resulted from urbanisation expansion and intensified industrialisation; however, Model A tends to be applied more widely than Model B on a national level.

We need to further define the two models to understand them. They were extended to the part of SCC forming models in Jiuxing and Tengtou as Models A and B. Therefore, they only represented the two cases' development characteristics. Alongside the theoretical bases of SCC, the two models include Throsby's theories of value as their basic indication of the business value added, the Ricardian model, Frank's microeconomics, Pearce's theory of the sustainable development path, and a series of methodological inferential analyses. More details can be seen in Chapters 2 and 6. Unsurprisingly, there happen to be certain similar cases in China or foreign countries; however, they have their own distinct features. In addition, we have provided a discussion on the two models and others from national/international strategies, along with their implementation and performances, in Chapters 3, 5 and 6.

Model A can be referred to as a special part of SCC based on the aforementioned theories. A successful case was selected which was credited as establishing the largest market village in Jiuxing. More importantly, Model A is a sustainable system testified by inferences of linear relations under the guidance of a few theories mentioned in Section 1.2 (pp. 2–6). It emphasises that culture and creativity in clustering development have triggered off the creative strategies of business management and development under urbanisation in China's village-based communities (Zhang & Zhu, 2011).

Jiuxing mainly focuses on land exploration and employment in the market. The strategic programme ('12358') was put forward by Mr. Wu, as a party secretary in Jiuxing Village, who

led his villagers to build the largest market village around its residential districts. The proposal in the programme has exerted an increasing influence on cultural creative strategies of market management and development for village-based community development. Therefore, with the fastened pace of urbanisation, its economic development path is much firmer, along with the state-led market economic development model (Ji & Zhu, 2011).

Model B has the same theoretical bases as Model A. Moreover, it has two connotations: the combination of both Chinese ecological agriculture (CEA) and cultural tourism. In this case, it is also another part of SCC. Tengtou has implemented the national strategy to follow CEA programmes, and eco-agriculture development with national/local cultural creativity has been integrated into ecological culture and tourism so as to set up its ecotourism area. Thus, it is called an eco-agriculture-led cultural tourism economy.

On the one hand, CEA is defined as an integral agricultural technological system constructed by organising rational agricultural structures according to the local resource conditions as well as assembling suitable componential technology packages by considering the combined principles of ecology, economics, and methodology of system engineering to achieve the overall economic, ecological, and social benefits of the whole system (Brundtland,1987; Sun & Zhang,1993).

On the other hand, CEA development programmes and projects have been carried out in China at different administrative levels, such as the state, provinces, counties, and townships, since the 1980s (Office of the Leading Group on National Eco-Agriculture Construction,1996; State Environment Protection Bureau, 1991). In 1993, the largest National Chinese Ecological Agriculture Counties Construction Program was co-launched by the seven state ministries,

which included the Ministry of Agriculture, the Ministry of Finance, and the Ministry of Forestry. Various CEA projects with different developmental patterns and models that suited different natural and socioeconomic conditions have been practiced and replicated successfully (Ye et al., 2002). One of CEA projects is the Tengtou pattern. In addition, cultural creativity with the eco-agriculture development boosts its economic development. Model B, which stresses the use of land, is taken from various characteristics of plant growth, along with the poultry raised, and the ancient and modern cultural gardens to formulate a cultural and touristic area. In this way, land resources can be saved to gain more economic profits.

Model A and Model B practice the concepts of culture and creativity by combining different economic sectors while making their functions and characteristics evident. Possessing the differences between their characteristics of cultural and conceptual creativity, they are submitted to the same cultural context of socialist ownership. Furthermore, it is a new survival space where large numbers of manufacturing commercial entities in the two cases are offered opportunities to attain greater hierarchical improvement.

### **3.5.2.3. China's Economic Models (1980–2016): An International Perspective**

Since the 1980s, the global economy has been sustained at large. Even though the former Soviet Union collapsed in 1989, it strongly impacted the political systems in the world. In particular, those that followed USSR (Union of Soviet Socialist Republics) transitioned into democracy and constitutional governance at the sudden strike by the Washington Consensus. However, by then, it was time that China's reform and open-door policies met golden developmental periods, along with the growth of the much-celebrated Four Asian Tigers (i.e., Singapore, Hong Kong,

Taiwan, and South Korea). However, Sub-Saharan Africa constantly suffered from poverty, and regional terrorist groups were prevalent in the Arab world (Hidalgo, 2013).

The rise of China's economic development has lasted for 30 years with exported-led growth boosting the economies of many Latin American and African countries, even impacting or fostering economic development worldwide. By contrast, the Indian economy seemed to lose opportunities when its reforms embarked on partially liberalising it. Consequently, it neither achieved Chinese growth rates nor reduced its poverty to a significant extent. However, its political democracy has provided optimistic reasons for its further development (Hidalgo, 2013).

Somehow, this conveys that the reality cannot keep the agreement with the Beijing Consensus, as it is the source of political authoritarianism regarding human rights abuse and widespread corruption. All of these are compatible with long-term economic development (Hidalgo, 2013). However, Chinese people insist that 'the Chinese no longer see state-directed firms as a way station on the road to liberal capitalism; rather, they see it as a sustainable model. They think they have redesigned capitalism to make it work better, and a growing number of emerging-world leaders agree with them' (Hidalgo, 2013, pp. 12).

As regards the state-led model in China, Topal (2014) stated that China's life sciences sector was growing so rapidly that it could bolster foreign investment and incentives from the government. The following advantages exist in such a state-led economic model:

1. Chinese people were experts at gaining knowledge/skills from joint ventures or partnerships to develop capabilities. For example, China's assembling cars from Volkswagen have grown into a robust local auto sector (Topal, 2014).

2. China's diversity of economic activities was relevant to up-down value chains, including vertically low-end manufacturing ones and upstream research and development. It integrated those firms in scales of value chains globally such as a solar energy sector, but that did not mean that it would enter higher-end design and software segments of value chains soon (Topal, 2014).

3. China's size in the consumer market has great domestic potential without overly relying on export revenues, and it has set up viable firms alone, such as Huawei and Zhongxing Telecom Equipment (ZTE), which are successful domestic firms to enter the international markets, and expect them to become standard-setters worldwide (Topal, 2014).

Creative/innovative industries were critical for transforming China's government to invest funds in biotechnology and life sciences in products and services. Of course, there were several risks involved in making these strategies, such as strengthening research and development cooperation and operation, improving weaknesses of lawful rules, and requiring large-scale bets because known risks and opportunities existed commonly (ibid).

According to Ercolani and Zheng (2011), because of its reform and policy to open up to the world, China's economic growth was largely due to the non-agricultural sector, labour migration, and the piling up of capital, which tended to promote agricultural production. The incentives arose from dual-economic tracks to free more labourers from agricultural sectors while the government reallocated these surplus-labour forces. Therefore, the core was to stabilise the marketisation of economic activities and integration of the demand for labour by China's domestic as well as international markets. However, to describe this tendency, he used the theory by Lewis-Ranis-Fei (1961) to explain China's dualistic economic development.

This indicates the overpopulation in undeveloped countries from a non-agricultural sector when they are empirically absorbed to be redelivered. Facilitating economic development has been transforming a labour-scarce stage into a labour-surplus one (Ercolani & Zheng, 2011).

Moreover, he suggested that the labourers not only continued to improve their professional skills but also the government strove to relieve the discrimination between rural and urban areas while the pace of urbanisation and industrialisation was increasing. This involved reforming urban registering restrictions (Hukouben) to those immigrants as rural labour forces.

According to Cheng (2010), the Chinese development model was dramatically different from the Washington Consensus as well as the Western models, and it had certain independent characteristics. It was a more valuable developmental experience than those in the West or, specifically, the US. In their opinion, the model was challenging theirs. However, as more and more developing countries started taking an interest in it, some Westerners also began to take a different position on the Chinese model. Therefore, they considered that the so-called Beijing Consensus was from the West, in accordance with the suggestion given a few years ago rather than China replacing the Washington Consensus.

In the discussion, China's economic model is defined as a compound or a mixed development model. In this context, the term 'mixed' differs from its common usage. Holistically, it has included mixed ownership systems of the Chinese economy, in which the conceptual contexts are more extensive than the ownership systems themselves. The mixed model implies that it is necessary to balance domestic demand with opening up and performing the roles of governance and market development in the economic domain (Cheng, 2010). The concerns are examined as follows:



1. The system of mixed ownership: Since 1979, the multi-system has involved public ownership, collective ownership, private ownership, joint ventures, and foreign-owned enterprises, but the state's ownership dominates the others, which are subordinate to the state and become supplements. Indeed, all of these forms are equally protected by the national constitution and law, and their ownership framework will not be easily variable. Furthermore, the economic model has certain advantages for coping with economic and financial crises because the state-owned sector has provided the solution of tool and lever for the Chinese government by implementing the policies (Cheng, 2010).

2. Export orientation and domestic demand: China's financial system has supported the exported-oriented economy, and it provides large amounts of foreign exchange for the economy, enriching consumers' purchasing diversity towards financial products. Meanwhile, the West has been bearing the responsibility for the financial crisis while China peacefully deals with it. Particularly, since the 1980s, YRD and PRD have been established to attract foreign investment to develop their own industries, but these have caused high levels of pollution and high energy consumption with low technology in labour-intensive industries, and land supply is insufficient to generate various problems in the land acquisition system. Apart from the export-oriented economy, China is still developing its own demand-driven economy, such as the Zhejiang model, which is based on high technological innovation and creativity in regional development, as well as the Chongqing model and the Shandong model, which are at a low ratio of banking and have their own developmental advantages. However, these have been taken into Chinese development models, and co-exist harmoniously in the competitive environment of SCC (Cheng, 2010).

3. Government and market: the role of government was in supervising the market management and development and facing a series of financial crises from the markets in Asia in 1997. Some scholars and experts criticised the countries in Asia for not having effective financial emergent systems to deal with it. On the contrary, China had built its own markets but was not over-confident about them. Moreover, market-worshipping neo-liberalism virtually affected governmental policies and limited issue cognition. With respect to the West, neo-liberalism considered it different base from Chinese state-led markets in the economy. The government did not privatise those large-scale state-owned enterprises. It might influence those small-or medium-scale private enterprises because the strategies of 'letting go of the small' led to massive problems, such as dwindling state-owned assets and social injustice in social welfare and education, which were explicitly impacted.

Cheng provided the following valuable advice to China's economic models: (a) establish supervising systems for economic markets, (b) increase internal market demand and market consumption to reach a consuming society to strengthen the processes of democratic and legal governance in all walks of life, (c) perfect the systems in both political institutions and economic development, (d) learn advanced experience of others' models to avoid their mistakes, and repeatedly absorb lessons from the past to the present (Cheng, 2010).

Above all, we used international perspectives to comprehend the comments by foreign scholars regarding China's development/economic model. These evoked some arguments, such as Hidalgo's (2013) criticism and commendation on human rights abuse, political corruption, and the flexible model ruled by the state. Although human rights are limited, the others are consistent with our previous explanation regarding China's models. Topal (2014)

stressed that the state-led economic model should invest more to life science technologies for creativity and innovation, reinforcing research and development to integrate into up-down economic chains from domestic markets to international ones. Moreover, Ercolani and Zheng (2011) focused on analysing the reasons for China's economic growth by using the theory of Lewis–Ranis–Fei (1961) because of the dualistic economic developing strategies in urban and rural areas, where they suggested breaking an original registering system (Hukoubei) to truly liberate labour forces from old yokes. Furthermore, Cheng (2010) analysed the mixed economic models completely, including state-led ownership system, export-led economy, market supply-demand, and the governmental governance, among which he emphasised the relations with the state-led ownership as having a dominant status in economic and social activities. All of the economic strategies have been the best to serve the export-led economy from market supply and demand when the state's bank controls flow of the foreign currency at a lower exchange ratio. Meanwhile, the governance is the most important for supporting and supervising those large, medium, and small enterprises/firms by perfecting the systems of democratic and legal governance.

### **3.6. Summary**

From the last chapter this one continues exploring a few theories corresponding with the major research objectives and the research problems by logical inferences. When the concepts of culture and creativity are integrated into CCI development in cities or village-based communities, they generate a strong cohesive power in the coalition of which has impacted economic sectors and triggered sustainable territorial economic development. Therefore, CCIs

have directly hatched the concepts of culture, creativity, sustainable growth, and economic models. This implies a wide range of definitions of cultural industry, CIs, and CCIs. The two-case studies belong to their defining categories, i.e., the core cultural industries or culture-related industries, as seen in Table 3.2 (pp. 81). Evidently, a parallel framework provides an explanation for interactive, contrary, or comparative perspectives on CCI development and concerns from a top-down policy. However, the concepts and impact of culture and creativity are consistent across the parallel structure. Meanwhile, these not only avail for the direct causal effects of the two cases studies from external environments but also become a reliable abutment in the data analysis of Chapter 6. Similarly, Chapter 3 presents a prologue to Chapters 5 and 6. The literature related to CCIs is reviewed in the next.

The concepts of culture and creativity were originated from CCIs in academic fields across the world, exposing the internal relations among the connotative definitions of CIs, cultural industries, CCIs, and classification of CIs including art, design, media, cultural heritage, audio visual, and tourism services, as seen in Table 3.1 (pp. 79). However, the concepts of CCIs in national plans from several sessions were pushed forward progressively, and creativity and innovation has become the essence of CIs. Particularly, as the creative concept from the West has coalesced into Chinese planning for the evolution of economic development from the 12th to 13th Five-Year Plan, it is confirmed that the state-led market economy with multiple co-existing ownership systems has been determined as an alternative model, along with CCIs as a pillar economic industry.

National policies (related to economy, land, culture, and CCIs) are emphasised on the diversification of co-existing ownership systems in the inclusive cultural policy of socialist

transformation periods, along with the two kinds of different land policies (i.e., family-land contracted responsibility and land expropriation), which reveals the elastic utilisation of land in regulation under economy-reforming conditions. However, problems such as the conflicts between the rights of land users and landowners, left behind children and old parents, and the existence of several ghost/empty cities or waste villages cannot be ignored as they lead to serious loss of natural resources.

For CCI policies in particular, the central government advocates for cultural and creative clusters to bolster CCIs for national economic growth. Meanwhile, in connection with national CCI policies, the provinces (i.e., Shanghai and Zhejiang) have enacted their own counterpart schemes based on a similar policy orientation. For instance, Shanghai stresses that cultural and creative clusters are established around the centres of business agglomeration, reinforcing the talents' professional training and resource optimisation available for CCIs combined into many other enterprises in the formulation of a holistic industrial chain/belt. Similarly, Zhejiang Province sets up cultural and creative parks around Hangzhou. Ningbo High-tech Park has been designated as a crucial actor in collating CCIs with multiple industrial or agricultural parks/clusters with ecological protection, along with the Hefeng Creative Square and cultural heritage areas with art design and modern creativity at the state/city level of law protection. Ultimately, various platforms have shared cultural and creative resources so as to intensify domestic and international market competitiveness, thereby converging scientific technology into CCIs to improve commercial services and business manipulations at scale.

CCI development characteristics and cultural infrastructure are the concentration of the construction of a series of cultural institutions and enterprises with private and public

ownership systems involving national hardware and software power in CCIs. This involves establishing various libraries, cultural clubs, sport sites, and cultural institutions; distributing different cultural and creative clusters in large cities such as Beijing, Shanghai, and Shenzhen for art design, fashionable creations, and cultural services; classifying core cultural and culture-related industries to identify their functions; and making digital high-tech cultural strategies to accelerate the integration of culture, creativity, and scientific technology in CCIs. By contrast, the two cities' CCI development is characterised as the core to cultural and creative clusters by diverse practical strategies, exclusively scattering the aggregations of residential districts, busy streets, and commercial centres for equipping them with a perfect commercial service chain. For example, more than 1,000 CCI enterprises have assembled within Ningbo Cultural and Creative District of Films and Televisions and Ningbo High-tech Park. However, from 1990 to 2000, Shanghai largely depended on reforming and rebuilding those shabby factories or cultural heritage sites, which were transformed into cultural and creative parks or CCI clusters, such as the Bund and the city's centre. Since 2001, China, as a member of WTO, has stepped into a fast-paced connection to the international track in several domains. Thus, China's economic development has unlimited access to a golden era because it is a developing country with the principles of the most-favoured national treatment so far from there. As Tables 3. 8–11 (pp.109–115) show, the two cities in CCI and CI contributions are positioned as the top identities of Chinese CCIs; furthermore, by comprehensive evaluation of various performances and the interpretations of three indicators in Table 3.12 (pp. 117), it turns out for the two cities to be sustainable economic entities on the basis of cultural creativity.

Chinese economic models were associated with urbanisation expansion in various periods between 1949 and 2015, which have presented the pluralism of formations from various perspectives. The varieties were so complicated that some experts and scholars also considered it hard to underpin the notions of these models. However, according to Deng's theories, the economic models are called SCC as they reflect characteristics of economic development as a whole explicitly. With the far-reaching evolution of urbanisation, we generalised the main models as follows: market-led urbanisation (1978–1995), global-local urbanisation (1996–2010), land-economy-led urbanisation (2010–2015), etc. (Gu et al., 2017). As regards the definitions of Models A and B, we have different understandings of SCC; however, we should have a comprehensive perspective to get an insight into their differentiation. Constituting a part of SCC, Model A is referred to as formulating the market-led urbanisation and the land economy-led urbanisation under the state's governance. Therefore, it is entitled to be a state-led market economic model with urbanisation. Model B is included in the concept of Model A, but it has another new cultural concept added to it, which is merged into eco-agricultural production and cultural tourism areas to make it become an agriculture-led cultural tourism model. Thus, the two models are only extensive parts of the SCC. Furthermore, those different ideas have both similar and different correspondences with the foreign scholars' international perspectives. Certainly, as the analyses are relevant to these definitions of the models, they are the best for compensating for the formerly insufficient illustration of understanding, making themselves full-fledged.

Above all, the chapter has made great contributions by offering outward economic development dynamics, which involved cultural and creative concepts rooted in CCIs, sets of

national and urban policies to support CCIs and cultural infrastructure from the central government to urban regions, emphasised CCI development characteristics and their achievements, and pointed out the role of culture and creativity in CCIs as a real dominator. As a result, the two cities' sustainability has been achieved by the path to economic development orientation of culture and creativity. It means that the chapter has become a curtain-raiser for the next cases studies.





## **Chapter 4: Methodology**

### **4.1. An Overview of Research Methodology**

#### **4.1.1. Methods**

Appropriate methods are exploited to build the two models. The goals are to identify the main incentives in the two cases and develop a certain framework proposal for the case studies to deal with the research problems, which respond to these ones: Have culture and creativity contributed to the village-based community development? Its answering is found in Chapters 3, 5, and 6. The other one will be analysed in Chapter 6: What strategical actions taken are useful for the village-based community development until how to measure and evaluate the results with value-added in the sustainable systems of the village-based community—two models. Therefore, we focus on the following aspects:

At first, Jiuxing and Tengtou were selected as the two cases studies as they were characterised as economic development models, which have represented village-based communities. These case studies are considered to justify the roles of culture and creativity on the performance of economic sectors.

Later, to investigate Tengtou, the practical data are related to its GDP, social welfare, tourism income, pension, and population are recorded in Tengtou's wall columns in its Hall Exhibition. Moreover, the introductions of its scenic spots are addressed on noticeboards of Tengtou tourism areas. During the visit to Tengtou, we met with some villagers and tourists for informal interviews with the aim to ensure more reliable and creditable data regarding the villagers' pensions, cultural heritage, purifiers, etc. More details can be in Box 4.3 (pp. 178)

Later on, the findings of the investigation, collected data, and analysis are concerned with their theoretical bases, including theories of value, role of culture and creativity, clustering development under globalisation, and relations between culture and sustainable development path. These theories have guidance and dependence to build the two models. More importantly, along with the research problems regarding identifying roles of culture and creativity as incentives; and justifying strategic actions and their concerns from a top-down perspective in China. It dramatically emphasises achieving the goals of collecting and analysing data on Chinese culture and creativity in CCIs, economic models, and urban sustainability in the following areas: cultural and creative concepts of Chinese CCI development in evolution, various national policies (related to economy, land, culture, and CCIs), cities' CCI policies (i.e., Shanghai and Ningbo–Zhejiang Province), CCI development characteristics and cultural infrastructure, including SCV, contributions of creative/tourism industries, and top-down strategic actions on the three different hierarchies which empirically demonstrate that the two cities have strong economic power to boost their urban regional development. Meanwhile, it points out some issues that are worth discussing in terms of national strategic actions in association with the research problems.

Finally, by using more qualitative and fewer quantitative research methods, we strive to build the two models as sustainable development systems measured by a series of statistical data in the form of figures, tables, and a few theoretical principles, thereby adequately supplying evidence for the sustainable systems.

The methods are applied throughout Chapters 1–7 considering the objective descriptions of reviewing the findings and the introduction and generalisation of the qualitative method.

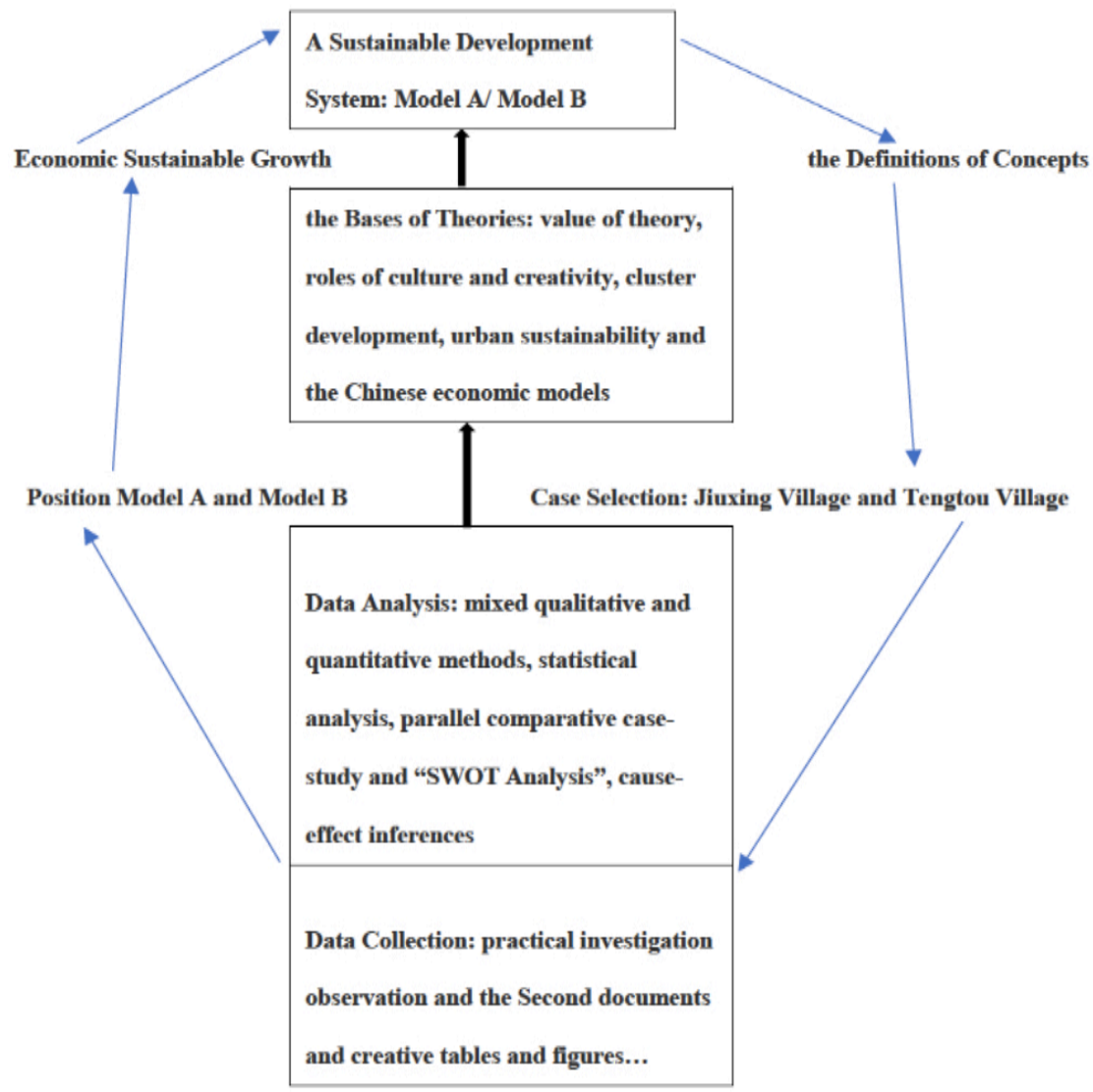
Chapters 2–3 focus on theoretical interpretations in MQQM and SM, whereas Chapters 5–6 are concerned with practical performances, data analysis, results, and discussions related to the research problems through MQQM, SM, CS, PI, OV, SWOT, and the Ricardian model. These methods are used to realise the research goals and identify the solution to the research problems. Thus, not only are the coherence of logical inferences in similar thematic objective contexts attributed to the same research direction in different perspectives but the data relations among Chapters 2–6 are also supported with each other. As Figure 4.1 shows, we have designed the methodological framework from the perspective of the research problems and goals.

In Figure 4.1, an approximate regular octagonal shape represents sustainable development systems (Models A and B) as the research goal. Along with its outward lines, it expresses the conceptual definitions of the systematic theoretical bases (i.e., the four theories). Chapter 2 interpreted the concepts of culture, creativity, sustainable development, and the path to sustainable growth. Chapter 3 provided the concepts of CI, CCIs, cultural industry, the two models, cultural infrastructure of the state and cities (i.e., Shanghai and Ningbo), national/urban policies, and Chinese economic models, including a series of contributions of CCIs and the tourism industry, CCI development characteristics, and the two cities' urban sustainability and performances for the comprehensive evaluation of the top cities in China. Chapter 5 will offer the cases studies, whose success will be explained through cultural concepts, roles of culture and creativity, business governance, and the analysis of other cases from a global perspective. Chapter 6 will avail for the top-down strategic actions from SCV, thereby revealing a series of practically effective approaches in actions around CCIs and CI districts, including Shanghai and Ningbo and our cases studies. Because of this, it is explicitly

identified as advantages and disadvantages such as national intervention and national willingness to restrict the roles of culture and creativity in economic sectors.

In Section 4.2 (pp. 173–182), various methods of data collection and their limitations are addressed. The data analysis, results, and discussion will be presented in Chapter 6. In the next sections, we will define those methods to clarify why and how they are used as tools in the thesis by connecting them to the theoretical bases and case studies. The theoretical bases, practical case studies, and methods go hand in hand to form a cycling framework. In short, the methods are served as instruments for the continuous coherence of theoretical guidance and performances as a whole. This includes a series of figures, tables, and boxes manifesting the statistical data.

Furthermore, we must state these points in Figure 4.1. First, it is structurally designed as a methodological formulation based on Chapters 2, 3, 5, and 6. Second, the research problems involve the main causal effects in discussion (e.g., the strategical actions and CCIs growth, the role of the state and cultural creativity) in Chapter 6. In the process, the methods mentioned in Figure 4.1 help us solve the research problems and realise our research objectives.



**Figure 4.1. A Methodological Research Framework**

Source: Own elaboration

#### **4.1.2. Definitions of Research Methods and Comprehension**

In order to meet the research goals, we have to answer the following questions: why do we choose the two cases and why are the two models called Model A and Model B? Afterward, it is important to define certain concepts such as case, case study, and comparative case study.

Thus, we are able to develop our own methodological schemes according to the theoretical instructions.

#### **4.1.2.1. Comparative Case Study in Chapter 5**

The case selection is very important in a case study. Moreover, in a comparative case study, we need to cautiously deliberate over how many cases will be picked out. Therefore, the two cases are chosen for two reasons. We think it possible for a comparative case study (of two cases) to be more advantageous in terms of analytical typology than a single one by comparing the two models (Models A and B). Second, the two cases are among the 10 most famous villages in China, and they are characterised as Chinese development models, which are based on economic development-led culture and creativity. However, it is worth exploring what they represent in different development models in the SCC system. Therefore, it is useful for us to investigate Jiuxing and Tengtou to reach the research objectives and explore their significance in urban studies. In fact, the historical discourses around the two cities' development were mentioned in Section 3.4 (pp. 89–120). For example, Shanghai and Ningbo have a historically hybrid cultural background and have experienced human civilisation since ancient times. They have left plenty of cultural heritage and industrial development bases until now vitalised stable CCIs, CIs, the tourism industry, are indispensably considered to be based on cultural and creative strategies and cultural infrastructure with regard to sustainability, which is largely focused on art creation and cultural creativity. Therefore, their strong economic power has aroused more incentives to their local village-based communities, including Jiuxing and

Tengtou Villages. These intimately correlate with the research problems while simultaneously meeting the demands of the research objectives. That is why we selected the two cases.

Why are the two models called Models A and B? Since the reform and openness (1979), China's economic development model has been transformed into a state-led market model with urbanisation under SCC, which includes many other branches such as state-led urbanisation and land-led urbanisation, as mentioned in Section 3.5 (p. 120–141). In the present thesis, we named them in this manner for the sake of convenience and analytical requirements. Furthermore, what the two cases are selected is to be based on their autonomous power (e.g., democratic and legal governance) with regard to their business management and development so that they have enough fields for a broad investigation. Meanwhile, they have still provided wide research domains for us to make case studies for their creative concepts and innovative strategies in territorial development.

Box 4.1 displays some definitions from experts and scholars. Indisputably, comparative case study has made great contribution since the 1970s, and its principles help us further alter our case study methodology. In addition, it expresses the methodological definitions and their concerns. As it explains, a comparative case study not only offers more factual demonstrations for building a new theory or formulating a concept but, in accordance with Lijphart (1971), it created different classifications of theories established on various types (i.e., theoretical/interpretive/hypothesis-generating/theory-confirming, or those in deviant cases. That is to say, in the process of building a new theory, we can widen and deepen the original theoretical bases to develop another one, thereby putting forward a hypothesis-generating theory relied on small pieces of theories. We have certain limitations in these research methods.



#### **Box 4.1. Concerning Definitions of Case study**

**A case** is often defined as something we explain based on a concerning variable in a single step (Eckstein,1975).

**A case study** is a well-defined aspect of a historical happening that the investigator selects for analysis, rather than a historical happening itself. It refers only to studies that aspire to causal explanations, setting aside those interpretivist and postmodernist analyses that eschew such explanations or view them as unattainable (Bennett, 2003).

**Case study method** was cited in Collier's (1993) comparative method. It permits intensive examination of cases even with limited resources, but it contributes less to building theory than studies with more cases. Its types are (1) theoretical, (2) interpretive, (3) hypothesis-generating, (4) theory-confirming, (5) theory-informing, and (6), deviant case studies (Lijphart, 1971)

**Comparative method** is defined as a systematic analysis of a small number of cases (Small-N analysis). Given the inevitable scarcity of time, energy, and financial resources, the intensive analysis of a few cases may be more promising than the superficial statistical analysis of many cases. It weakens the capacity to sort out rival explanations and the problems of variables. The potential solutions are (1) increasing the number of cases, (2) focusing on comparable cases, and (3) reducing the number of variables by combining variables/employing a more parsimonious theory (Lijphart, 1971).

**Comparative cases studies** (cases surveys, cases comparisons, creative interpretations) stress the function of confronting observations from changing surroundings and enhance the development of concepts clearly (Cunningham, 1997)

**The process of constructing cases studies** (Patton,1987)

*Assemble the raw data:* these data consist of all the information collected about the person or programme for which a case study is to be written.

*Construct a case record:* this is a condensation of the raw case data, which are organised, classified, and edited into a manageable and accessible package.

*Write a case study narrative:* the case study is a readable and descriptive picture of a person or program that makes all the information necessary to understand that person or programme accessible to the reader. The case study is presented either chronologically or thematically (sometimes both). The case study presents a holistic portrayal of a person or programme.

Conversely, the following case study methods are used in Chapters 2, 3, 5, and 6: theoretical, interpretive, hypothesis-generating, and theory–confirming. The hypothesis-generating theory, as an important method, is based on pieces of theories mentioned in Chapter 1.2 (pp. 2–6).

In the thesis, the comparative case study as the main method focuses on the two cases to accelerate a sustainable development system. Apart from theoretical dependence and externally advantageous factors in Chapters 2 and 3, in Chapters 5 and 6, we emphasise their internal conceptual transformation, the roles of culture and creativity in economic sectors, and strategic actions in business management and development (Chapter 6). Through the qualitative and quantitative analyses, we have fulfilled the designated jobs in the two cases studies, which have developing characteristics in common. These account for culture and creativity in the two models to stimulate village-based economic development in reality. By the comparative case study method, we learn more about how to resolve the objective problems so as to achieve the research goals. For example, culture and creativity are our critical research objects, and their internal and external advantages and disadvantages are manifested by the different strategies of the SWOT analysis in response to variability and complication of market competition, as seen in Chapter 6 (pp. 231–302). In insight into distinguishing other cases from home and abroad by a global perspective, we have perceived valuable strategies and characteristics regarding culture and creativity between them and our two cases studies, through which we generalise common developing concepts (as creativity leads to business value added) and characteristics (fully utilising natural resources and talents in the light of governmental aids and participants’ interactions) in CCIs and the tourism industry. More details can be seen in Section 5.4 (pp. 211–224).

#### 4.1.2.2. Qualitative and Quantitative Research in Chapters 2, 3, 5, and 6

More qualitative and less quantitative research is employed in Chapters 2, 3, 5, and 6. According to Marx's theory, to reach a certain level of acknowledgement, it is required to virtually, meaningfully transform quantitative data into qualitative attributes. Therefore, such methodological applications consist of logical inferences in the context of the study so as to develop objective research.

#### Box 4.2. Qualitative Research versus Quantitative Research

According to Neuman (2007):

##### **Qualitative research:**

- The researchers capture and discover meaning once they become immersed in the data.
- The concepts are in the form of themes, motifs, generalisations, and taxonomies.
- The measures are created in an ad hoc manner and are often specific to the individual setting or researcher.
- The data are in the form of words and images from documents, observations, and transcripts.
- The theory can be causal or noncausal and is often inductive.
- The research procedures are particular, and replication is very rare.
- The analysis proceeds by extracting themes or generalisations from evidence and organising the data to present a coherent and consistent picture.

##### **Quantitative Research:**

- The researchers test hypotheses that are stated at the beginning.
- The concepts are in the form of distinct variables.
- The measures are systematically created before data collection and standardisation.
- The data are in the form of numbers through precise measurements.
- The theory is largely causal and deductive.
- The procedures are standard, and replication is frequent.
- The analysis proceeds by using statistics, tables, or charts, as well as by discussing how what they relate to the hypotheses.

Box 4.2 describes definitions of qualitative and quantitative research and the differences between them. This is the integration of the main research perspectives of researchers' goals, concepts, measures, data, theories, procedures, and analyses in the study. Therefore, the two kinds of research methods are mutually supplemented to acquire a far-reaching result.

On the one hand, by following Neuman (2007), we illustrate the main differences between qualitative and quantitative research methods. Qualitative research stresses a thematic analysis set is based on evidence. Moreover, the data are categorised to interpret causal or non-causal theories through inductive approaches. In this way, it can provide a coherent picture through documents, observations, and transcripts. However, quantitative research ties to a theme analysis set from causal variables by employing statistics, tables, charts, and discussions regarding how they are related to hypothetical results. Hypothetically, the testification is performed through deductive approaches. Of course, the data collection in qualitative research is of representative significance and serves the research objectives, and quantitative research indicates precise and standardised meaning in a systematic manner. In short, the themes in qualitative research are organised in words to narrate analytical discourses to prove the factual bases. However, those in the quantitative research are organised within numbers to test the hypothetical inferences. The data analyses (i.e., tables, figures, and charts) are demonstrated by numbers.

On the other hand, one notes that MQQM has to be judged on whether the combination of the two methods must be superior to one of them in all the circumstances by necessarily ascertaining what its integral advantages are concerned with. This is done by probing what the

advantages have accrued or anticipated in order to underpin the definitions of the research goals (Brannen, 1992).

According to Box 4.2, qualitative research is integrated into the areas in Chapters 2, 3, 5, and 6. The interpretations and generalisations of Chapter 2, i.e., theories of value, role of culture and creativity in urban development, and cluster development, were established as theoretical bases for the two models. Those were related to Chinese culture and creativity, CCIs, urban sustainability, and economic development models. Moreover, in Chapter 3, we emphasised that concepts of culture and creativity in CCIs, which were rooted in the parks or clusters of CCIs and CIs in national policies (of economy, land, culture, and CCIs) implemented in different periods and featured in diverse economic models from 1949 to 2016 (including their definitions and understandings from the international perspectives of scholars and experts. Chapter 5 will present the two models, their historical development, achievements, and positions in China, along with concerning national policies to support the two villages' success, indicating the roles of culture and creativity on creative and cultural transformation, cultural infrastructure in clustering business land and culture, institutional hierarchical administration, democratic and legal governance in business, comparisons between other cases studies shown their strategic discriminations and creative effects, and the two villages' predictions. Chapter 6 will provide the data analysis as well as the results and discussions, which focus on the three different hierarchical layouts performed on the domains of the two cases—the practical process is along the top-down strategic actions with national and urban CCIs policies from SCV; it is testified as the business value added and evaluation of the sustainable systems from a few areas; the theories of value imply a rise in the business land value in both Jiuxing's business market and

Tengtou's cultural tourism area; the SWOT analysis is performed to anchor four strategies in market competition. Moreover, the creative theories, the Ricardian model, and economic theories have guided the identification of the two models' culture and creativity, as well as their comparative advantages as incentives in the two cases. Ultimately, the sustainable growth value is examined using statistical data presented in tables. This confirms the two models as sustainable systems and their framework design.

In addition, these qualitative interpretations are used for the research objectives and the solutions to the problems. However, in connection with the data from Chapters 2, 3, 5, and 6, the quantitative research is indicated in the tables and figures. The data analysis is conducted through the deduction and induction of objective research evidence. Testing the sustainable systems require statistical methods to count the sustainable growth value over the poverty line level in accordance with MQQM and Pearce's theory.

Above all, more qualitative and less quantitative research in Chapters 2, 3, 5, and 6, which are full of logical deductive rationality and inductive conclusions for the objective research, are practiced in an elastic and appropriate manner, making us develop our ideas set on the analyses to have a holistic perception of a far-reaching territorial development in urban studies.

#### **4.1.2.3. Observational Research in Statistics in Chapters 2,3, 5, and 6**

Observational research on the decision is to employ field methods for gathering data about a programme, which is only the first step in a process involving various options and possibilities. The choice of using field methods includes a commitment to get close to the programme in its natural setting in order to provide factual reporting of what is observed (Patton, 1987). An

observer's competence depends on their perceptions in choosing, describing, interpreting, and evaluating the data from the programme documents, records, notes, figures, tables, photographs, maps, etc.

In particular, according to the requirements of the outlined guidance, either the data fragments are integrated into a unified whole (i.e., a GDP report) or the data remained fragmented. Even these data are recombined or reconstructed into new data structures from their original ones. In this instance, the data collection in the unity, separation, and reconstruction cannot be ignorant, instead of popularising the investigation and observation. Therefore, the observational approaches of urban studies are involved in the vertical and horizontal perspectives, such as the development and geographical spatial places related to the fields of historical periods.

However, after dealing with a vast volume of data, insufficient data in the two cases were observed. Solving the research problems mainly relied on observational approaches. Thus, the problems became clear in the two cases.

Because of the Jiuxing market reforming and reconstructing in Shanghai by 2022, the data sources presented were taken from published magazines, books, and networks. However, the data were collected from the following fields: its geographical spatial distribution, economic development history, institutional hierarchical frameworks in administration, the role of culture and creativity, village-led community's non-agreement regulation (democratic and legal governance), land-use policies, Holding Group Co. Ltd. Company, and more. It was not easy for us to divide the whole data into different categories, as the data were written in Chinese. The field methods were used for observation. However, after not finding the institutional

hierarchical framework of Jiuxing, as seen in Chapter 5 (pp. 187–229), we saw the introduction of the community’s management handbook. Then, the framework was designed by imitating Tengtou’s institutional framework from Jiang (2008, pp. 98) for the sake of drawing comparisons between them in Figures 5.11–12 (pp. 207–210). Suitably, the two figures were mapped out considering the internal institutional framework in an administrative hierarchy. Similarly, Table 6.1 (pp. 264) described the business value analysis of Jiuxing’s land use. This just exists in the form of data collection, where there is no similar table for the estimation of creating value in Tengtou’s ecotourism area. In the same way, by imitating Table 6.1, Table 6.2 (pp. 267) was designed by relating to the concerning data by appraising it. Here, the field methods of observational research are in effect. Although similar data hit each other, some of them mutually compensate for their shortages.

On the other hand, it is important to understand how to reconstruct pieces of data into a holistic table. It is required not only for conciseness but also expressing something clearly, just as we have done in Table 3.12 (pp. 116), which displays the data collected from eight tables). Thus, the data of separation and reorganisation are usually applied for the investigation and observation, leaving wanted findings instead of copying them. Somehow, contextually analytical discourses sometimes are qualitative/quantitative/ indicators by the tables and figures in each chapter. Moreover, the analytical data outcomes are completed by deductive and inductive methods in observation. Thus, they are availed for the analytical data related to the two models.

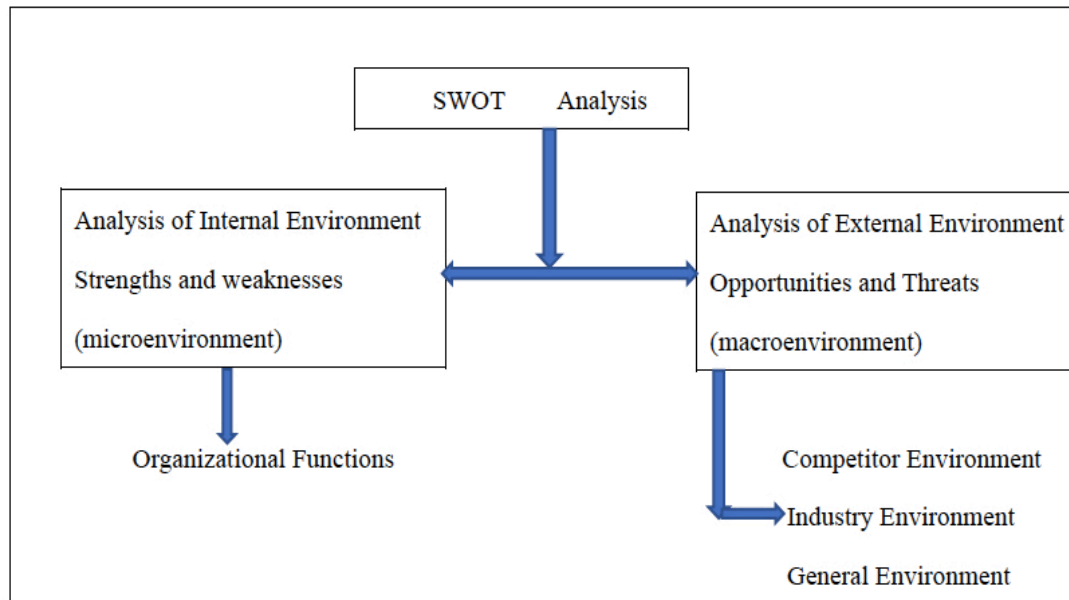
#### **4.1.2.4. The SWOT Analysis Method in Chapter 6**



Business competition is like a battlefield without fire as it faces great challenges. To an extent, the strategies of economic entities in business activities are decided at the basis of the acknowledgement of their internal management, external development, economic policies, competitive rivals, market supply and demand, and more. More importantly, certain business-related strategic actions and planning are also adjusted or upgraded constantly to follow the internal or external environment in the SWOT analysis. The final purpose is to be in a favourable position to challenge the business competition from domestic and international markets. Therefore, the SWOT analysis is the best option for enabling those economic entities to know themselves and their rivals well. As an old Chinese saying goes, if one knows himself and the enemy, he can fight a hundred battles without the danger of defeat (知彼知己，百战不殆。).

What is the SWOT analysis? According to Gürel (2017, p. 995). ‘It is used as a tool of strategic planning and management in organization. It is effective to build an organizational strategy and competitive one. In accordance with various sub-systems, the organizations have to wholly interact with their environments from the internality to the externality. In this sense, an organization exists in two environments, so that it is necessary to analyse the environment for strategical management practices. The process to examine the organization and its environment is defined as the SWOT Analysis’. Moreover, according to Sammut-Bonnici and Galea (2015, pp. 1), ‘a SWOT analysis evaluates the internal strengths and weaknesses, and external opportunities and threats in an organizational environment. The internal analysis is used for identifying resources, capabilities, core competencies and competitive advantages inherent in the organization. The external study is identified as market opportunities and threats

by looking at competitors' resources, the industry environment and the general environment'. Thus, it aims to help an organisation understand its internal and external environment to develop its strategy (Figure 4.2).



**Figure 4.2. SWOT Analysis- Main Components**

Source: Sammut-Bonnici and Galea (2017, pp. 2)

Figure 4.2 shows that the SWOT analysis focuses on strengths, weaknesses, opportunities, and threats. These four aspects can be categorised into two, i.e., internal and external causal effects. Further, these can be categorised into positive aspects, i.e., strengths and opportunities, as well as negative factors, i.e., weaknesses and threats. According to Kotable and Helsén (2010, pp. 283), ‘the external causal impact may be opportunities and threats that are generally relevant to one firm and converse to another. Alternatively, the internal and external factors (causal effects) are frequently variable to impact a firm’s competitive position, such as socio-cultural changes, marketplaces, product prices, technologies and legislation’.

As Table 4.1 shows, an SO strategy refers to the best way to maximise profits, a WO strategy tends to reduce or get rid of the negative aspects of economic development, an ST strategy avoids the threats from external and internal pressures to prevent something dangerous from occurring by making effective strategies or plans in advance, and a WT strategy refers to when an organisation is facing fierce competition from the external and internal environment, and weaknesses and threats are getting more serious, and the strategy leads it to continuously avoid threats and overcome weaknesses. Based on the four strategies of SO, WO, ST, and WT, organisations prepare for future development soundly for business planning, programmes, and projects.

**Table 4.1. SWOT Analysis of Strategies**

Internal Factors External Factors	Strengths(S)	Weaknesses(W)
Opportunities (O)	Examines strategies that use strengths to make use of opportunities (SO).	Examines strategies that take advantages of opportunities to avoid weaknesses (WO).
Threats (T)	Examines strategies that use strengths to overcome or avoid threats (ST).	Examines strategies that minimise the effect of weaknesses and overcome or avoid threats (WT).

Source: Sammut-Bonnici and Galea (2017, pp. 7)

Why do we choose the SWOT analysis as a strategic consideration for the two cases in Chapter 6? This method not only responds to a series of practical strengths and weaknesses that have internal causal effects on business management and development but also perceived on the opportunities and threats as having external ones. Thus, we try to discover how to foster the two cases' sustainable development in a complicated environment both internally and

externally. Moreover, Chapter 6 is bound to the Ricardian model, with optimised culture and creativity being comparative advantages in economic development. This indicates that culture and creativity drive sustainable growth in village-based communities.

More details about the SWOT analysis can be seen in Section 6.2.4 (pp. 273–278). It elucidates that the two models' internal and external concerns function as multiple parameters for evaluating the roles of culture and creativity in the two cases' economic sectors, along with the theoretical guidance and the urban regional clustering development and resource provisions. The two models will be predicted through the SWOT analysis of mobilising internal and external causal effects as well as attaining a balancing power to reconcile market variables until they can regularly move on along the sustainable development path.

#### **4.1.2.5. The Ricardian Model and Models A and B**

##### **4.1.2.5.1. A Comparative Advantage and Opportunity Cost**

To attain our goal of identifying culture and creativity as incentives in the development of village-based communities, we have tried to discover the relationship between the Ricardian model and the two models in the two cases. It is known that the Ricardian Model is used for the international trade of two goods between two countries. Moreover, it has to be adopted in terms of domestic/international trade exchange among goods. No matter where the trade transactions occur, we can employ it to explain why two goods can be exchanged with each other in market. It is the main reason why they have equal value or have the same comparative advantages/opportunity cost in the two goods. However, there are the following questions in them: Why are the two goods in the sector specialised in home or foreign production after

transacting a deal? How should their home/foreign production possibility frontier be defined? What about the changes in their relative prices and the world supply and demand curve? Now, let us discuss these problems.

Ricardo put forward the Ricardian model in 1816. It is the most basic trade equilibrium model of international transactions in economics (Deardorff, 2007). It includes one-factor economy, which is characterised by its labour productivity and comparative advantage. Each country needs to specialise in producing goods to have comparative advantages in order to accrue competitive competencies. According to Krugman et al. 2012. pp. 26), 'a country has a comparative advantage in producing a good if the opportunity cost of producing that good in terms of other goods is lower in that country than it is in other countries. In insight into the essences about comparative advantages and international trade: trade between two countries can benefit both countries if each country exports the goods in which it has a comparative advantage'. The descriptions reminded us of the opportunity cost and the absolute advantage. In Krugman's view, it is signified as 'the opportunity cost of roses in terms of computers in the number of computers that could have produced with the resources to produce a given number of roses [...] When one country can produce a unit of a good with less labour than another country, we can say that the first country has an absolute advantage in producing that good' (Krugman et al., 2012, pp. 25–29). Whichever country can produce the same goods at less cost and labour units will possess a comparative advantage in response to its competitive rivals.

Now look back at the relationship between the model and the two cases. Evidently, it is relevant to the two models in the two cases when they, being economic entities, participate in social and commercial activities. We ascertain the homogeneous phenomena that occur

between the Ricardian model and the two models. That is to say, the new goods are produced for increasing the value of businesses through cultural and conceptual creativity in strategies of business management and development, and the new goods have their comparative advantages of commodities in exchange. In domestic markets competition, culture and creativity as incentives are the two cases' comparative advantages used to explain the goods traded by the Ricardian model. In addition, we intend to observe the production possibility frontier<sup>11</sup> of the two goods, i.e., wine and cheese, and their opportunity cost changing in the Ricardian model concerning one-factor economy.

#### **4.1.2.5.2. Home and Foreign Production Possibility Frontier**

Suppose home and foreign production is for wine and cheese. In the process, the unit labour requirement in producing wine and cheese, as well as their prices and total labour supply are variable to expound on the producing tendency of the two goods in home production. Moreover, they have a trade transaction with foreign goods to become a self-improved trend.

If the trade starts between the two goods at home, Figure 4.3 indicates the maximum of producing wine while that of deciding production of any amount of cheese, and vice versa. If  $Q_W$  and  $Q_C$  are economic production decisions, their labour used in the production is  $a_{LW}Q_W$  and  $a_{LC}Q_C$ , respectively. With the economic total supply is  $L$ , the limits on production should be defined by the following formula:

$$a_{LW}Q_W + a_{LC}Q_C \leq L \quad (4.1)$$

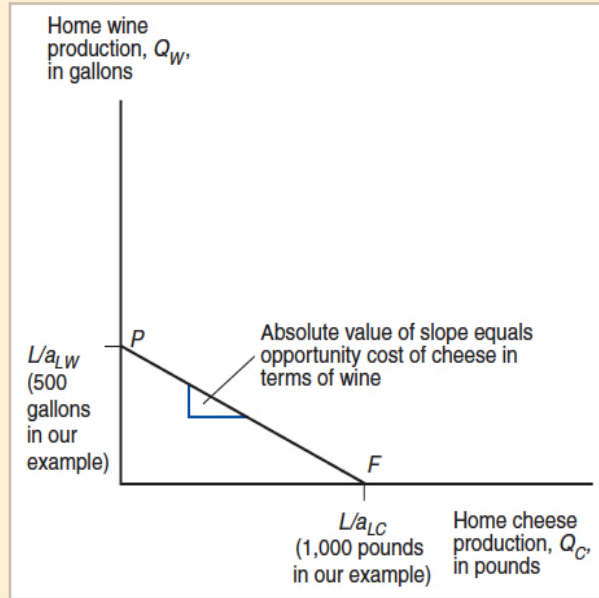
---

<sup>11</sup> The point can be seen in Krugman et al. (2012, pp. 27–28)

**Figure 3-1**

**Home's Production Possibility Frontier**

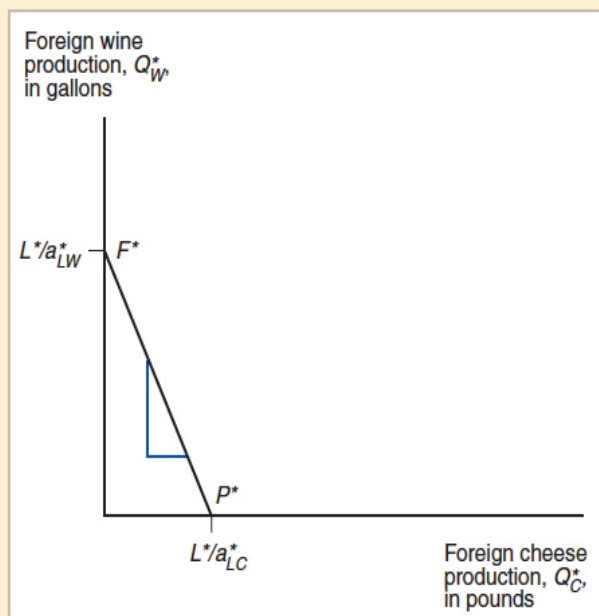
The line  $PF$  shows the maximum amount of cheese Home can produce given any production of wine, and vice versa.



**Figure 3-2**

**Foreign's Production Possibility Frontier**

Because Foreign's relative unit labor requirement in cheese is higher than Home's (it needs to give up many more units of wine to produce one more unit of cheese), its production possibility frontier is steeper.



**Figure 4.3. Home and Foreign Production Possibility Frontier**

Source: Krugman et al. (2012, pp. 27–30)

Note: the following variables:  $a_{LW}$  = unit labour requirement in producing wine;  $a_{LC}$  = unit labour requirement in producing cheese;  $L$  ( $L_W, L_C$ ) = the total labour supply;  $Q_W$  = the production of wine,  $Q_C$  = the production of cheese;  $P_C$  = the cheese price,  $P_W$  = the wine price; and  $P_C/P_W$  = the relative price of cheese. Similar terms at the foreign market are as follows:  $a^*_{LW}, a^*_{LC}, L^* (L^*_W, L^*_C), Q^*_W, Q^*_C, P^*_C/P^*_W$

If the total labour supply is 1,000 hours, then an hour of labour can produce one pound of cheese, and two hours can produce one gallon of wine. As a result, the total economic supply is as follows:  $L/a_{LC} = 1,000$  pounds of cheese and  $L/a_{LW} = 500$  gallons of wine. However, if the formation of  $L/a_{LC} + L/a_{LW}$  is no more than 1,000 hours as the total labour available, it can produce the two goods on the straight line related to those two extremes, as shown in Figure 4.3. In the figure, the production possibility frontier is the straight line, and its opportunity cost of a pound of cheese in terms of wine is constant. However, if the number of gallons of wine is defined as the opportunity cost, the economy will give up the unit labour requirement instead of producing an extra pound of cheese. In this case, each hour could, in turn, have been used to produce  $1/a_{LW}$  gallons of wine. Therefore, the opportunity cost of cheese in terms of wine that is  $a_{LC}/a_{LW}$  is each pound of cheese equalling half a gallon of wine. As Figure 4.3 shows, the opportunity cost is equal to the absolute value of the slope of the production possibility frontier (Krugman et al., 2012). In this way, the Foreign Production Possibility Frontier has the same understanding as the Home one when the two goods (i.e., wine and cheese) are exchanged between two countries in market. Thus, in foreign production, the same trade trend is observed as home production, and it is not repeated anymore.

#### **4.1.2.5.3. The World's Relative Supply and Demand and Models A–B**

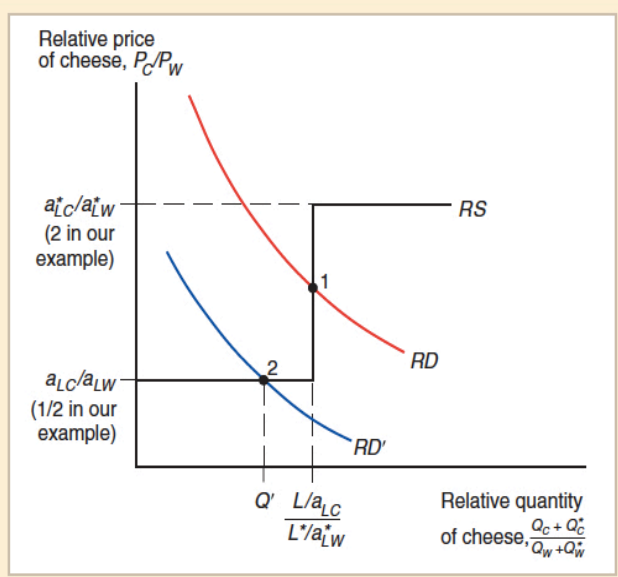
What will happen to the two goods if they continue to be exchanged with the same foreign ones? It involves issues of relative prices and supply, as shown in Figure 4.4. There are possibilities taking place among them according to one-factor economy without profits.



**Figure 3-3**

**World Relative Supply and Demand**

The  $RD$  and  $RD'$  curves show that the demand for cheese relative to wine is a decreasing function of the price of cheese relative to that of wine, while the  $RS$  curve shows that the supply of cheese relative to wine is an increasing function of the same relative price.



**Figure 4.4. The World Relative Supply and Demand**

Source: Krugman et al. (2012, pp. 30)

In Figure 4.4, if  $P_C = W_C \cdot a_{LC}$  and  $P_W = W_W \cdot a_{LW}$ ,  $P_C / a_{LC} = W_C$  and  $P_W / a_{LW} = W_W$ , which represents the hourly wage rate in the cheese as well as the wine sectors. At the moment, three possibilities are occurring in home production: (1) if the equation is  $P_C / P_W > a_{LC} / a_{LW}$ , it means that the wages in the cheese sector have a higher specialisation in producing cheese; (2) if the equation is  $P_C / P_W < a_{LC} / a_{LW}$ , it means that the wages in the wine sector have a higher specialisation in producing wine; and (3) if the equation is  $P_C / P_W = a_{LC} / a_{LW}$ , it indicates that both the goods will be produced in the sector (Krugman et al., 2012).

To sum it up, ‘the economy will specialize in the production of cheese if the relative price of cheese exceeds its opportunity cost in terms of wine; it will specialize in the production of wine if the relative price of cheese is less than its opportunity cost in terms of wine’ (Krugman et al., 2012, pp. 28).

Now, we compare home production with foreign production in the sector. Similar as before, the following five possibilities may happen in the sector: (1) if the equation is  $P_C/P_W < a_{LC}/a_{LW} < a_{LC}^*/a_{LW}^*$ , it means that the supply of cheese equals zero because the wages in the wine sector have a higher specialisation in producing wine; (2) if the equation is  $P_C/P_W = a_{LC}/a_{LW}$ , it indicates that home production will be willing to supply any relative amount of the two goods by producing a flat section for the supply curve; (3) if the formation is  $a_{LC}/a_{LW} < P_C/P_W < a_{LC}^*/a_{LW}^*$ , it shows that the home outputs of cheese are  $L/a_{LC}$ , foreign outputs of wine are  $L^*/a_{LW}^*$ , and the relative supply of cheese is  $(L/a_{LC})/(L^*/a_{LW}^*)$ , which is why RS is a vertical line; (4) if the equation is  $P_C/P_W = a_{LC}^*/a_{LW}^*$ , it shows that foreign production will be willing to supply any relative amount of the two goods, producing a flat section to the RS curve; and (5), if the formation is  $P_C/P_W > a_{LC}^*/a_{LW}^* > a_{LC}/a_{LW}$ , it means that home and foreign production will specialise in producing cheese. In the case, there will be no wine production, so that the relative supply of cheese will become infinite (Krugman et al., 2012).

To sum it up, if a country's production is specialised in a good in the sector, the good that will be completed has a comparative advantage. In addition, the general result of the trade is that the price of one exchanged good relevant to that of the other good is between its pre-trade degrees in the two countries (Deardorff, 2007).

Meanwhile, we associate the Ricardian model with the two models, detecting some comparative advantages in them with the same attributes, which are the presentations of the roles of culture and creativity in the two villages' cultural concepts, business governance, and strategic actions. The roles owe to their comparative advantages of business management and development. Indeed, these comparative advantages have been the primary parameters in the

four strategies of the SWOT analysis. However, these advantages are not stable until their cultural creativity is constantly reviewed and upgraded with regard to sustainability. Of course, being affected by domestic and international commercial competition, the two models obey the rules of the Ricardian model to optimise resources and capital in need while accruing support from the state and cities. Furthermore, increasing villagers' incomes can attract large numbers of talents and a significant amount of wealth to benefit the specialisation of new products by creative strategic actions. More details can be seen in Chapters 5 and 6.

#### **4.2. Data Collection**

We may be familiar with the triangulation method, which refers to building checks and balances into a design through multiple data collection strategies. Its aim is to increase the strength and rigour of an evaluation (Patton, 1987). More details in the domain were given by Denzin (1971) and Jick (1979), who identified four basic types of triangulation: data triangulation (i.e., the use of various data sources in a study), investigator triangulation (i.e., the use of several different evaluations or social scientists), theory triangulation (i.e., the use of multiple perspectives to interpret a single set of data), and methodological triangulation (i.e., the use of multiple methods to study a single problem or programme). These theoretical principles guide the research with flexibly appropriate plans for the following: the diversity of data collection, objectification of investigating observation, the practicability of academic guidance, and the creativity and elasticity of methodological applications. Therefore, flexibility and creativity in sampling options lead directly to the consideration of more general design alternations and methodological mixes (Patton, 1987).

### **4.2.1. Data Collection Process**

According to the aforementioned methodological theories, there is a positive effect behind research questions, objectives, methods, and data collection, for which we have prepared in the data analysis intensively. The process of data collection requires careful and patient strategic actions for the progress of the study. Significantly, the data collection is subject to the evaluation of its validity, correctness, reliability, and credibility, which is relevant for the programming quality. On the contrary, without these commitments, what we have done is futile.

To deal with the problems in the research objectives, at the beginning of October 2017, we started the data collection, which included the theoretical bases of economics and culture, creative theories about the roles of culture and creativity in urban development, clustering development of urban regions under globalisation, Chinese national and urban CCI policies, national various policies (related to economy, land, culture, and CCI), creative concepts, CCI development, economic models under socialist ownership, urbanisation construction, and Chinese urban sustainability (Shanghai, Jiuxing and Ningbo, Tengtou). Some of these data were taken from the previous proposal. By November 2017, most of the data on the economic development of the two villages were collected. The next section focuses on data collection and related problems.

### **4.2.2. Data Collection with the Previous Essays**

In Chapter 3 some of the data were taken from previous essays. Thus, the data in the present thesis have been more extensive than ever before. This proves that it is effectively utilised as the original data collection in the programme.

The previous seminar essays from 2015/2016 are as follows: ‘Chinese Culture and Chinese Privacy’ (Supervisor: Graça. Cordeiro), ‘Urbanization and Socialism Transformation in China’ (Supervisor: Ray Hutchison), ‘Global Cities and Their Future Development’ (Supervisor: Luis Vicente Baptista), and ‘Urbanization Impacts on Rural Communities in China’ (Supervisor: Pedro Costa). These essays focused on the Chinese culture and the impact of urban construction on urban and rural areas in socialist transformation and global cities. By contrast, the concerns in Chapter 3 are as follows: socioeconomic transformation, urban construction, the shifts of Chinese economic models in different periods, and the development of global cities. So, the present thesis became more extensive than the previous essays.

#### **4.2.3. Jiuxing Village’s and Tengtou Village’s Secondary Data**

Jiuxing’s largest market demolition project from 2016 to 2022 tended to rebuild a more large-scale modern market village. Therefore, we could not practically investigate its data. However, other data were collected along with the secondary sources mentioned in Chapters 5 and 6.

##### **4.2.3.1. Tengtou’s Data and Observation**

The data collection from the practical investigation was intended to profit from the research on the documents’ observations. Lofland (1971) pointed out that field observation, qualitative observation, direct observation, and field research refer to the circumstance of being in or around an ongoing social setting to perform a qualitative analysis in that setting. Furthermore, in accordance with Patton (1987), the present thesis is served as a dual-purpose: a fundamental source of information about the programme’s progress and processes.

To perform a case study on Tengtou, a month-long journey around Tengtou, Fenghua, Ningbo in Zhejiang Province was undertaken by the end of January 2018. During this period in Tengtou, we collected previously insufficient data through investigations and observations. The visits to some cultural spots and tourism areas started from Tengtou and went on to Fenghua and Ningbo. The visited locations included the Xue Du Zi Sheng Temple, Xikou-Tengtou Scenic Area, Panorama of Tianyige Museum, Moonlake Scenic Area, Gulou Yan, and Zhongshan Park. These locations are significant as they represent Jiangnan culture through their cultural infrastructure.

For different data collection, the data addresses were labeled on the folders' titles for convenience. They included Tengtou Exhibition Hall, Tengtou Stone Caved Window, and Tengtou Case Pavilion, which are cultural clusters of the main cultural infrastructure in the Tengtou ecotourism area. Although the books on Chinese creative industries are rarely visible, the following books have been found out unexpectedly in Ningbo's library: *Cultural Reconstructions* (Lin, 2016), *Cultural Creativity* (Fu & Xu, 2015), *Cultural Industrial Dynamics* (Yang & Cao, 2017), and *Chinese Cultural Industry* (Hu & Chen, 2015). It should be noted that all these books are written in the Chinese language and published in China. Moreover, the data were also collected from noticeboards, exhibition halls, and various scenic objects, figures, and tables in the cultural spots and tourism areas. What is more, we have commented on the data's reliability and credibility, as each information source on the noticeboards was signed using QR codes. This will provide comprehensive data on Tengtou for future research.

#### **4.2.3.2. Informal Interview: Occasional Visits to Tengtou**

It is hard for tourists to visit Tengtou's villagers during the Spring Festival. In the sense, we attempted not to disturb the local villagers because they, together with the local governmental officers, were celebrating the festival with their families at home. The other interviewing method that was employed was taken from Jiang's (2008) thesis, 'Evaluation of the Potential Ecotourism to Contribute to Local Sustainable Development: A Case Study of Tengtou Village, China'. This method involved calling upon concerned villagers or officers to obtain tourism data. However, at present, all the tourism reports are displayed in Tengtou Exhibition Hall columns on the walls, including the data pertaining to its primary, secondary, and tertiary industries and their concerns, such as GDP, income, pensions, etc. In addition, the internet is being used more widely at present than it was done in 2008. Thus, more data can be acquired from the local government's official websites. Despite this, an informal interview may take place during the special period.

Based on Box 4.3, Table 4.2 reflecting informal interviews are conducted as credibility-led information during occasional visits to Tengtou Village. The ten participants were involved in informal conversations and never knew who the interviewer was at all; however, the interviewer had prepared for such an investigation in an expected language context in accordance with Moeller et al., (1980), who had put forwards a research method called 'informal interview' as an approach to evaluate bias existing in data collection from acquiring an exterior standards by traditional investigative techniques (Christensen, 1980). '[...] campers were not aware they were being interviewed' (Moeller et al., 1980, pp. 3). In other words, the result was that '[...] the relaxed atmosphere of the informal interview may elicit responses that

more closely approximate people's private feelings, as public sentiments that they may report on a questionnaire' (ibid, pp. 8).

**Box 4.3. A Research Field Journal for Investigating the Data: Occasional Visits to Tengtou**

On 4th February, 2018, I communicated with an immigrant living in Tengtou. In the second generational two-storied houses for the immigrants, the living conditions are inferior to the third /independent villas for the rich or local villagers. On that day, a woman tourist told me, 'this is the best eco-toilet that I have ever seen'. The energy-saving facilities and the signs of environmental protection (i.e. lights, clean water, waste treatment, and green plants) are best armed with the toilets around the ecotourism area.

On 12th February, 2018, two local businesswomen told me, 'the business has not been so good as before since the previous leader left here in 2016'. Moreover, two other tourists expressed their issues, which indicated that there were fewer tourists in the ecotourism area during winter and autumn than in spring and summer. The business boom follows the seasonal shifts. On another occasion, two old women said that they could obtain more than the pensions of 4,000 yuan each month without a farmland, but they had their own vegetable gardens, along with the village's officers and officials' pensions for 7,000–8,000 yuan per month. Further, what they said was confirmed to comply with the village's financial reports on the wall columns in its exhibition hall. Some people who were cleaning clothes and vegetables in a stream near the village told me about the water sanitation conditions. One of them said that they have gotten used to cleaning their clothes or vegetables in the nearby streams. The water is purified clearly. On that afternoon, an officer of the Tengtou Travelling Company that was consulted regarding the cultural relics and handicrafts, said that certain cultural relics (such as the centennial house) were moved to Tengtou's ecotourism area from Fenghua, and the local handicrafts (i.e., various stone-caved windows and the traditional rowing boats of the grandma stream) were collected from Ningbo. They are of local traditional artistic characteristics and styles. In fact, these pieces of information have been displayed on the noticeboards in the ecotourism area, but their reliability was reconfirmed.

On 28th February, 2018, a local worker informed me of the fact that nearly every stream/river in Ningbo was fixed with a water purifier after the local government had invested a large sum of money in the water purifying project by cooperating with Japanese businessmen. More than 10 years ago, these streams/ rivers were seriously polluted.

Above all, 'the assumption was that on sensitive issues such as 'willingness to pay', private feelings would be more valid than public sentiments on the topic' (Christensen, 1980, pp. 183).



The informal interview has itself more advantages than formal one because these interviewees in an unintentional state of relaxed environment can explicitly express concerning true information from questions raised to their answering data. Thus, we can inquire for valuable data to demonstrate data sources credibility in investigation and observation.

**Table 4.2. An Informal Interview: Occasional Visits to Tengtou**

Question	Answer	F/M	Identity	N.	Proportion
1.What do you think about eco-toilets?	They are the best.	F	Tourist	1	1: 5
2.Is the growth in tourism as good as before?	No, it has not been much better since our old leader left.	F	Local businesswomen	2	2: 5
3. Which seasons are good for tourism income?	Spring and summer.	F, M	Tourists	2	2: 5
4. How much is for retired persons each month?	Villagers for 3,000–4,000 yuan; officers/leaders for 7,000–8,000 yuan.	F	Local villagers/retired women	2	1: 150
5.Why do you clean your vegetables in the stream?	Because it is fixed with a water purifier.	F	Local villager	1	1: 20
6.Where are the handicrafts and heritage items from?	They collected from Fenghua or Ningbo.	F	Local officer	1	1: 10
7.Who invested in the purifiers for the project?	The local government cooperated with Japanese businessmen.	M	Local pipe–man	1	1: 1

Source: own elaboration based on the journal record in Box 4.1.

Note: Apart from Question 4, the other questions refer to the day seen on total people proportion in estimate in Tengtou cultural ecotourism area.

Either Table 4.2 or Box 4.3 expresses that none of formal interviews has embarked on the conversation with villagers; however, informal interviews with local villagers and tourists were significantly conducted during ‘occasional visits’. To further identify the data sources, we wondered whether the information was reliable. In Box 4.3 the ten people spoke about immigrants’ living conditions and other local people’s pensions, the sources of cultural relics, and the condition of water purification in different periods and locations. Through the communication with them, we obtained all the necessary information to be convinced of the data available on the noticeboards of the Tengtou Ecotourism Area. All of these data were kept in an investigation database. As a result, we made sure that local villagers’ living conditions had been improved to an extent, their medical care and pensions were safe, and their children’s education was guaranteed. However, up till now, it seems that some immigrants have lived in the second generation of two-storied houses, which are inferior to villas or the third-generation tall buildings with elevators for the local villagers and the rich.

In short, the primary and secondary data collected from practical investigations and observations, which can be in Chapters 5 and 6, were sufficient for the purposes of the research programme.

#### **4.2.4. Problems Concerning Data Collection**

We always face several problems in the process of data collection. In the study, what a few collective data were insufficient is one problem, but most data sets were comprehensive enough.

On the one hand, the publications on the national land policy are too much because of the relationship between land use policies and the interests of the state, land users, and landlords. After all, no matter who dares to break the law regarding land use, they will face a loss. In particular, during conflicts of housing demolition among state-led acquisition repayment, landlords, the land used in areas tends to more intensiveness in urban and rural areas. Therefore, land reform and land use laws are important for the government's implementation claims. In this sense, the articles by several academic experts and lawyers are published all the time. Thus, the various statements regarding the principles of land reform policies have provided us with sufficient sources.

On the other hand, it is noted that the explanation and evaluation of cultural policy is insufficient in official documents. So, how do we understand the present cultural policy related to creativity in cultural industries? The national cultural policy is concerned with promoting cultural inclusiveness among the 56 races in China. Thus, the cultural characteristics are the trend of diversification. However, due to the lack of a democratic election system from the bottom to top layers, human rights related to cultural beliefs, speech, and action in a civil society are fairly limited under the control of CPC. In addition, the political power is often shifted among the highest leaders, who have had diverse thoughts to difficultly form a coherent holistic view. These problems reflect the variables of the national cultural policy. Further, these still affect the work of scholars and experts on freedom of speech in the context of SCC system. That is why we have almost discovered fewer commentaries of national policies of culture and

CCIs. The limited resources for the interpretation of national cultural policy are originated from the central government using a top-down unifying delivery model for different provinces/municipalities until the bottom units/departments have mapped out different practical schemes and strategic plans according to these policies in requirement. Generally speaking, only one formal version of national cultural policy or CCIs policy involves a series of guidelines and principles mentioned in Section 3.2 (pp. 73–76). It is possible that a few documents appeared in latter literature reviewed with the progress of time. However, the ultimate versions remain themselves at all the time. It is certain to convey the versions without appraisals. Conversely, what the government has done is to reach the national will by showing its power in strategic actions from top-down perspectives, followed by various provinces and municipalities. Moreover, the state's role in strategic actions related to the over-interference in CCI districts will be discussed in Section 6.3 (pp. 288–296). Therefore, some issues in national strategic actions may lead to the limited development of CCI districts. Upgrading the national policies and strategies should be a dominant trend to keep pace with the domestic and international development situation.

Simultaneously, the definitions of the two models were only primarily explored in Fu and Xu (2015), whereas other fragments of theories of SCC were included in the meanings of the two models in the arguments of academic fields, as mentioned in Section 3.5 (pp. 125–135). In this instance, we intend to seek out other cases as samples that are similar to the two cases studies (Jiuxing and Tengtou Villages) to understand them further.

Above all, the process of data collection is one of conceptual formulation. We can absorb the essence of creditable and trusted data sources to demonstrate solutions for the problems.

#### **4.2.5. Limitations of Data Collection**

No matter how something related to national policies is defined as having its positive and negative effects, we found it difficult to provide objective justification for such assessments. Either social development or the international environment affects the state's policies. For instance, family planning was practiced in China during the 1980s and the 2000s. Because of this, China's aging population is getting more serious; therefore, the government adjusted the policy and has now allowed couples to have two or three children. Thus, when we were making a table on the SWOT analysis, we did not know how to evaluate the national family planning. The uncertain characteristics in the analysis were (a) the advantages of reducing the sustaining pressures of the population from families and country under backward conditions during the 1960s and the 1970s and (b) the disadvantages of Chinese people leaving the country, causing a lack of workforces for urban construction.

By using Pearce's theory (1993) to measure the dependence on the path to sustainable development, we could not find out the exact number of villagers in Jiuxing. Therefore, more than 3,000 villagers were rounded up to 4,000 ones, who were considered as a parameter. In this way, we illustrate the sustainable value added as the smallest range of income because it is included in the total villagers of the largest estimate. We can confirm that it is over the poverty line based on each village's annual average income per year. Therefore, according to his theory, the two models are moving along the path to sustainable growth.

In addition, since freedom of speech and human rights are relatively limited in China, we have not given a comprehensive assessment to the current political issues or CPC's cultural beliefs as well as old/new governmental policies.

### 4.3. Summary

This chapter has offered critical methods and their methodological applications for the purpose of the present programme. It is attributed to definitions for quantitative and qualitative research while deferred from the concepts among cases, case studies, comparative studies, the SWOT analysis, the Ricardian model, and the relationship between the model and studying the two models. At the same time, these definitions of the methods contributed to the realisation of research objectives and the resolution of the research problems by applying the triangulation (i.e., investigator, data, and theory) method for data collection strategies and evaluation. The purpose was to search for the balance between the various strategies from checking and assessing data collection in the process (Patton, 1987; Denzin, 1971), which included the observation of fields, directiveness, and qualitative research. According to Lofland (1971), an investigation benefits from the observation when the social environment is consistent with its qualitative research setting.

Furthermore, how to understandably utilise these methods is to react to the different chapters to ensure coherence. More importantly, the comparative case study with mixed methods (e.g., MQQM, PIV, CS) has not only played a prominent role in distinguishing the two cases' cultural and creative concepts with regard to transformation, but also it is decided on the connection to the research framework of the theoretical bases from the global perspective in Chapter 2 and the top-down policy perspective in Chapter 3, including the four theories, a series of concepts in literature, the roles of culture and creativity in economic sectors, economic models, cultural infrastructure, governance, and creative strategic actions, etc. It means to solve the research problems. Afterward, such the study structure will be properly built

to give rise to an in-depth consequence for the ultimate realisation of the main research objectives.

Besides the SWOT analysis and the Ricardian model, these methods such as MQQM, CS, and PIO are wholly woven into Chapters 2, 3, 5, and 6. Relatively speaking, their deployments in Chapters 5 and 6 are emphasised as the driving forces behind economic development as their comparative advantages demonstrating what they are like and how they interact to develop successful models from the internal and external environments. Meanwhile, the theoretical principles in Chapters 2 and 3 are much more extensive than those in Chapters 5 and 6, some of which are deepening the exploration of domains such as culture and creativity in CCIs and cultural strategic actions. Successful economic development model-led culture and creativity largely result from theoretical bases and practical performances. The extent to which the proportion of qualitative research in Chapters 2, 3, and 6 is much more than that of quantitative research is because it consists of various small theories regarding the explanation and description of more profound connotations to excel at more qualitative or less quantitative research. Notably, based on the research design of a whole framework, the four chapters have devoted themselves to the main idea that the two models as sustainable development systems are set up from theories integrated into practice through methodological applications.

A detailed classification of the collected data was derived from Chapters 2, 3, 5, and 6. In order to attach the importance of the data collection from the previous essays written in 2015/2016, investigations and observations in data statistics and informal interviews in Tengtou were fulfilled for the sake of credibility and reliability. Meanwhile, we accounted for specific problems and limits of the data collection as follows: lack of sufficient explanation

regarding the cultural policy from a top-down perspective, discussion of strategic actions for data collection, the number of villagers who lacked accuracy in Jiuxing Village.

In short, data collection involves self-improved comprehensibility of the different knowledge-led academic fields. Therefore, to meet these demands in the research process, large volume of data has to be collected to form a perfect database.





## Chapter 5: A Study of the Two Cases—two models: Jiuxing and Tengtou Villages in China (1980–2016)

### 5.1. The Two Cases' Geographic Sites, Achievements and Positions

#### 5.1.1. Jiuxing Village's and Tengtou Village's Geographic Sites



**Figure 5.1. The Sites of Jiuxing Village and Tengtou Village in China**

Source: Jiang (2008, pp. 89).

Figure 5.1 demonstrates that Jiuxing Village is located in Shanghai city, whereas Tengtou Village is situated in Ningbo city of Zhejiang province in the Eastern China. Shanghai city is located next to Zhejiang province. Shanghai and Ningbo cities have played the role of famous ports in ancient times, and they are located around Hangzhou Bay. Currently, they have developed convenient transportation nets of water, land, and air.

Jiuxing and Tengtou villages represent successful cases in the new rural socialism construction under the collective ownership system. However, their development experience shows that poverty and backwardness lead to cultural and creative conceptual transformation.

Reforming the process is complex and extensive; however, their economic development achievements are prominent in different periods.

### 5.1.2. Jiuxing Village – The First Largest Market Village

Figure 5.2 depicts the entrance of Jiuxing Village, indicating the essence of traditional Chinese culture. It shows two dragons playing with a ball, implying that people live a better life under heaven’s blessing, as the dragon named Totem has symbolised wealth and happiness since ancient times in China.



**Figure 5.2. The Entrance of Jiuxing Village**

Source: [https://bking.cdn.bcebos.com/pic/8644ebf81a4c510ff816fe1f6359252dd52aa5e0?x-bce-process=image/watermark,image\\_d2F0ZXIvYmFpa2U4MA==,g\\_7,xp\\_5,yp\\_5/format,f\\_auto](https://bking.cdn.bcebos.com/pic/8644ebf81a4c510ff816fe1f6359252dd52aa5e0?x-bce-process=image/watermark,image_d2F0ZXIvYmFpa2U4MA==,g_7,xp_5,yp_5/format,f_auto)

Figure 5.3 displays ‘the First Largest Market Village in China’ (Jiuxing Village), and the title is its most famous brand to be written on the stone as an attractive landmark. The second picture shows a variety of stores and shops, most of which are branded stores (e.g., TOTO,

TCL, Kohler, Siemens), and their owners sell all kinds of commodities (i.e., 2500 commodities and 28 commercial marketing areas).



**Figure 5.3. Jiuxing Village-The First Largest Market Village**

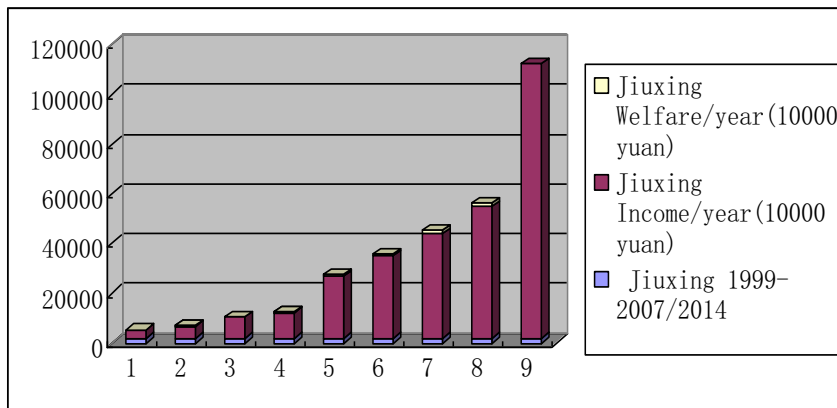
Source: [https://bking.cdn.bcebos.com/pic/8cb1cb1349540923351ee4079558d109b3de4950?x-bce-process=image/watermark,image\\_d2F0ZXIvYmFpa2UxMTY=,g\\_7,xp\\_5,yp\\_5/format,f\\_auto](https://bking.cdn.bcebos.com/pic/8cb1cb1349540923351ee4079558d109b3de4950?x-bce-process=image/watermark,image_d2F0ZXIvYmFpa2UxMTY=,g_7,xp_5,yp_5/format,f_auto)  
[https://bking.cdn.bcebos.com/pic/267f9e2f070828389171627cb899a9014c08f15e?x-bce-process=image/watermark,image\\_d2F0ZXIvYmFpa2U5Mg==,g\\_7,xp\\_5,yp\\_5/format,f\\_auto](https://bking.cdn.bcebos.com/pic/267f9e2f070828389171627cb899a9014c08f15e?x-bce-process=image/watermark,image_d2F0ZXIvYmFpa2U5Mg==,g_7,xp_5,yp_5/format,f_auto)

Jiuxing Village, with an area of 1.1 sq. km, is the first largest market (1060 thousand sqm) and does not have any traditional ploughed agricultural fields. The village is located in Qibao town along the Dongchao River, a new technical exploring district in Jinggao in the north of Hongqiao transportation hubs in Shanghai. More than 3000 people reside in the village as the permanent population, whereas more than ninety thousand persons belong to all parts of the country. Some are almost twenty-five thousand businessmen, and others are twenty-five thousand serving clerks (Jiuxing Group, n.d.).

Since the 1990s, both Shanghai Minhang district and its neighbours have consisted of a village-based community. With rapid urbanisation, the villages were gradually transformed into non-agricultural production areas till 1998. By then, the village party secretary, Enfu Wu (Mr Wu), led his villagers to build the primary market with roads running 30 km and a 3.5 km commercial street across Hongshen Road until eight bridges and more than 60 public toilets were constructed (Gu, 2014).

In 2008, Jiuxing Holding Group Co. Lmt. was established to supervise the following areas: market management, finance and advertisements, electronic commerce, cultural collection and housing land exploitation. Moreover, more than 2500 commodities with internationally and domestically famous brands were also introduced, such as TOTO, TCL, Kohler, Siemens, Philips, etc., as well as over 1300 brand stores, including 28 commercial marketing areas such as hardware, ceramic bathroom, decorative lights, glass, floor materials, firefighting equipment, mahogany furniture, steels, stone materials, cultural stationery, culture collection, wine containers, PTV, etc. Jiuxing Market passed ISO9001 in 2011 and 2014, respectively (Jiuxing Village Development Research Team – JVDRT, 2010). In 2012, it was declared to be a ‘4A

Famous Brand Market’, and in 2014, it was named as a ‘Shanghai Famous Brand’. With several accolades as ‘One of the Ten Famous Villages’, ‘One Pattern of Democracy and Legal Village’ and ‘the First Largest Market Village’. Apparently, these titles in reputation as dynamics are able to tremendously push its economic growth (Jiuxing Group, n. d.).



**Figure 5.4: Jiuxing Village’s Market Income/Year and Villagers’ Welfare/Year (10 thousand)**

Source: Jiuxing Village’s Village Log Office (2017).

Figure 5.4 shows Jiuxing’s creative value and achievements in the following perspectives: economic creative value and villagers’ social welfare, social responsibility, public cultural infrastructural supplies, the provision of public services, ecological protection, cultural construction, and energetic applications under the state-led market economic development (Zhang and Zhu, 2011).

Meanwhile, the villagers rely on national policies of economy, culture and CCIs, and land use, adequately taking geographical advantages of rebuilding spatial structures. They also associate with market functions, gradually enlarging business scales from earning a reputation.

### 5.1.3. Tengtou Village – An Eco-friendly Village

Tengtou Village is a tiny two-square-km settlement under the jurisdiction of Fenghua town, Ningbo city in the east of Zhejiang province as shown in Figures 5.4 and 5.5. It has about more than seven hundred permanent habitants and six thousand immigrants, having been awarded as an ‘Eco-friendly Village’ status from ‘Global 500 Roll of Honor for Environment Achievement’ by the UN Global in 1993 (Dong & Wen, 2009).



**Figure 5.5. The Landmark of Tengtou Village**

Source: Author own took the picture in Tengtou ecotourism area

Figure 5.5 presents the landmark in a flower garden, the shape of which was taken from a farming tool of the Qin Dynasty (770–221 BC), symbolising the farmers’ hard work for creating wealth. A Chinese slogan in the landmark says, ‘An Economic Pattern Area of

Comprehensive Agriculture at the National Level’. Figure 5.6 shows the location of the landmark in the map at the Tengtou Ecological Tourist Zone, surrounded by a parking lot and a few commercial districts.



**Figure 5.6. An Eco-agriculture Cultural Tourism Area in Tengtou Village**

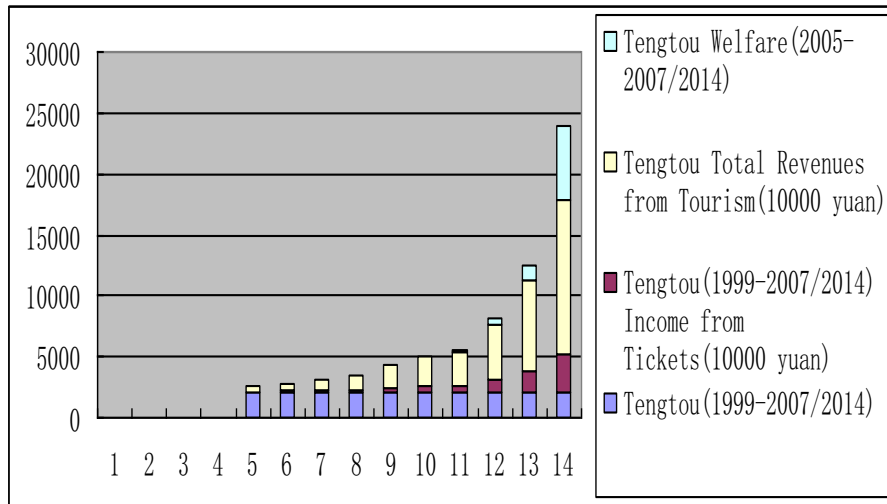
Source: <https://www.topchinatravel.com/pic/city/ningbo/map/tengtoucun-map-01.jpg>

Since the 1980s, Tengtou Village has realised agricultural mechanisation increasing the large-scale land business and special production, including collective farms, large livestock farms, flowers, fruits gardens, unique aquatic farms, and service teams of the agricultural machine operation. In 1988, there were three industrial enterprises producing 147.37 million yuan of industrial value, and it occupied 92.3% of the total value of industry and agriculture (Dong & Wen, 2009).



It was not until the 1990s that its Environmental Protection Committee had been established as the first village-level environmental organisation monitoring investments in China. Furthermore, it is beneficial for the villagers to build residential districts, industrial sectors, educational training, and business sites, which are the culture centre-oriented to strategies of science and technology in agricultural development. Consequently, it has progressively achieved agricultural modernisation, and foreign currency exchanges for competitive products in fashion through ecological touristic sightseeing (Yu, 2010).

Tengtou Group Company (1992) led ABCD as economic sectors, and the industrial chains of the four sectors contained clothes, spare parts for cars, housing estate exploration and architecture. Thirty-seven enterprises were dramatically presented with a diversity of economic development, and nineteen new trademarks have been registered abroad. The annual value was to gain 800 million yuan, with 60 million yuan of export value and 110 million yuan of profitable tax in the past. The travelling company planned for green gardening projects to incentivise tourism and sightseeing, and nineteen of the projects reached millions in a green gardening company in 2003. The company, as a key tertiary industry, produced 1800 million yuan in total value and 120 million yuan in value. Indeed, its sources of income emerged from tourism tickets (38 million yuan of the total value), involving drinking and food, as well as residence and shops. In 2008, the industrial company owned 16 factories with 322.4 million yuan of fixed capital, 793 workers and 467.08 million yuan of total value (Tengtoucun, 2006; Figure 5.7).



**Figure 5.7. Tengtou Village's Tourism Income and Villagers' Welfare**

Source: Tengtou Village Exhibition Hall Boarding in Tengtou Eco-scenic Area

Figure 5.7 depicts the increase in villagers' income and social welfare year after year. The income is generated through total revenues of tourism, ticket incomes and the tertiary industries; hence, GDP per capita has increased each year.

In short, cultural and creative concepts have merged into all its economic sectors. An eco-agriculture area is turned into ecologically cultural tourism by converging national or local cultural elements. The integration of eco-agriculture and cultural tourism has completely enabled us to be sure of the role played by culture and creativity in the economic sectors, thereby further increasing their economic profits.

## **5.2. Cultural Infrastructure of the Two Cases – Clusters of Business Land and Culture, and Cultural Belief in Ningbo City**

Jiuxing focuses on the basis of cultural infrastructure in business clusters and land exploration, whereas Tengtou Village emphasises clusters of agriculture gardens and cultural tourism.

These areas that have been identified as their physical power have been conducted by national and urban policies and the top-down strategical actions. They have developed into CCI entities, which have made great contribution to China since the 1980s.

## **5.2.1. Jiuxing Village Cultural Infrastructure and Business Clusters in Land**

### **5.2.1.1. A Tiny Agricultural Trade Market**

According to the local market demand, cultural infrastructure is crucial for Jiuxing villagers to explore their own collective land in order to build a tiny agricultural trade market with their residential district. At first, it was decided that Jiuxing villagers would be able to rent 100 mu of land (about 666.67 sqm/mu) to users as a parking lot, obtaining the renting fee of 600 thousand yuan per year. The village's income was estimated to be six thousand yuan in each mu of land as a single year's parking fee. The villagers also managed to provide the best services for those who wished to park their vehicles, trucks and cars in the parking lot (Jiang & Li, 2007). Henceforth, the tertiary industries began with a duck-raised factory that was established at the lowest cost. It gradually accumulated large amounts of wealth as its primary capital. Thus, the villagers were able to repay their debts in a short time. Likewise, they used more than 200 mu of land to construct duck sheds that were rented to special mariculture operators. In 1998, they finished establishing a tiny agricultural trade market with a path of 30 km as well as a commercial street of 30 km across Hongshen Road. However, it presented a more flexible and stable economic development compared to the duck-raised factory (Gu, 2014).

### **5.2.1.2. The First Largest Market Village**

Jiuxing's success occurred through a tiny agricultural trade market (three areas and one road) to the first largest market village. In 1996, its neighbourhood, Dongfeng Village, was in debt. It almost collapsed until the two villages mutually cooperated to reach legal agreements on combined land use. In the end, it was not until 1998 that the permanent shops had been built with 500 owners of businesses in furniture, cultural products, cultural collection, electronic equipment and appliances, decorating products and handicrafts, industrial products, stone materials and steel. In 2013, the market occupied 1.23 million sqm of land, possessing over 800 thousand sqm of constructing area, and more than 9000 business entities from all parts of the country. It produced 1040 million yuan of annual trade value; however, some produced 320 million yuan of actual pure profits, with 330 million yuan of tax. Each mu of land profits was raised to 795.71 yuan in 2013 from 22.06 yuan in 1998. With the market growing into a large-scale business model, it has lived up to the reputation of the first largest market village, thereby realising a comprehensive commercial zone, including the number of physical headquarters locations, commercial services and activities, market business areas in designs, and all kinds of special stores as hardware layouts and software top creation in practical manipulation (Gu, 2014; Zhang and Zhu, 2011).

Hence, Jiuxing's business land has extended its developing space and value through cultural infrastructure. A state-led market economy model with urbanisation virtually boosts economic development at the village-based administration level. The inspiration for reforming the economic model is to eliminate poverty and backwardness to ensure that the villagers are

better off and create economic prosperity for themselves and their neighbours (Zhang & Ji, 2010).

## **5.2.2 Cultural Infrastructure of Ningbo, Fenghua and Tengtou Village – Clusters of Culture and Buddhism**

### **5.2.2.1. Ningbo City and Fenghua Town**

In cultural infrastructure, groups of Buddhism temples in good preservation in Ningbo city attribute to the widespread Buddhism culture. It is said that 133 temples exist in Ningbo city, with the five most famous being Tiantong Temple, Seven Tower Temple, Emperor Asoka, Xue Du Zi Sheng Temple and Baoguo Temple, representing a history of more than two thousand years of Buddhist cultural existence in China (the ten largest temples, n.d.). In particular, Maitreya culture is so popular that it has become the local folks' belief: Fenghua is considered as Budai monk's hometown (a later Liang period of five dynasties: 907–923), and Budai who is viewed as a carnation of Maitreya Buddha has an agreeable smile on his face. This image is popular with Chinese people by merging the native Chinese culture into ancient Indian Buddhism (Mao & Fan, 1986). As an example, the culture of Xikou-Tengtou Scenic Spot in Fenghua Town<sup>12</sup> is introduced as follows.

Xikou–Tengtou scenic spot is located in Fenghua town, the southwest of Ningbo, at the centre of the south of Zhejiang province. Along with YRD, it is a National 5A Tourism area covering 145 sqm. The spot includes many attractions for tourists, such as Mount Xuedou,

---

<sup>12</sup> The main sources from noticeboard introduced in the Culture of Xikou–Tengtou Scenic Spot in Fenghua Town, Ningbo city, 2018.

reputed as the place for Buddhism Rites and one of China's five famous Buddhism Mountains, and a national forest park and the base for cross-straits exchanges. Moreover, Xikou Town, Jiang Jieshi's hometown, is famous for its 'former residence of the Jiang family', which is a key national cultural relic in protection.

The tourism areas indicate the diversity of attractions at a large scale, congregating China's abundant tourist resources with global influence, including national cultures, Maitreya culture, natural landscapes and ecologic tourism with cultural value and historic cultural relics. The perfect integration in this area emanates endless charms. Hence, the entire tourism area becomes a representative scenic spot in YRD.

#### **5.2.2.2. Tengtou Village's Clusters of Cultural Infrastructure in Eco-agriculture Cultural Tourism Area**

Figure 5.8 illustrates the main clusters of scenic spots that consist of physical construction in cultural infrastructure. To access the eco-agriculture cultural tourism area, people have several options: a modern agriculture demonstration park<sup>13</sup>, the hall of carved stone windows<sup>14</sup>, Tengtou centennial house<sup>15</sup> on the left of the main road, with an incorrupt government forest & celebrity woods<sup>16</sup> on the right. Moreover, Ningbo Tengtou Case Pavilion and Tengtou

---

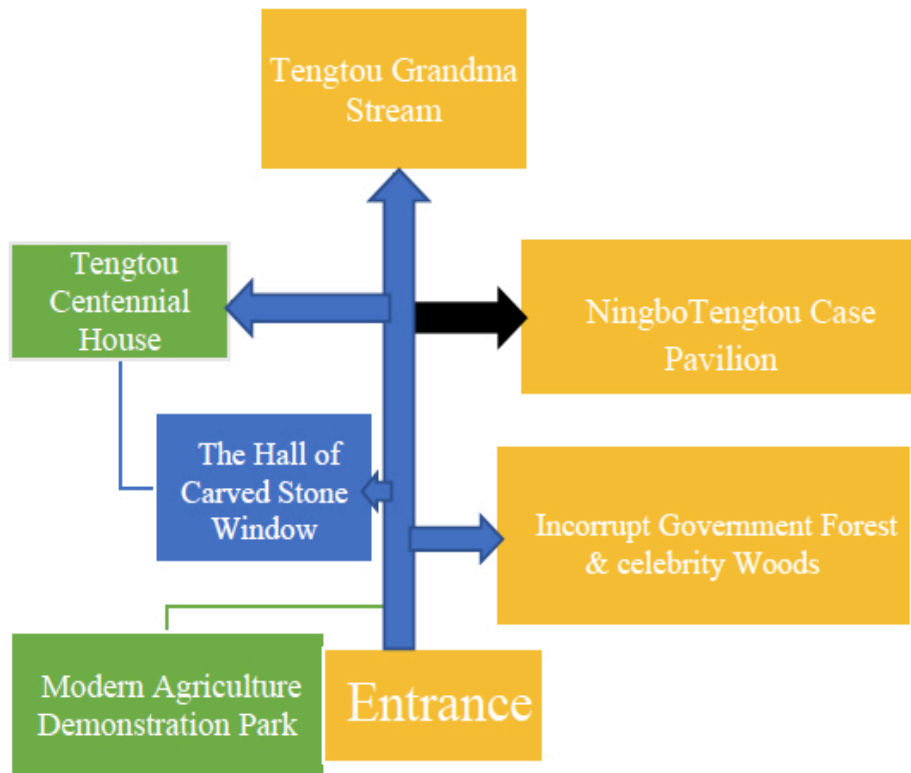
<sup>13</sup> The park, covering an area of about 200,0010 sqm, is known as the "National Agricultural Comprehensive Development Demonstration Area" and is one of Zhejiang's first batch of 12 modernised agriculture demonstration parks.

<sup>14</sup> They were originated from the pre-qin period (770–221 B.C.), and it highly developed the carved stone window culture with Chinese characteristics during the Ming Dynasty (1368–1644) and the Qing Dynasty (1368–1911), when the developed handicrafts industry in Fenghua of the eastern Zhejiang province, high quality of the rich stone resources needed to meet those scholar-officials' demands.

<sup>15</sup> Its original name, "Frozen Fragrance House", is of traditional architectural style in the east of Zhejiang province in the late Qing Dynasty. It was moved to Tengtou ecotourism area as a whole from Fenghua town in 2006. This was Wang Xiaobin, a businessman whose house was built about 100 years ago. It was made of fir woods which still emanate natural fragrance despite many years.

<sup>16</sup> The farm covered an area of 2.87 hectares, is designed to become a beautiful fruit garden under the "blue sky, clean water and greenery" of the three projects. The performances demonstrate the harmonious co-existence between humans and

Grandma Stream<sup>17</sup> are also accessible. These tourism spots are within 500 meters, scattering around the main road. To assess an art creative product, Ningbo Tengtou Case Pavilion as an outstanding masterpiece is described in detail through Figure 5.9.



**Figure 5.8. Clusters of Cultural Infrastructure in the Eco-agricultural Cultural Tourism Area in Tengtou Village**

Source: Author’s own elaboration for Tengtou’s ecotourism area (2018).

In short, Tengtou Village’s model of China’s socialist country is rated as ‘Global 500 Roll of Honor for Environment Achievement’ and ‘the World’s Top 10 Harmonious Villages’, and it was only a village that appeared in ‘Best City and Practice Area’ in 2010 Shanghai World Expo.

---

animals, such as greetings by white doves, holding free wild ducks and piglet races. Other attractions include an ancient irrigating waterwheel park, a clean governance corridor, an art gallery, Qiwanlin woods and Tengtou culture.

<sup>17</sup> It is named so because a grandma who lived in the Qing Dynasty built a port known as “Grandma Ferry” for her grandchildren who studied in her village outside. To meet the tourist market demands, Tengtou Scenic Spots have been arranged for widespread flower belts along the banks of the Grandma Stream and promoted activities such as boat rowing.



**Figure 5.9. Ningbo Tengtou Case Pavilion**

Source: Author (2018).

The designer of the building shown in Figure 5.9 is Wangshu, a famous architect in China's Art Academy. With an ancient architectural style, the building is remarked as Jiangnan's residential features and a wood garden and ecological system display interactions between the cities and villages. Meanwhile, Tengtou Village as a new image is based on the conceptual idea of a 'new village and better life' from the tree composition of 'the earthly music', 'dynamic earth movement' and 'heaven and man', adequately reflecting the vivid practice of harmonious development since it is a mere village named 'the best practical urban district' (Cheng, 2010).



Its architectural framework includes a two-floor building, occupying 758.5 sqm of land area and 1500 sqm of constructive land area. The building is 53 meters in length and is a height of 13 meters and a width of 20 metres. On the first floor, an exhibition hall has been placed with stereo equipment for the earthly music of 12 sounds of the musical tune from 24 festivals of the Chinese lunar calendar. On the second floor, there are electronic albums of over 300 householders, as each family has been recorded on a massive change with time in a visual sense (Cheng, 2010).

The residential walls in its exhibition hall are decorated with waste pieces of tiles and wattle valves, relating over 100 years of history from the Qing Dynasty. These constructing materials were technically effective procedures, and wealthy families had adopted them in the ancient era. The traditional handicrafts have remained in the area as they are effective in keeping the houses warm and cool in winters and summers, respectively. Hence, they are prioritised for environmental protection (Cheng, 2010).

### **5.2.2.3. The Clusters of Residential Districts and Organisational Units**

Figure 5.10 shows Farm Area<sup>18</sup> constructed in 1978, included in the second, third and fourth generations of living buildings in Tengtou Village. In the first photo—the second generation, it followed national policy (reform and open-door) to unify the villagers' living houses. The old houses were demolished and replaced by neat rows of buildings with small apartments. In the second and third photos, the buildings are simplistic and classical. Each of the 288 villagers possesses 40 sqm in the residential districts, and the majority of the houses accommodate two

---

<sup>18</sup> Source from the noticeboard in the Farm Area, 2018

families in one building. The village committee has planned for one external decoration and greenery in a unified way, with a small garden in front of each house. In the third-the fourth one, residential buildings have been constructed at a large-scale. A single household takes up about 360 sqm, dramatically improving their residential environment and living quality. Furthermore, Tengtou villagers also have medical insurance, pension, and other welfare treatment. Up till now, no poverty-stricken households have been reported in the village (Xuan, 2012).

In addition, social organisations around Tengtou Village also exist, such as Ningbo Tengtou Group Lmt. Company and the Environmental Protective Committee of Ningbo Fenghua Tengtou Village, Tengtou Village Committee of Ningbo Fenghua Xiaowangmiao Streets, and Tengtou Service Center for Villagers' Convenience. More than that, the local government built a small hospital, an old-age house, a kindergarten, a primary school, an elementary school, an art college and a student-training site in Tengtou's eco-tourism area.



**Figure 5.10. Traditional and Modern Residential Districts**

Source: Author (2018)

### **5.3. Roles of Culture and Creativity in Economic Districts in the Two Cases**

This section correlates with Section 2.2 (pp. 38–57) as it is concentrated on the roles of culture and creativity in economic districts in the two cases. Cultural and creative concepts in economic development that emerge from a socio-cultural background by implementing national policies are based on physical cultural infrastructure through analytical and practical investigation and observation, as well as administrating formations in business organisations. However, such inclusiveness and exclusiveness analyses should coincide with real evidence.

#### **5.3.1. Cultural and Creative Concepts–Transformation in the Two Villages**

Whether the economy develops soundly is primarily bound to villagers' cultural conceptual transformation in the two villages. They are able to make a significant breakthrough in the economic development model from one outdated cultural concept to the other new one. This idea is called 'cultural conceptual creativity' from special living conditions and social reform. Since the reform policy was implemented in 1979, the leaders of the two villages have been required for deeply contemplating how to decrease poverty and backwardness. The new way to economic development is to change villagers' cultural concept from a pre-planned economy to another state-led market economy, which allows the varieties of socialist ownership systems, such as co-existing ownership of public, private, collective, and joint-venture enterprises. In this way, it is possible for villagers to acquire financial well-being (Zhang and Zhu, 2011; Dong and Wei, 2009).

#### **5.3.2. Jiuxing Village**

### **5.3.2.1. Local Government-led Urbanisation Construction and Governance**

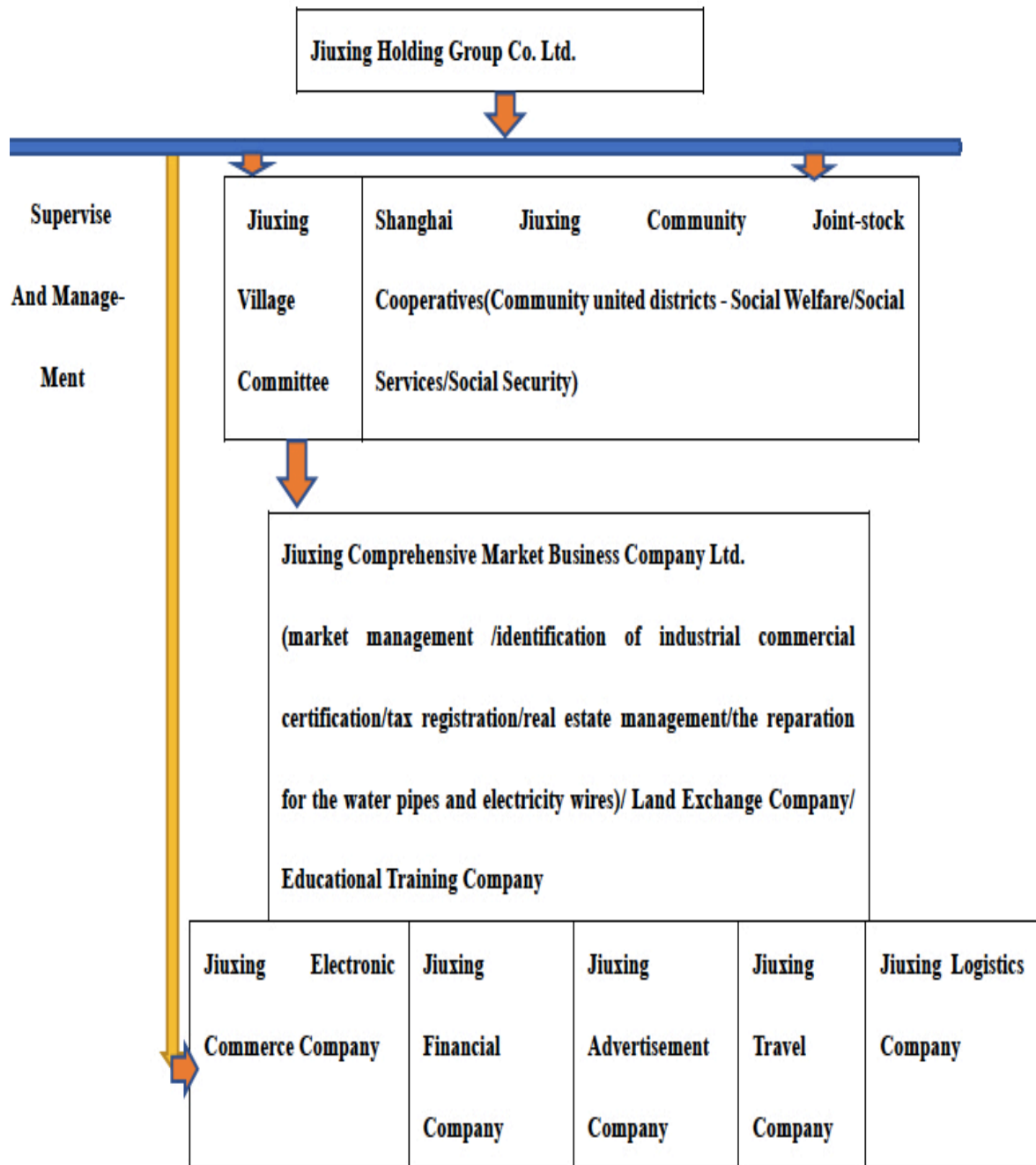
Linking the market-oriented economic development with urbanisation in the form of Model A, i.e., Jiuxing Village, attentively, it usually accompanies collective land employment and the villagers' decision-making and choices as the foundation of urbanisation construction. It is certainly beneficial for villagers to voluntarily join the urbanisation construction rather than force them to leave their living land. Respecting this consideration, they tend to take action through their own business and management means on the non-agricultural land. This implies that they generate new cultural and creative concepts with respect to Model A from a passive urban construction to the active one (Zhang & Ji, 2010).

### **5.3.2.2. The Joint-stock System and Institutional Administration**

In business formations of governance, a joint-stock system in Model A, as a new cultural and creative ideology, is a basic guarantee for the villagers' income, various insurances, and social welfare. Moreover, it is derived from the cultural background of socialism ownership (Jiuxing Group, n.d.).

During the 1990s, Mr Wu and his villagers raised funds to build a small trade market, establishing the joint-stock system until 2005. About 20% of the joint-stock system was used for social welfare. This helped the villagers to become real owners in the land market under collective ownership to ensure that each labourer's income reached 35 thousand yuan in a year. Further, its social welfare was the best in all of the suburbs of Shanghai city, and its residential subsidies summed to 8.5 million yuan in each year, including wire television, property

management, education and festival comforts and pensions for over 60-aged persons (Jiuxing Group, n.d.).



**Figure 5.11. Jiuxing Institutional Hierarchical Framework in Administration**

Source: Author's own elaboration according to Jiang and Li (2007).

Figure 5.11 displays a managing layer from the top-down institutional administration in commerce, indicating Jiuxing Holding Group Co. Ltd. as the first layer that dominates several other subordinate units and firms. The second hierarchical institutions, i.e., Jiuxing Committee and Shanghai Jiuxing Community Joint-stock Cooperatives including community districts united, are responsible for their social welfare allocation, social services and social security. However, Jiuxing Village Committee has its subordinate, as Jiuxing Comprehensive Market Business Company is in charge of market management and identify industrial commercial certification. The third subordinates involve Jiuxing Electronic Commerce Company, Jiuxing Financial Company, etc. Like the framework has offered us a distinctively hierarchical management and supervision of institutions, units, and departments (Zhang & Ji, 2010).

### **5.3.2.3. Democracy and Legal Governance**

Since established Jiuxing Village Party Committee (2007) and Jiuxing Holding Group Co. Ltd. (2008), democracy and legal governance in the joint-stock system has exerted crucial efforts to gradually perfect the principles of collective leadership, the democratic election, individual discussions, and the conference decisions. For example, the proposition of a collective land ownership system can completely safeguard the villagers' essential living necessities by investing the joint shareholder sharing bonuses as the income sources for families. Meanwhile, each villager encouragingly participates in the system and makes use of their land collected to obtain profits. The state-led market economic development with joint-stock systems is related to the cultural conceptual transformation in socialist construction. This is because, in democracy and legal governance, the Joint-stock system can assemble a great amount of

individual capital and land to increase wealth in business exchange to promise that the aspiration of democracy and lawful power has provided safeguarding positiveness for Jiuxing Village's prosperity in the future (Jiuxing Group, n.d.; Jiang and Li, 2007).

### **5.3.3 Tengtou Village**

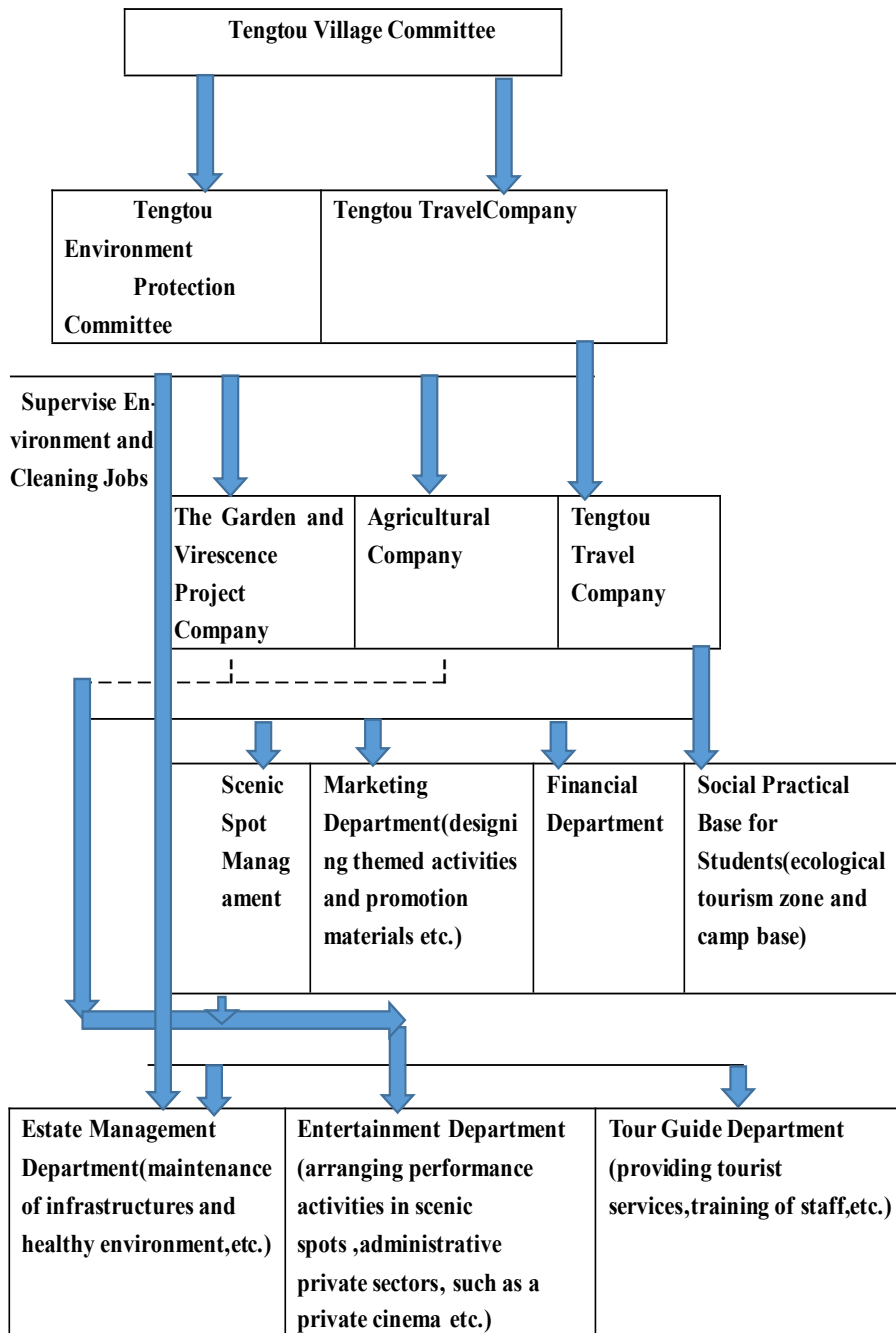
#### **5.3.3.1. Tengtou Village – Ecological Agricultural Production and Culture**

Tengtou's cultural and creative concepts are derived from the ecological agriculture-led tourism model with environmental protection, cultural preservation, and creativity as core values of development in harmony with nature, society and human beings (Xuan, 2012). It emphasises the protection of the village's culture and natural ecological environment and is potentially determined by the villager's cultural and creative concepts integrated into agricultural production, ecological environment, folk customs, and local culture. Thus, the result improves sustainable tourism development. However, it varies from traditional agricultural sightseeing or farm stays, as it diversifies ecotourism products by their specialities in the cultural sectors (Xuan, 2012).

Furthermore, the comprehensive governance of ecological agricultural production is continuously innovated and created from traditional agriculture. To protect the environment, the villagers establish a model of the scientific agricultural park to enjoy leisure, sightseeing and tourism. Therefore, such an agriculturally recycling development system is brilliant, as it is strongly rooted into sustainability (Xuan, 2012).

#### **5.3.3.2. The Creative Ecotourism–Tengtou Village and Tourism Company in Governance**





**Figure 5.12. Tengtou Institutional Hierarchical Framework in Administration**

Source: Jiang (2008, pp. 98).

Figure 5.12: With the help of creative and cultural concepts in governance of economic sectors, Ningbo Tengtou Group Company and its subordinate units, which oversee investment and management in Tengtou tourism sectors (Ningbo Tourism Ltd. Company and Tengtou Party Committee), have burdened their subordinates' governance. Ningbo Tourism Ltd. Company avails for product advertisements, tourism market propaganda, tourism exploration and practising projects, supplying a series of guides and consulting services for tourists. However, Tengtou Party Committee owns management power towards the profitable economic allocation, land-contracted system signatures, business on farm shops and used or rented facilities (Xuan, 2012). Lastly, the environment protection committee is responsible for the estate management department, and the agriculture company dominates the entertainment company to arrange performance activities, etc. It has responded to several tasks delivered at the administration level, from environmental protection to various units, institutions, and departments. The agglomeration of tourism and the ecological environment is in protection, facilitating the harmonious integration of human beings, society, and nature (Jiang, 2008).

#### **5. 4. Other Cases Studies from Domestic to a Global Perspective**

Whether the two cases studies are special or general in terms of growth patterns is worth discussing. Assessing the findings of the cases studies, we noticed further cases about the roles of culture and creativity in territorial development in the domestic and foreign arena, and the cases exposed a different perspective. Particularly, Shanghai's **Case 1** and Ningbo's **Case 2** are evident that art creation employing in different strategies impacts urban regional CCI

districts, and constructs and develops in response to national cultural strategic approaches in actions as explained in detail in Section 6.1.1 (pp. 234–243).

**Cases 1 – M 50:** Creative clusters of Shanghai mentioned in Table 3.6 (pp. 106), such as M50–Moganshan Road 50 around the centre of Shanghai, is the outcome of a reusing process of an old industrial area. In Shanghai, it is one of the cradles of national industries on national textile industry located in well-preserved industrial buildings constructed from the 1930s to the 1990s along the Suzhou Creek. Other examples include the Wusong River, along which clustering of an original textile mill can be seen, as well as the Chunming Slub Mill. These clusters brought about serious water pollution in the centre of the city at the beginning of the 1990s. Hence, these industries were gradually shut down until the Municipal Government proposed to upgrade a project devoted to the Creek area (Matricola, 2013). Meanwhile, a number of artists and architects were attracted to move to the area and explore the potential places. These artists transformed those shabby and worn-out warehouses into design studios, or architectural and design offices. Gradually, painters, photographers, sculptors, fashioners, and interior designers moved to this area, thereby building a creative and cultural centre by preserving the famous Red Houses of Suzhou Creek. The ultimate brilliance was considered as the edition of the Shanghai Biennale in 2000, attracting great attention to the new creative centre in Shanghai (Pan & Munier, 2014).

For several years, M50 have undergone renovation and management and developed a famous modern art centre. The renovated houses accounted for more than 140 artist studios, galleries, art education institutes, and creative agencies from 20 countries and regions in the public opening. Furthermore, M50 has sponsored many cultural activities, such as fashion

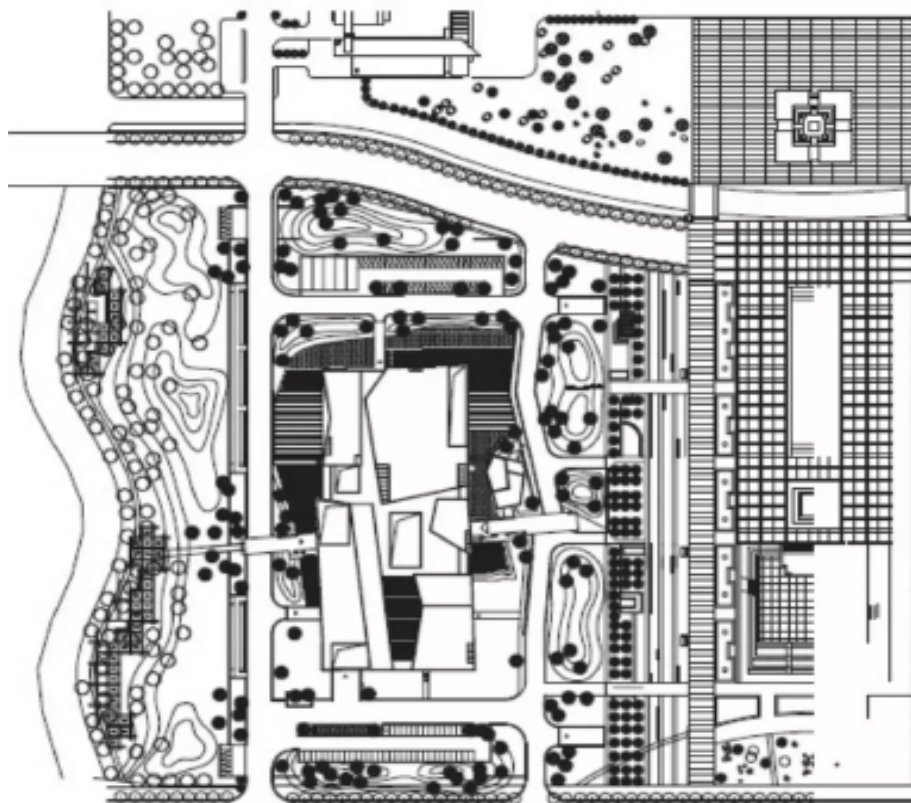
festivals, fashion week, various shows and forums and exhibitions, such as YiYou Mid-Autumn Forum, BMW (Bavarian Motor Works) auto show, promoting selling activities of Nokia and Siemens products, etc. Meanwhile, it was designated as a national industrial tourism area and a globally recommended site by TIME, with 60 thousand visitors in recent years (Pan & Munier, 2014).

According to Chen (2012, pp. 450–451), ‘the second type of creative clusters has emerged from former industrial estates and warehouses. Flourishing these creative clusters were due to regeneration efforts by local artists, the ‘bottom-up’ development of these clusters has thus been replaced by a more ‘top-down’ form of governance that emphasises a so-called government guidance market operation and association service mechanism, which was also used in the establishment of creative cluster.’ Therefore, with the attitudes of various policymakers, it stresses that the potential original creativity in the cultural milieu is between the bottom-up and top-down strategy to generate a viable policy existing in the middle as a developing idea (Schubert et al., 2019).

**Case 2 – Ningbo History Museum:** Ningbo’s historic development has been presented in Section 3.3 (pp. 75–89), with plenty of cultural heritage and relics that can be studied. Ningbo Tengtou Case Pavilion can be considered as an art creation of outstanding masterpiece designed by Wang Shu (Mr Wang), a famous art architect. He also received the signature of the project of Ningbo History Museum as a designing architect after winning the 2012 Pritzker Prize. Now we have perception of these perspectives on it: designing concepts, material selections, and construction techniques (Chan et al., 2016).

First, the museum is located in Yinzhou’s central commercial zone of Ningbo City. The

design concept is nature, following geographical landscapes in accordance with traditional Chinese painting and imitating the formations of mountains and water as seen in Figures 5.13 and 5.14. The museum is symbolised as a counterpart to the city's business centre around a series of tall buildings. Its height is within 24 meters for contrast and conservation with the nearby skyscrapers. The appearance of the building resembles a mountain, wherein the rectangle shape is presented with the lower ground; however, it begins with cracking while it has been upwards. It is a free-formed method for painters to design the history museum as a mountain portraying a traditional Chinese landscape painting (Chan et al., 2016).



**Figure 5.13. Site Plan for Ningbo History Museum**

Source: Chan et al. (2016, pp. 7).



**Figure 5.13. Ningbo History Museum Façade and Back Façade**

Source: Chan et al. (2016, pp. 5)



**Figure 5.15. Neighbouring Context of Ningbo History Museum**

Source: Chan et al. (2016, pp. 7).

Figure 15: This is a four-storey building that takes the form of a rectangular shape stretching at a wide horizontal level. Mr Wang designed it as a low-rise building to develop a contrasting vision with the surrounding high-rise buildings. Moreover, it draws more attention to the museum in the centre of the city, which is regarded as a prominent cultural landmark with respect to the historical testimony of Ningbo's culture. It is divided into various angular volumes, with main galleries and exhibition halls in the centre. The entrance is a public route that paves its way across the ground floor and leads to the second one, helping tourists believe as if it is an enclosed forest in the mountain and they are travelling in a maritime trade boat beyond flowing water. However, the interior circulating space is set as a labyrinth as it connects

all public places, adapting the temporary exhibits and providing elasticity for the visitors to freely enter or leave the building (Chan et al., 2012).

Second, twenty different material types were utilised from the remains of damaged villages due to the typhoon attacks. These materials included terracotta roof tiles, rectangle brick blocks, and horizontal ashlar blocks integrated into the modern material walls. In particular, Mr Wang's architectural styles were bound to devote to the integration of tradition, history, a sensible place and sustainable materials (Meinhold, 2012).

Third, from the construction techniques, Wapan adopting skills are frequently employed against typhoons by local peasants as they are a simple construction approach. These techniques reflect the comprehensiveness of the construction: twenty types of bricks, terracotta tiles and stones from destroyed or demolished villages were assembled in the formulation. The multiple sizes of fragments provided a stable structure for the construction. The structural system was largely the accommodation with various irregular material sources, appropriately suiting such mismatched pieces or parts. On the other hand, the assembly of dissimilar blocks that was convenient as developing commercial areas was arranged to be embedded in a given space. However, it was a great challenge for Mr Wang to find craftsmen who were adept at the Wapan construction method. He helped many craftsmen and taught them about the techniques through his earlier research in the pictures recorded. Nonetheless, it was difficult to complete the project because those different materials were mixed into the diversification of architectural shapes both inside and outside of a concrete liner panel (Chan et al., 2012).

Ultimately, it resulted in identifying framework performances and climate prevention, associating with Ningbo's constructing culture, restoring the disappeared or disappearing



cultural history, and reaching high-quality achievements at an affordable price (Chan et al., 2012).

**Case 3 – Hengdian Film and Television City:** This is located in Hengdian Town, Jinhua City, Zhejiang Province. It takes about four hours to reach the tourism-led economic districts of Jiangsu, Zhejiang, Shanghai, and Anhui on high-speed railways. Since 1996, Hengdian’s architectural groups have been invested about a total of three billion yuan to build Guangzhou Street, Hong Kong Street, Ming and Qing palaces, Qin King Palace, and 13 other film and television sites play shooting bases across a period of two thousand years, with two gigantic modern studios (Hu & Yin, 2011).

Such the area is used as a special commercial location. China proudly declares it as the world’s largest film and television city outdoor location, known as ‘Hengdian Film and Television City’ with a full-scale mock-up of the forbidden city. It is rated as a 5A national tourist scenic spot. Furthermore, China’s unique ‘National Film Industry Experimental Zone’ is famously known as ‘Chinese Hollywood’ by the American magazine, *Hollywood*. In addition, their policies are diverse, and they are mainly concentrated on talents’ training and employment, promotion of sales through products, various business groups clustering—art, clothes, stages, personal design, resource allocation and transportation, accommodation, hotels, and restaurants, as well as large-scale companies across multi-provinces and abroad countries (Hu & Yin, 2011).

In this case, artists, designers, and architects have imitated and inherited architectural styles from ancient palaces, such as Qin King Palace and Qing Palaces, as well as ancient temples. Furthermore, many ancient buildings have converged into modern art elements, since ancient art lost to a great extent. Cultural creative concepts, art creation and creative clusters provide

crucial assumptions for a new film industry, where Hengdian Studios is called the ‘National Film Industry Experimental Zone’. It was completely built on the wasteland that had not any ancient cultural village or heritage/relics to be utilised. Creativity flows from ancient architectural groups to the diversity of ancient palaces and temples, even Guangzhou Street and Hong Kong Street. The art creations are dependent on the traditional Chinese culture inheritance and accumulation to develop today’s Hengdian Film City. Undoubtedly, Hengdian Town is the integration of entertainment, cultural tourism, and various commercial activities (Hu & Yin, 2011).

The success of this city is characterised by identifying CCI patterns in strategic actions, embodying a new CCI zone constructed in a series of various communities supply chains, such as creativity and culture and culture-related districts, as well as various commercial and service districts, which gradually form a comprehensive commercial area for diet, clothing, accommodation, and exchange markets.

**Case 4 – Soho and Beyoglu Film Industry:** According to Durmaz et al. (2010), this case involves the reconstruction of Soho as a creative industry–film site. Located in the west of London in Westminster, Soho is popular amongst the people in the cultural domain. Currently, it has been successful in providing a reconstruction of the framework for art, culture, and creativity, and other cities can take inspiration from the construction. The essence of the projects undertaken by the Westminster City Council was to ensure a positive effect on the shift towards Soho as a creative cultural urban village in the middle of the city to boost the film industry. Hence, the Council have developed strategies and encouraged the public participation to attract companies interested in reconstructing as well as thriving film industries in Soho

since a few film companies were relocated in the past. However, many of them have returned in spite of high housing rents, parking and limited office space. The governments and community-based first helped rescue Soho by interviewees. In this way, it has attracted companies to foster creative industries in the area. The authors identified Conservation Audit (2005), Soho Action Plan (2006), Soho Campaign (2006), Retrofitting Soho (2008) and Westminster Creative Industries Study (2007) as the best practical performances for Soho's prosperity (Durmaz et al., 2010).

**Beyoglu Film Industry:** This case study about the film industry in Turkey is characterised as creative clusters. Beyoglu is an entertainment and shopping district of Istanbul and was famous for its film industry in the 1960s. During that time, the main film companies gathered around a street called 'Yesilcam' in Beyoglu, which was the name of the Turkish Film Industry. However, some film companies moved to prestigious sub-centres, such as Besiktas and Sisli, thereby negatively impacting Beyoglu to become a long-run culture of filmmakers under decentralisation. A total of 147 film production companies are situated in Istanbul, and nearly half (47%) are located in the historical central area of Beyoglu, whereas the rest are in Besiktas and Sisli. The creative cluster is present along the centre of Istanbul towards the sub-centres, including the traditional city fragmented of Beyoglu. This situation will remain until Istanbul is transformed into a multi-centre framework (Durmaz et al., 2010).

By comparison, both Soho and Beyoglu have been decentralised. In Soho, the regional government takes a series of measures to develop strategies to rescue and attain revitalisation in the district; however, in Istanbul, the local government has not yet realised the importance

of a creative cluster. Hence, it must implement strategies and policies to maintain the agglomeration of companies around Beyoglu in substance (Durmaz et al., 2010).

**Case 5 – Azure Dragon Village:** In Oakes' (2006) article about cultural strategies of development, three cases in Guizhou province in China are presented. Here, we selected one of these cases to illustrate the way in which these villages have acquired well-being through cultural strategies. Known Han is the majority of national race (56 races), whereas the Tunpu people, as an ethnic minority, are the pilgrims of Guizhou province. Their villages showcase unique architecture and conventional practice. Thus, the Tunpu heritage is remained in Guizhou's provincial history, and such the cultural strategy can help develop a tourism-led commercial economy for the territories of the province.

'Cultural development has become a buzzword of local state economic policy. The strategy is to get the subjects to align their own personal and subjective motivations and aspirations with the motivations of the organisation, to redefine their skills and capacities in line with the personal and professional job specifications of the firm, to internalise organisational objectives as their own subjective goals' (Stuart, 1997, pp. 235).

Azure Dragon Village can be considered as the most successful case as it built Tunpu Culture Theme Park as a cultural project. In 2001, a local entrepreneur known as Jin Xiesong established a joint-stock holding tourism company to enhance village-led tourism development. Later, by visiting Shenzhen city, he aimed to access the enterprises for the county, collecting useful information on promoting tourism and development and making use of local geographical advantages of Azure Dragon Village around the planning route of a new Guiyang-Kunming expressway. He also thought about the gateway to a provincial level near the natural

scenic areas, which could attract a large number of tourists. In this case, it was evident that the cultural projects on the theme park had developed their own creative concept, with which he hooked up with his good friends and relatives to raise money for the project, and they established a village-led tourism association in charge of investing funds. As a result, the local government began to support their project through formal investment. Many buildings and tourism services have provided commendation and instruction for these investors and tourists. By 2001, tourists had arrived at the village to be a part of the diversity depicted in performances, displays and cultural activities. In 2005, three-fourths of all the foreign tourists, who visited Guizhou, were taken to Azure Dragon Village (Oakes, 2006).

Attentively, the tourism model was aroused from the creative partnership between Jin's firm and local government at the township and county levels. It was based on the model described as 'government+company+peasants+ householders+peasants tourism association' to become successful. The significance is the idea of local government availing for institutional and financial aid, together with the private sector offering the capital and collecting the profits for the project (Oakes, 2006).

**Case 6 – Project of Village Tourism:** We take a look at Portuguese case studies from the European Network of Village Tourism([ENVT], 2008). The project involved 43 villages, 14 of which are located in Alentejo in Portugal. The region organised the project from the beginning, and it was concerned with the entire community in the process of developing the two concepts, wherein 'Village Tourism' and 'Tourism of Imagination' were based on the responsibility for the community and project. The integration of the 14 villages in Alentejo has been done through an intense analysis and criteria selection, in which the entire community

was relevant to stakeholders, tourist providers, cultural ones and other associations, along with producers of regional products and public authorities.

On the other hand, a brand of the project was also created to enhance the distinctive image of the common project named 'Genuine Land'. Meanwhile, tourism products were incentivised to be addressed as the theme of 'Tourism of Imagination', which led to the participating voluntary basis and local communities in activities such as historical events recreated, excursions booked, tourism services and joint activities, and exchanges with the other villages (ENVT, 2008).

In this process, it is critical for the project to give rise to the development of intense collaboration, encouraging the exchanges of experience, and consolidating the bases of cooperation in each community in association with sustainable development. Particularly, the concept of 'Village Tourism' is cultivated on the cultural tourism under the theme 'Tourism of Imagination'. Ultimately, it has created material support from publicity and enquiries (website, written promotional support, etc.), making it well-known as a high-quality tourism product (ENVT, 2008).

In summary, the six cases can be classified as three areas in strategical approaches: Cases 1 and 2 reformed shabby industries or built new CCI areas with cultural heritage as a historical creative area, making art creation based on well-preserved cultural heritage in response to national strategical actions in China. Cases 3 and 4 showed newly constructed CCI areas with a perfect commercial community of industrial chains. Case 3 included a series of clothes, food, accommodation, business movement in film industries, transportation, and business activities in China. In contrast, Case 4 revitalised the industrial area between Soho's and Beyoglu's film

industries to form a new film industrial chain as commercial development areas. However, Soho's creative strategies emphasised the fund supports from the state and local governments. Moreover, by conducting interviews, the government encouraged the public participation in the project. In Case 4, Beyoglu's film industry embodied similar cultural strategies; however, it mainly highlighted the popularity of Yesilcam Street as that of the film industry to extend its widespread reputation. Cases 5 and 6 showed village-based communities that were built in a cultural tourism area. In Case 5, the cultural strategy excelled at utilising natural advantages in geographical locations, traffic nets, cultural heritage, and cultural creativity, establishing a new business model that governed the tourism areas within the governmental aids to tourism companies related to peasants and their tourism associations and householders. In Case 6, the theme of the project as 'Genuine Land' was held as a village-led image, while the theme of 'Tourism of Imagination' was used for tourism products. Furthermore, the unifying collaboration participation in different activities from communities to individuals at the basis of voluntaries.

In short, these cases have focused on creative concepts and strategies, excelling in the roles of culture and creativity in CCI sectors and providing us with various perspectives, both local and foreign.

### **5.5. The Future Development of Jiuxing and Tengtou Villages**

There is no doubt that culture and creativity have played a significant role in the two models, acknowledged regarding culture and creativity concepts and institutional administration in different layers, as well as democracy and legal governance in village-based community

transformation. Namely, the SCC system is the predominance of the new market economic model with urbanisation upon the other multi-coexisted ownership entities, including Models A–B, as well as the roles played by culture and creativity on the creative concepts to form kinds of institutional governing creativity in commercial development. These depict positive and active efforts to accelerate the economic growth of the two villages.

More importantly, successful economic development models are not owed to themselves alone; however, they do cause various internal and external cause-effect interactions. All of these include national and urban policies, along with Shanghai and Ningbo's available for resources. With respect to the perspective mentioned in Sections 3.2 and 3.3 (pp. 73–89), we have comprehended concerns involving national policies, CCIs characteristics, cultural infrastructure and CCI contribution.

However, the reform and openness to world aspects dramatically plausibly liberate social productivity and people's thoughts from old yokes. Hence, in the 1980s, a large number of Chinese rural-urban enterprises were successful in making great contributions to the country (Guldin & Southall, 1993).

On the one hand, whether Jiuxing Village can cope with land acquisition repayment and land-lost villagers is directly related to its sustainable economic development. National land use is intensive enough to maintain the urbanisation pace. Thus, the villagers will face great challenges from local land use if they are eager to create more brilliance in the future continuously.

On the other hand, except for owning the primary and the secondary industrial sectors, it is critical for Tengtou Village to possess its eco-agriculture-led cultural tourism area as the



tertiary industry, attributing to a CCI entity. Therefore, Tengtou Village's ecotourism area represents a famous brand as an engine starting several other economic sectors. However, Tengtou Village should not merely depend on cultural resources of urban regions because the exhaustion of these resources implies the end of Model B.

Therefore, the two villages should actively learn from the creative strategies shown by other cases to offset their weaknesses and enhance their benefits in economic development in the future. The roles of culture and creativity in the models are related to their future prospects through various strategic actions described in the next chapter.

## **5.6. Summary**

The three previous sections in the chapter were essentially correlated to the theoretical bases presented in Section 2.2 (pp. 37–56) and national and urban CCI policies interpreted in Sections 3.2 and 3.3 (pp. 73–89). These sections described the processes of outcomes while offering realistic significance in the case study, including the two villages' geographic locations and their achievements and positions in China, as well as clusters of cultural infrastructure and business manipulation towards the roles of culture and creativity in economic sectors by democracy and legal governance. In particular, the chapter emphasises the fact that the clusters of business land and culture, and creative concepts play an active role in transforming village-based community development under the socialist cultural environment. It implies that the national policy of reform and open door has propelled cultural and creative transformation from the economy, land, culture and CCI, altering their original existent approaches into a state-led

market economic model with urbanisation as shown in Model A from a previous planned economic model.

Indeed, the two villages demonstrate a few differences in culture and creativity concepts; however, they also elucidate similarities highlighting the practice from the national policies as their guidelines and principles in order to pave a new path for village-based communities. Meanwhile, it is imperative for the villagers to equip themselves with services, mobilise talents and funds and regulate businesses in institutional hierarchical administration of framework. Naturally, in Jiuxing Village, the democratic and legal governance by non-government agreements have exerted a great effort on balancing relations between administration and supervision in the business. In this way, the Joint-stock system and decision-making of urbanisation construction have acted on hierarchical governance of business management and development. Likewise, Tengtou villagers in economic development depend on cultural creativity in economic sectors, acquiring great achievements. It manifests that both concepts of eco-agriculture production and cultural tourism are combined to develop successfully an eco-agriculture-led cultural tourism model, i.e., Model B, with the same governing means as Jiuxing Village. Importantly, the commercial governance across its ecotourism area has been dominant in concerning social and local organisations from intimate collaborations with each other, commonly enhancing village-based community growth.

We fully perceive the following outcomes: the residential features of urbanisation, productive modes of industrialisation, diversity of employment, improved lifestyles of townspeople, management of normalisation, income sources of pluralism, and integration of ecological environment and economic development (Yu, 2010). A series of strategic

approaches in actions, along with a SWOT analysis, will be analytically clarified in Chapter 6 to form the basis of the entire data analysis.

In addition, we generalise Cases 1–6 into three classifications: different cultural and creative strategies, regeneration of commercial development areas by reusing cultural heritage and reforming manufactories, and new commercial and cultural tourism areas. Despite various cultural and creative strategic approaches, their organisational frameworks and purposes should be similar. In particular, the Western and Chinese cases highlight the most remarkable differentiation lying in democracy and legal governance. Therefore, we noticed interviews instructed by the local governments who assess the public opinions in Cases 4 and 6, strived to obtain support from the bottom of the grassroots to the top of the elites. Furthermore, it is frequent occurrences of the interactions among various local governments, CCI entities and the public. By contrast, the Chinese cases, i.e., Cases 1 and 5, interpret somewhat similar model-building characteristics from establishing a joint-shocking holding company to a project invested by friends and relatives, or the local governmental support, together with the cultural regulation on heritage of preservation by legal means, including our two case studies.

Likewise, in many developing or developed countries, with respect to the similarities and differences observed in the six cases mentioned above, it reveals that their stories continue repeating nationwide or worldwide. Moreover, these cases illustrate that talents and resources are effectively employed in CIs and CCIs, and it is noted culture and creativity clusters possibly embark on surrounding the centre of cities, let alone the communication and cooperation between these industries and concerning governments with primary urban strategies and planning. Due to these presentations, we have an explicit perception of the two cases studies

in the program without trails of abnormal evidence. These studies are only regarded as the successful representatives of the general cases rather than special ones. Since we cannot list all the cases studies, these cases are convincing us of considering their experience and exploration upgrading creative economic fields in the future.

Hence, we have profoundly acknowledged the roles of culture and creativity in economic development, institutional administration, and business development through the creative strategies in investigation, predicting the future of the two cases in response to resource utilisation and advanced experience from other cases presented in CCI entities.

Without bias and prejudice in the two cases studies, we compare them to other local and foreign cases. These cases successfully embody the three creative pathways: creative concepts, cultural strategies, and creative models in CCI and CI districts, holistically reflecting the role played by culture and creativity of impacting in them. In reality, the three creative approaches, as well as their achievements, are not occasionally made but are formulated through a series of empirical and theoretical guidance. In short, the two cases' contributions have provided a series of practical operational evidence for us to solve the research problems disclosing the roles of culture and creativity as factual incentives, and their interior advantages in cultural infrastructure and democratic construction and legal governance. Furthermore, it will be discussed in detail in the next chapter concerning indispensably strategic considerations, as well as other important factors of the problems (e.g., national strategical actions).



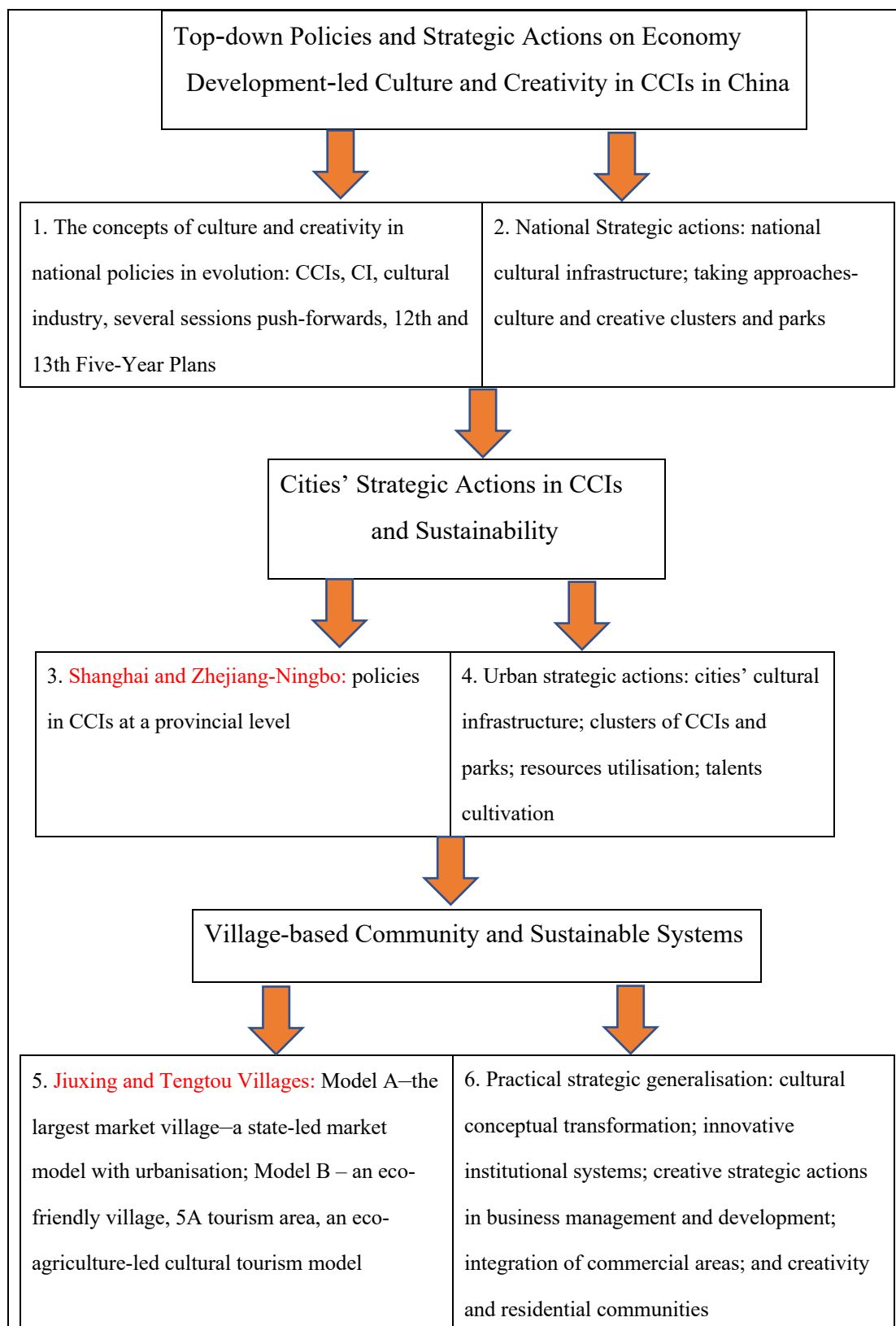
## **Chapter 6: Data Analysis, Results and Discussions**

### **6.1. Data Analysis**

According to the conceptual framework presented in Figure 1.1 (pp. 9), we make sure that the data analyses are relevant to Chapters 2 to 5. Apart from theoretical bases, the other data analytic discourses in the three different hierarchies have clarified more details on policy implementation, cultural infrastructure, and CCI growth characteristics or clustering development in Chapters 3 and 5.

However, by Figure 6.1 shown, we will converge the main data analysis with the results in Chapter 6, including the three layers' strategic actions and business clusters–cultural infrastructure, along with the identification of value-added elements. This study is both qualitative and quantitative research, with qualitative analysis taking the lead in testifying an outcome of the two models in accordance with the literature review, substantive variables and research findings. The analysis is founded on data collection, wherein the methodological applications are visualised as a main clue of logic reliability. Hence, the final models will interpret an idea of a sustainable system with theoretical guidance and performances in the two cases.

The following section will manifest how these cause-effect interactions, organised into the models at the three different perspectives, can be efficiently aroused. These perspectives depend on applications of the former theories. They serve the purpose of confirming the roles of culture and creativity in the CCI development of the two models in a sustainable growth system



**Figure 6.1. The Pathway to Analyse the Top-down Strategic Actions in China**

Source: Author's own elaboration based on Chapters 2, 3, 5 and

### **6.1.1. The State's Top-down Strategic Actions on Economy Development-led Culture and Creativity in CCIs in China**

The thematic titles designed in Chapters 2, 3, and 5 are coherent with the research objectives in consistency, excelling at these concerns to constitute logical thinking. The two models, built as one of the research objectives, must embark on top-down strategic designs from economic development-oriented culture and creativity in CCIs and urban sustainability. On the one hand, thanks to Chinese historical development in cultural accumulation, the abundance of traditional cultural resources has proved itself as a significant source of cultural creativity, providing more opportunities for artistic creation and cultural creativity in creative and tourism industries of economic development. On the other hand, national policies of economy, land, culture and CCIs, and those of the cities' CCIs, have been addressed in Sections 3.2 and 3.4 (pp. 73–94) as well as national and urban cultural infrastructure. However, their implementing actions will be analysed from a top-down layer. Although some reforming and reconstructing strategical actions in cultural infrastructure are somewhat similar to nations and cities, they are emphasised as the practically varying processes of CCIs policies and strategic approaches.

#### **6.1.1.1. Driving Forces of CCIs Development**

##### **6.1.1.1.1. National Policies of Culture and CCIs and Concepts of Culture and Creativity**

Owning diverse driving forces, CCI development is on the ground of the essential dynamical support, i.e., national policies of culture and CCIs wherein the concepts of culture and creativity are embedded. Especially, following XII and XIII Five-Year Plans, the official documents have been issued to position the economic market status and multi-ownership systems in a



coexistence. Meanwhile, CCIs and CI are not only determined as a pillar industry of economic development, but they are continuously invested in or subsidised by the government as well. Hence, the macroeconomic policies have provided a key incentive for economic transformation for CCIs in the context of globalisation (Li, 2006; Liu, 2018). In addition, due to economic marketisation, CIs have bolstered demands of promoting technical advancement and economic reconstruction. In this view, it is similar to foreign cities in regard to cultural bases, local public policies, talents available, creative clusters, consuming markets and macro socioeconomic environment, which are considered for CCIs (Chen & Bao, 2008; Zhao & Pan, 2007).

#### **6.1.1.1.2. National Cultural Infrastructure and Role of the State**

Based on cultural infrastructure, CCIs have made a great contribution to economic development in China as described in Sections 3.3 and 3.4 (pp. 76–94), which emphasise hardware and software power in national cultural infrastructure exert an irreplaceable effort on burdening physical entities. Cultural infrastructure is the footstone of a series of policies and strategies implemented when it is applied in strategic actions with art creation and designs. As a kind of software power, such as concepts of culture and creativity, or creative strategies in creative parks and clusters built holistically, it relies on the combination of creativity and cultural projects/programmes. Even fictional CCI entities in cyberspace of the network platforms have the same attributions as the cultural infrastructure (Fung, 2016).

Furthermore, under the role of the state, Chinese cities are predominated by a top-down strategic scheme. This implies that urban construction is anchored in governmental financial support to arts and cultural programs and projects using tax credits for tolerant contributions

and matching grants (Rushton, 2008). In addition, local governments strive to make CCIs development strategies, financial support, and service provisions. For example, the 13<sup>th</sup> Five-Year Plan proposed CCI development as a priority (The State Council of China, 2016), including the policies of fund support, taxation, investment and finance, talents, and incentives for industrial clusters (Dai et al., 2011; Xu, 2011).

More importantly, national strategies implementing effects have presented with a pattern of CCIs through cultural infrastructure. It specifies economic hardware and software power as cultural intangible and tangible assets that generate driving forces to bolster CCI growth, involving building cultural institutions and enterprises that are divided into core cultural and cultural-related industries in function. It also stresses the importance of role of the state and governmental interventions towards CCIs, and it revitalises township and village-based community and urban regeneration by cultural and creative strategical actions. These policies have been successful, as shown by the cases that can be claimed as practical achievements.

#### **6.1.1.1.3. Identifying Pattern of CCIs in Spatial Distribution**

Due to uneven economic development in different territories, it highlights that CCIs tend to diversify developing patterns. At the basis of field surveys, researchers have identified five types of spatial patterns of CCIs in Chinese cities: original clustering areas; industrial heritage areas; new industrial parks; historic conservation areas; and commercial development zones (Wang & Sun, 2013; Xue et al., 2011; Zhang et al. 2017; Zhao & Liu, 2009; Zheng, 2013). Among the five types of industrial heritage areas, new industrial parks and historic conversation areas are specialised in spatial layouts and patterns, which are prominently

different from original clustering areas and commercial districts (Liang & Wang, 2020). In this case, industrial heritage areas and historic conservation areas belong to different ages, such as the old Jiangnan Shipyard preserved in Shanghai, and the historic conversation area, i.e., Phoenix, as an ancient cultural tourism district in Hunan province. However, commercial development zones have been rarely studied as evident by the present literature on Chinese CI. For example, the Pingod Community in Beijing is a combining model based on private art galleries and real estate business development, which is dominated by the Jindian Group to integrate art and commercial activities. Its purpose is to create a clear identity through residential development. Thus, the success of these projects has accelerated many developers to emulate such multi-agglomerated residential districts, commercial zones, and creative enterprises (Liang & Wang, 2020).

Moreover, at present, CCIs are related to modern media and scientific technology, and constructing various industrial parks reflects the concentration on the advantages of talents and high-tech development. For example, Zhongguancun Science Park in Beijing has exploited a CCI area attracting IT (Information and Technology) and media companies such as Sina, Sohu, Netease, etc. Moreover, Wuhan has established the East Lake High-tech Park and Independent Innovation Demonstration Zone, aggregating film, television, animation, and industrial design (Liang & Wang, 2020). All of these were achieved under a series of national policies, including the Chinese Central Government's Opinions on Deepening the Reform of the Cultural System issued in 2006, which encouraged using advanced digital technologies to upgrade cultural industries (The State Council of China, 2006a).

## **6.1.1.2. The Revitalising Downtown and Village-based Community**

### **6.1.1.2.1. Boosting Downtown Revitalisation**

With rapid urbanisation expansion, urban constructive strategies and paths in various cities differ from each other. Groups of downtowns in old cities are decayed and shabby due to the close density of residential buildings, as well as being crowded with renters and outdated traffic infrastructure. These increase people's living risks and potential hidden dangers (Wang et al., 2016; Yu & Zou, 2015). The traditional spatial configuration of original urban construction causes residents to remain unsatisfied with their modern daily life (Zhou, 2013). Thus, culture and creativity provide more opportunities for the revitalisation of declining downtowns, entirely merging into CCIs in urban redevelopment of economic transformation and generating business value-added probabilities (Liang & Wang, 2020).

It is apparent that a few ancient villages located in the centre of cities have maintained their ancient architectural styles; however, their framework structures appear dilapidated. In this case, through national cultural heritage protection law, they can acquire restoring and recreating upgradation. In addition, creators, innovators, artists, and designers are responsible for these projects. Thus, reforming programs and projects on a grand scale for desolate downtowns/ancient villages have popularised the implementation schemes in urban-rural areas. For instance, Nanluoguxing in Beijing has combined historic protection with cultural innovation while maintaining its cultural heritage as a driving force for sustainable urban development (Huang & Tang, 2012). Likewise, Xinhua 1949 in Beijing has a creative industry park built by renovating the original printing factory in the urban central area, upgrading the

publishing industry, and attracting multimedia and film production (Dai & Jiang, 2016; Li & Liu, 2013).

#### **6.1.1.2.2. Enhancing Village-based Development in Urban-Rural Areas**

Along with urbanisation sprawling in the cities, a great amount of land is turned into acquisition objects in business. Hence, townships surrounding urban areas possess an extraordinary position. According to national policies on constructing socialism modernisation in urban-rural areas, local governments have taken over the land to take certain measures, thereby assigning managers and developers to adopt a proactive strategy to defend against illegal deals on land exchange in the market. They have not only protected land-lost peasants' profits by normal land acquisition repayment, but they have taken action to enhance village-based community development as well. For example, Hegezhuang Village has succeeded through creative strategies. The village is situated outside of the northeast 5<sup>th</sup> Ring Road and north of the 789 Art Zone in Beijing (Kong & Du, 2010). In 2007, it adopted a new land management strategy named 'Art+Land'. After collecting funds from the local authorities and the village committee, the social investors and artists assembled the cottages and redesigned them as living and working locations. Meanwhile, although peasants' old cottages were renovated into high-end private clubs, speciality restaurants, and art institutions by united professional companies' management, they still owned the original housing right. In this way, each household was able to acquire an average of 80,000 RMB from their housing rents (Liang et al., 2015). Currently, Hegezhuang Village has become a special creative district in Beijing, involving 'several art galleries, private art centres, over 100 artistic studios, a well-known, red-brick art gallery, a

famous Orchard Restaurant, and luxury teahouses' (Liang & Wang, 2020, pp. 60). Consequently, its success has inspired the redevelopment of many other townships or village-based communities.

### **6.1.1.3. Reuse of Abandoned Manufactories in Urban Areas**

#### **6.1.1.3.1. Reforming Abandoned Plants for CCIs in Urban Areas**

To enter WTO in the line with international standards, the Chinese economy has been transformed into a service-based economy since the 1990s. In this sense, most industrial factories and production activities were moved out of the city centres, leaving vacant plants. However, they provided potentially developing space for CCIs (Kong & Du, 2010). Hence, the abandoned industrial plants were extensively utilised by artists as basic activities. Compared with other cultural and creative spaces, the abandoned plants offered a few advantages. First, they preserved original frameworks for renovation at a low cost as most expenses of well-equipped office buildings or commercial neighbourhoods in property management are more competitive than any other component (Zhang & Dong, 2013; Zhu & Wu, 2010). Second, special architectural styles with wide space may be adopted for elastic spatial agglomeration. Thus, it is appropriately suitable to the spatial reforming conditions available for CIs (Zhang & Lin, 2008). Furthermore, urban planning policies and land regulations are not relatively confined to the primary period, furnishing a precious opportunity for industrial plant utilisation and preservation (Wang & Wei, 2007; Wu, 2010).

#### **6.1.1.3.2. Industrial Plants Demolition, Protection and Utilising Cultural Heritage**

The digital degrees of economic modernisation in development or WTO conversion principles have been upgraded access to the demolition economy since the 1990s. Therefore, large numbers of decaying industrial plants were deserted. Meanwhile, the two phenomena of continuous demolition and renovation in limited industrial plants were prevalent across the country, and property values have increased. Some of them are listed as industrial heritage protection at different levels. For example, Beijing Municipal Government has enacted a succession of cultural and economic policies to embolden old industrial factories to transform into creative factories as Article 26 of the Policies for Promoting CCIs in Beijing apparently suggests using real estate to manipulate CCIs (Liu & Xu, 2017; Wu, 2010). Moreover, in 2009, Article 16 of the Guidelines for the Protection and Reutilisation of Industrial Heritage in Beijing explicitly stated that industrial enterprises relocation, land use conversion, and land employment planning should be emphasised in protecting and utilising industrial heritage (Zhao, 2018). Thus, a series of policies mean to protect heritage, and creative industries have been significantly blended into the industrial land-led creative spatial development domain (Gu et al., 2018; Li & Xiao, 2014). Moreover, it is evident that municipalities have enough capabilities to approve land use in adjustment and invest funds in new cultural infrastructure in original industrial areas (Zhao, 2016).

Undoubtedly, industrial plants and creative clusters have interacted with each other to be characterised as the industrial development space, creating common growth benefits. More importantly, the creative industrial development patterns not only protect and make full use of those featured industrial plants, but the cooperation also expands urban manufactural space, as well as reshaped urban cultural landscape (Tang, 2008; Zhao, 2018). For instance, National

Steel Group, an old plant site located in the Shijingshan district in Beijing, was renovated into an excellent animation game city (Liu & Li, 2007, 2012; Wu, 2012, Zhao, 2018). Similarly, these examples illustrate CCI development in utilising cultural heritage. They play a prominent role in enriching the diversification of CCIs development patterns while facilitating roles of culture and creativity in economic development.

#### **6.1.1.4. Cultural Regeneration as Urban Development Strategies**

Under international cultural strategies, i.e., UNESCO's 'The World Decade for Cultural Development' (1988–97) as presented in Section 1.3 (pp. 6–13) and national cultural and CCI policies, large cities actively embark on socio-economic transformation and cultural creativity. In particular, Shanghai City rested on the present creative clusters in industrial areas, developing three types of creative spaces: creative parks, creative blocks, and creative urban areas. These have generated a multi-polarisation of experimented 'maker space' environment (Wang, 2007). It indicates that utilising CI advantages as a platform is aggregated into international strategic resources to promote its profile with respect to creativity and innovation. Consequently, UNESCO in the creative cities network identifies Shanghai as the 'City of Design' (Liang & Wang, 2020).

Moreover, the national cultural policies, which principally dominated urban sustainability, are entitled to straight action orientation by officially hierarchical governments to reinforce CI competitiveness (Cong & Gao, 2010; Hao et al., 2014; Li & Guo, 2009). At the city level, the comprehensive strategical planning has tended to consciously highlight CCI in urban development, involving CCI parks and the reuse of abandoned plants. However, at the village–



based community level, local governments have offered cottages or infrastructure with low rents to attract the attention of artists or to support their art activities, which are fused into urban cultural and social development to explore economic growth dynamics (Liang & Wang, 2020).

In addition, a tourism development strategy is also included in cultural creativity; however, it rests on the expense of the interests of local communities rather than reserving the community's regeneration or preserving the traditional cultural inheritance (Huang, 2013). For example, Gulanyu Island on the coast of Xiamen City, a famous national scenic area, houses consulates of a few countries and historic Victorian-style buildings to attract groups of immigrants from all over the world. According to Zhang (2015), the local government made a master plan to incentivise Gulanyu's CI development. It exposes that the tourism strategic proposition has emphasised developing tourism; however, it ignored the improvement of the community environment and protection of the local cultural heritage, such as public infrastructure, i.e., hospitals and schools (Huang, 2013). However, these strategies merely led to the decline of the original cultural clusters as well as counter-community development. Evidently, successful cultural revitalisation demands for both considering cultural industrial development and community regeneration (Yu & Liu, 2010).

It has been noted that cultural interferences are minute and non-full mixed as a proportion of the national strategic growth or holistic planning in other countries or regions (Evans, 2005; Lin & Hsing, 2009). In a few cases, there are planning provisions in response to residents or cultural organisations making their own interventions. However, community intervention may give rise to different social effects. For example, in 2013, the first Shijia Hutong Museum was set up in Beijing (Zhao & Hui, 2016), and the Hutong community searched for professional

planning and design institutions to help sponsor various exhibitions named ‘City Interface 2.0’. These exhibitions were within the activities relating to Beijing International Design Week. In the entire organisation and participation of cultural activities, agreeable outcomes were in sight, such as the restoration and upgradation of courtyard houses, the formation of community interventions, and the accentuation of community brands (Jia, 2017).

## **6.1.2. The Two Cities’ Strategic Actions in CCIs and Sustainability**

### **6.1.2.1. Cultural Infrastructure and Policies in the Two Cities**

Shanghai’s administrative level, which is directly under the central governmental control, spans till the Zhejiang province. Hence, the level is higher than Ningbo, which is a prefectural city. Despite this, Shanghai and Ningbo Cities have several similar cultural development characteristics, such as hybrid cultures, including the traditional Jiangnan culture, shipping and port trade culture, the Western culture, and the cultural heritage and relics between the East and the West.

Moreover, it is argued whether some heritage has remaining value in Shanghai, especially the dilapidated ancient buildings that are attempted to be restored or reconstructed. In this view, several old factories and cultural relics have been engaged in contemplating how to utilise them into creative clusters or creative and cultural parks as shown in Table 3.6 (pp. 106) such as reforming rotten manufactories and warehouses, boosting national digital publishing base, China’s audio-visual industry, a paradigm of green creative printing base cultivating the diversification of clustering Jiangnan Intelligent Creative District, Huangtongji Designing Creation Sector, Changping Road Fashionable Design Sector, groups of agglomeration

formulation. Meanwhile, multiple functional services in the sectors have been gradually improved to help the participation of more enterprises in public platform services, furnishing the most opportunities for fostering talent training, consulted policies, propagandas, and promotion of internal industrial deposits (Shanghai Economy Report, 2012).

By contrast, in recent years, Ningbo City has paved various creative pathways for CCI development thanks to sufficient natural resources of mountains and water. The city mainly focuses on fuelling creative areas and ecological environments into cultural tourism areas. For example, Table 3.11 (pp. 115) indicates that ten of the top 20 creative and cultural cities are located in Zhejiang province, elucidating that these creative and cultural resources and strategic patterns should be shared by other cities in China. Moreover, it is noteworthy that it consists of Ningbo High-tech Park through the integration of CCI and scientific technology of the commercialisation of platforms to ensure that more than 1000 CCI enterprises can be assembled. In this way, a series of industrial chains have been organised to provide widely developing space for CCI growth (Ningbo High-tech Park, 2016).

On the other hand, the CCI policies for the two cities comply with the national policies, with the same developing direction to advocate creative parks or clusters designated in the centre of the city or reforming those desolated manufactories into business sectors agglomeration, adopting state or private investment to maximise the economic profits. In other words, the cultural infrastructure as hardware power is virtually an isotopic carrier of CCI business value added through strategical approaches in response to national and urban policies of CCI. People usually say, ‘There are policies from above, and countermeasures from below’, reflecting the top-down policy operation modes.

## **6.1.2.2. The Two Cities' Strategic Actions**

### **6.1.2.2.1. Shanghai**

Many global cities focus on finance, multi-cooperation headquarters in function, global services, transport net, IT, a location of international conferences, exhibitions and cultural activities. The purpose behind the attention is to utilise capital to promote the commercial value of cultural creativity (Brunn et al., 2003; Friedmann, 1998; Sassen, 1991). Shanghai, as a cultural metropolis, has prepared for the pathway to a global city, arousing cosmopolitanism from its primary historic cultivation (Wu, 2004).

Apart from following national policies of culture and CCIs in Section 3.2 ( pp. 73–76) Shanghai accounts for an integral municipality's modernisation driven in cultural areas, and its main approaches involve combining products and place-oriented specialisation in production, including developing cultural industries and CCI with creative sites or clusters, sponsoring cultural activities, attracting global investment, and transferring environment built (Wu, 2004). The details are objectively manifested as follows:

1. Developing cultural industry: the 1990s was the key era of modernisation construction in preparation for access to WTO. Its cultural strategies are laid on the centre of the city to illustrate local cultural characteristics and institutional structure, focused on the enlargement of the scale of cultural industries in agglomeration, as well as fully exploring potentials of various cultural resources and persisting in a state-led market economy in enacting compartmentalisation of industrial subsectors with revitalising legacy in planning economic system (Yusuf & Wu, 1997). These industries include cultural production, such as publishing audio-visual and printed mementoes, toys and musical instruments, sports and crafts products,

motion pictures, and art creation. Moreover, the aim is to also increase cultural retail activities, including outlets selling art products, travel products, and antiques, as well as cultural services such as libraries, museums, television, and radio stations. Lastly, tourist companies, along with art and performance management, are also considered (Yin, 2001).

2. Creating hardware and cultural activities: According to Sections 3.3.2 (pp. 78–80) and 3.4.3.2 (pp. 105–108) the concerns of cultural infrastructure apply to Shanghai City. For example, during 1990–1995, the per year investment in cultural domains increased twice compared to 1996–2000. The investments were made in art galleries, museums with antiques, grand theatres, and the largest library in Shanghai (Yin, 2000).

In respect to national, regional, and international cultural activities, Shanghai has exerted a critical effort on widespread national visibility and influence through cultural software power. In particular, the local government organised a series of international cultural festivals per year in the 1990s, which involved spotlight painting, performing arts, movies, fashion, and television (Yatsko, 2001). In addition, Shanghai International Film Festival was founded in 1993 and is currently considered one of the most well-performed international film festivals, showcasing art, music and fashion culture (Yin, 2000).

3. Transforming the environmental construction: Due to the diverse investment from the central government and foreign visitors, Shanghai has experienced a transforming process of urban development and revitalisation since the 1980s. The transformation of urban space indicates the preservation of cultural heritage and creation (Wu, 2000).

First, the City's agenda was to review and restore the mile-long Bund, surrounded by 250 historic buildings. Moreover, the waterfront area had become a historical protection zone, and

special agencies helped the local governmental departments in the preservation and restoration of historic buildings (Balderstone et al., 2002; Streshinsky, 2000), such as the old Shanghai Club, Cathay Hotel, Hong Kong and Shanghai Bank building. The actions embody heritage industrial revival, together with people's historical nostalgia for ambitious brilliance, responding to the city's future development (Abbas, 2000).

Second, Shanghai redesignated its commercial areas involving the definition of commercial streets, the areas of food and culture in fashion. Learning from the celebrated French Avenue Champs Elysees, London's Oxford Street and Tokyo's Ginza, the City has developed a core for 3 km along the sidewalk of Nanjing Road to connect to the Bund (Wu, 2004).

Shanghai's commercial revitalisation is certainly incentivised by creating a new central business district (CBD) between the Bund and the other river. Its aim is to position a diversification of business activities, finance and business services reaching the major backbone at a global city level. In urban planning, the Lujiazui area is the core around the Huangpu River within the Pudong New Area to facilitate commercial development (Wu, 2004).

4. Shanghai's Creative Industry Parks and creative clusters: Several outdated manufactories were reformed as creative industry parks. The pathway to creativity in CCI occurred along the strategic actions of national CCIs presented in Section 6.1.1 (pp. 234–244).

These efforts significantly accelerate its new commercialism and distinguish the Haipai culture from the other cities through its historic reputation to modern construction (Waara, 1999). Identifying Shanghai's cultural identity stresses that it has consolidated the foundation of a growing reality between the assimilations of traditional culture and outside or foreign culture in perception (Lee, 1999).

#### **6.1.2.2.2. Zhejiang Province – Ningbo City**

Along with the provincial policies on ‘a village has a special product; each region has such a specialised sector–compartmentalised economy’, Ningbo city’s creative and cultural strategies have continuously followed the guideline. The local government has taken multiple practical actions regarding cultural industry and CCIs, which have been merged into various industrial and agricultural parks as well as gardens and tourism cultural areas (Lu et al., 2009).

1. The integration of both scientific technology and diverse agricultural parks or zones in a village–based community: The representative type is Tengtou Village, which is an eco-agricultural tourism cultural area, utilising ecological technology within an agricultural zone that has developed into the combination of cultural heritage and art creation, such as the Stone Caved Window and Ningbo Tengtou Case of Pavilion. For example, in 1999, Ningbo Science Park was established, which is one of the most significant carriers of ‘No. 1 Project’ for urban development by science and education. In recent years, with the consistent fostering the regional science and technology innovation and comprehensive economic power, Ningbo National High-tech Zone (New Material Science and Technology City) has been successfully assessed for overseas high-level talent innovation and entrepreneurship base at the national level, the integration of national science and finance with the test area, national intellectual property park, and national science and technology of service industry. In terms of functional orientation, Ningbo New Materials Science and Technology City is built as a world-class park; an innovative area of domestic leading new materials with a new, industry-leading, high-end talents-intensive, and ecologically smart area (i.e., four districts and one centre–central business district). In this way, Ningbo has become a new industrial creative city through

international influence (Ningbo High-tech Park, 2016). Tengtou Village's ecological technology and art creation have been originated from the Ningbo High-tech Zone, agglomerating sufficient talents and physical resources. Moreover, the Ningbo Municipal Government establishes a cultural training facility for CCIs, providing long-term creative courses, diverse forums, and industrial designs to foster a creative and nurturing culture for CCIs (Liang, Zhou, and Ma, 2015).

2. Cultural tourism industry is related to local natural resources to explore natural ecologic districts: The case of Anji County clarifies that this strategic pattern is still in conformity with the provincial policies on CCIs in economic development. This means that natural resources around a village are added to the local, ecological resources. The area is situated in the northwest of Zhejiang Province in the Eastern China. Anji's County's forest resources—bamboos are mixed into industries, which have played a boosting role in its economy (Perez, 1999). In the last century, the county practised 'green policy', i.e., ecological protection (Perez, 2001), with an aim to promote 'three ecologies': economy with the ecologically prosperous county, culture with a big ecologic county; human habitat with the ecologically agreeable county. As a result, it has earned the glorious fame of 'National Economic Model County' awarded by the State Environment Administration (Rodriguez et al., 2011).

3. Cultural tourism industry is associated with cultural heritage restoration and protection in the ancient villages to become a creative tourism sector: With the International Society of City and Regional Planning—heritage narratives in spatial planning, several historic cultural districts and ancient villages have been redesignated as cases of Ningbo between protectionism and constructionism, ensuring that these two grow into areas of commerce, culture, and creativity.



Ningbo government organises multiple talents such as crafters, artists, and architects to work with the city's developers, planners, and managers, repairing and restoring the cultural heritage of valuable utilisation gathering around residential districts. As a result, the well-preserved cultural heritage located in streets or districts depicts ancient and modern cultural physical entities of commercialisation (Yu, 2019).

In accordance with Yu (2019), there were a number of UPTA (Urban Planning and Advisory Team) programs in collaboration with NBPI (Ningbo Urban Planning and Design Institute), one of which was taken as an example in this case. Xinmalu historic district is located in the core area of Jiangbei district in Ningbo City on the eastern coast of Zhejiang province. Due to foreign invaders in the 1800s, Xinmalu's (new road) historic district has several ancient buildings, including a unique architectural style—Shikumen that is similar to the famous building presents in Shanghai. Although it has been prosperity at an earlier age, it still remains the buildings without typical features compared with others in the central of Ningbo city. However, they are listed and preserved at an urban level. With respect to cultural heritage, the Ningbo UPTA team has taken an insight into the following perspectives: the analyses of history, public space, residential conditions, and commerce. Generally, the team strived to conserve the local textured area, even though some parts of the area were dramatically demolished by urban construction of transformation. The team aimed to establish an open area for green parks, a riverfront leisure belt area, a shopping centre, and an old Bund bar. It also wished to investigate the historic development of urban fabric structures and the loss of dilapidated buildings across the district, attracting residents or young people to work or live there and increasing national investment in historical architectural groups (Yu, 2019).

The three strategic actions of cultural infrastructure are the main software power, and the other on city's, county's libraries mentioned in Section 3.4. (pp. 110) have been better than anywhere else by observation (2018 Ningbo Journey of investigation), and various stages of their performance display the diversification of Jiangnan culture, as well as Tianyige Museum and the China Port Museum. Moreover, Ningbo High-tech Zone is concentrated on the bases of CBD, and Cartoon and Screen Culture and Creativity as hardware power, which are not separated from art design and creation of CCIs on parks' spatial layouts, packages of products, product designs in appearance, selling advertisement, and management services related-cultural industries (Ningbo High-tech Park, 2016).

Ultimately, some of the strategic approaches and actions in the top-down policies implementation are worth discussing in the involvement of the main causal effects relationships of results from a worldwide perception, together with the other modelling issues reacting to the two case studies presented in Section 6.3 (pp. 289–297).

### **6.1.3. Village-based Community and Sustainable Systems**

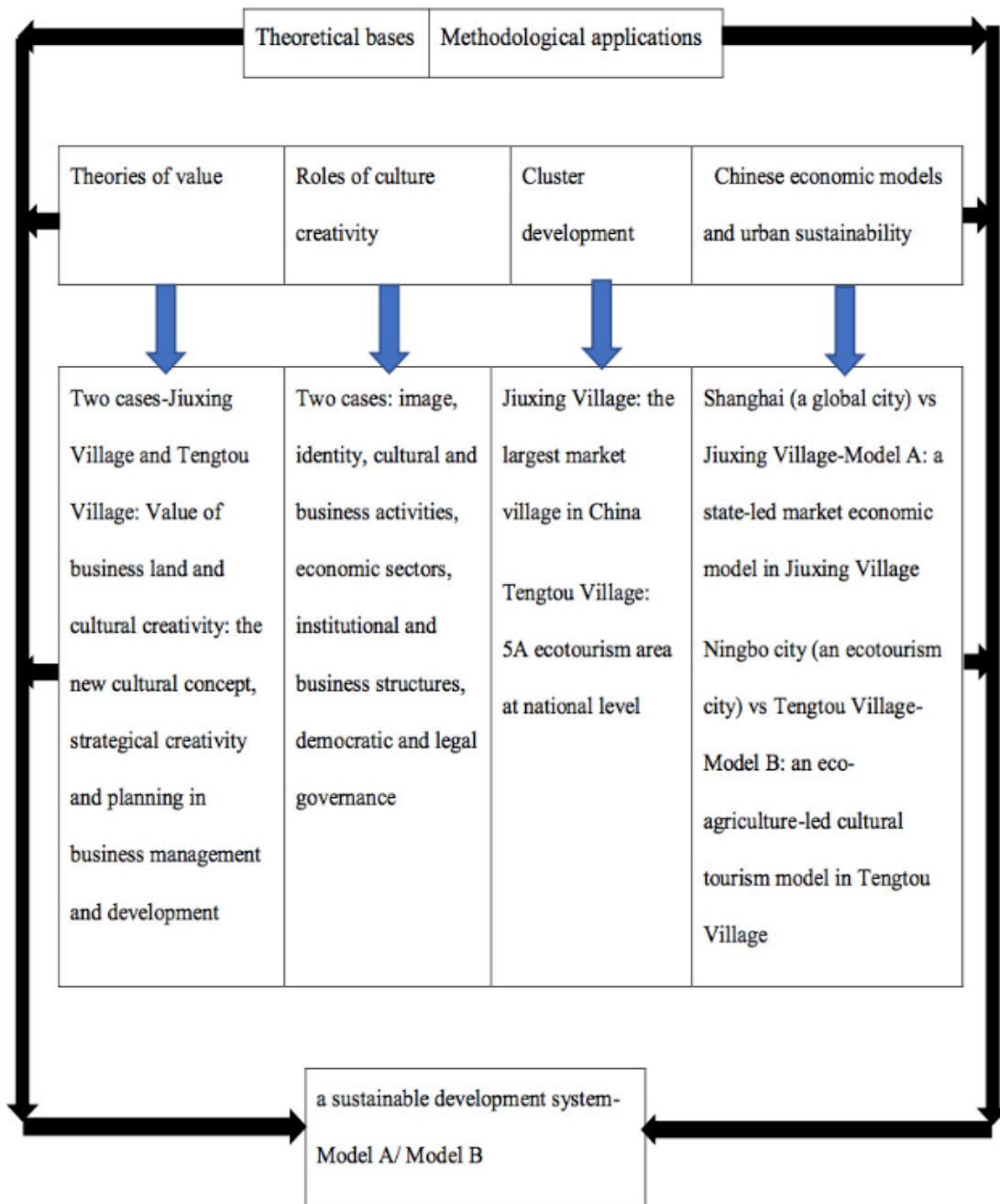
#### **6.1.3.1. Concisely Reviewing the Theoretical Bases of the Two Models**

As the national policies and strategic actions in economic development and cultural creativity converge into urban development from a top-down level, all the data are realistically upgraded in the village-based community at an urban regional level. After these policies are widely carried out in cities, the results are creative, and tourism industrial achievements are acquired from all parts of the country. Hence, these have a direct impact on an intensively village-based community.

Inspired by the pattern of CCIs, i.e., the five types presented in Section 6.1 (pp. 236–237), there are similarities between the Pingod community (Beijing) mentioned and our two cases studies of Jiuxing and Tengtou Villages. Jiuxing's Largest Market Village in Shanghai City is a commercial development zone, anchoring the business clusters of diverse stores and products with famous domestic and international brands, as well as fostering the commercial activities of enterprises around their headquarters. Tengtou Ecotourism Area in Ningbo City has become an eco-agriculture park, embedded with cultural heritage, art design and creative products among art architectural buildings, agricultural planting gardens and cultural entertaining stages.

To analyse the two cases' strategic actions, we must examine how to put theories and practices together to enter a factual cause-effect occurrence. From there, we aspire to draw inspiration from conceptual thinking to organisation structures.

Anaf et al. (2007, pp. 1311) worked in the context of health care and asserted: 'One must pragmatically consider how to combine systematic theory with qualitative case study research while maintaining the characteristics that make each approach useful and rigorous. [...] One effective way of blending case study research with systematic theory is to use the systems framework as a dominant methodology, with a case study being used as the research strategy of choice.'



**Figure 6.2. Framework of Combination of Theories and the Two Cases**

Source: Author's own elaboration based on Chapters 2, 3, 5 and 6.

Figure 6.2 indicates the prominent acknowledgement, which is derived from the effects of the combination between theoretical bases and the two case studies leading to the development of the two models. Almost every theoretical application is connected to practical concerns. For

example, we apply theories of value to explain how to increase the business value through land exchange in the market, cultural creativity, and various strategies in business management and development. Insight into the four theories, we insist that they should be employed as principles guiding the two cases studies. The areas in the cases are the equivalent of the four theoretical applications in Section 6.2 (pp. 264–289). Analysing the data through the strategic actions in business management and development, the two different economic sectors are successfully achieved as a commercial area and eco-agriculture-led tourism cultural area in CCIs, respectively. With respect to the cultural infrastructure, the business cluster areas have been described in Section 5.2. (pp. 196–206) and Figure 5.8 (pp. 201).

### **6.1.3.2. Jiuxing Village –The Creative Strategical Actions of Market Management and Development**

Jiuxing Village’s economic development is based on the Largest Village Market through commercial land clusters around its residential district, emphasising cultural conceptual creativity in the land market management exploration. However, Tengtou Village has developed different cultural concepts from the assimilation of territorial cultures to modern cultural creativity. Therefore, the concepts converge into modern agricultural sectors to formulate creative strategies fostering the two villages’ economic growth.

1.The villagers’ practical autonomy and market management: Jiuxing Village has become the Largest Market Village in China, with the villagers being the main actors. As an autonomous entity, the village committee is responsible for the daily agendas to guarantee each villager’s social welfare and security. In order to govern the market, 1000 villagers have been dispatched

to become market managers to maintain order, similar to the police. In particular, this appeals to the villagers' interests in their own business management (Zhang & Zhu, 2011).

2. The treatment of gratitude and forgiveness and law: Due to Guangxi's<sup>19</sup> cultural influences, the market managers are accustomed to having several acquaintances in the market. They always cherish gratitude and forgiveness of attitudes to deal with daily issues. Thus, this offers a beneficial environment for sustainable market development (Zhang & Zhu, 2011).

On the other hand, each shop owner and customer are required to obey the Handbook of Regulation Rules, which is a guide on commercial procedures, guaranteeing transaction agendas in the usual way. Occasionally, businesspeople adopt some prizes or punishments of regulations as a trade-off effect between business events and sustainable markets according to their business behaviour. However, in order to establish the emergence treatment system, such the emergence is quickly coped with effectively to safeguard the security and stability of market development (Jiang & Li, 2007).

3. The modern creative management of market development: Jiuxing Village's regulating system in the market has been abolished on lots of inappropriate management structures and approaches to create a new one by optimising professional talents and natural resources equipped with advanced amenities, improving talents' training education to strengthen manpower cultivation and predominance, exploiting internet platforms of market management to simplify those complicate procedures, and broadening management and cooperation areas to promote their efficiency and quality. Emphatically, the diversification of the market

---

<sup>19</sup> It refers to as the relations between relatives and friends. In China this sort of relation is popularly used for offering convenience to do something or gaining more profits from there.

development of industries by enhancing the brand statuses and quality attracts more investors for high-tech products to match the market competition. Thus, the market cannot divert from promoting the quality of products and the reputation of the brands in the market sale and services, wherein the conceptual creativity of business management is that of the concentration in the modern market (Zhang and Zhu, 2011).

### **6.1.3.3. Creative Strategical Actions of Market Business Development**

1. The strategy of low cost: As the first strategy of considering the market's realistic conditions, the primary market at a lower cost attracts more investors. Hence, a large number of investors and businesspeople create numerous commercial opportunities in the market. If the market strategical actions firstly predominated the high scientific technologies and industrial modes at a large scale, the market development would encounter more unexpected resistance compared to later reconstruction of business buildings and shopping centres at an expensive cost. Therefore, the low expense of the primary market would continuously provide probability and practicability for its large-scale reconstruction in the future (Zhang & Zhu, 2011).

2. Rolling strategy of market exploration: It was put forward by Mr Wu, and it implies that market development can be inferred as villagers growing crops from one season to another. The strategy leads to a gradual harvesting process. Therefore, the market can be identified as its productive capability and efficiency with respect to extraordinary strategic approaches of market development planning (Zhang & Zhu, 2011).

3. The strategic actions of comprehensive market position: It is witnessed that the diversity of shops and products exclusively emphasises serving programs that actively generate new

famous brands from various enterprises and companies through extensive commercial activities. In this way, it has disseminated its great reputation across the globe. Furthermore, the market business conceptual creativity is that they should possess brands and varieties of marketing commodities beyond many other markets. Therefore, based on the creativity of market development, it can attain more significant strategic goals just as Mr Wu proposed ‘12358’ as a new planning program, wherein 100 thousand sqm were reserved for drinking and entertainment service locations; 200 thousand sqm were reserved for commercially residential districts; 300 thousand sqm were for commercial buildings; and 500 thousand sqm were reserved for exhibition wards and 800 thousand sqm for logistics areas (Jiang & Li, 2007).

Moreover, with the rapid development of science and technology, it is claimed to have been transferred to electric business platforms establishing e-commerce marketing, since it is dramatically increasing its market scale. Thus, the rolling strategy of market exploration appropriately takes full advantage of internet business platforms, stimulating cooperation with other economic entities. The integration of realistic entities and internet business platforms in the market mutually promotes economic development, including a series of creative parks and clusters in Shanghai (e.g., M50, the Bridge 8, Highstreet Loft in Table 3. 3, pp. 83). These actions have demonstrated the stable position of the comprehensive market village at a village-based administrative level (Zhang & Zhu, 2011).

#### **6.1.3.4. Tengtou Village – Creative Strategical Actions of Business Management and Development in an Eco-agriculture Tourism Area**



Tengtou Village's strategic actions are not the sameness as Jiuxing's because they own different cultural and creative concepts in their commercial districts although they coexist in the SCC system as follows:

1. Cooperative business management within an eco-agriculture tourism area: In 2002, the local government established Ningbo Tengtou Travelling Ltd. Company (NTTLC), which is subordinate to Ningbo Group Company (NGC) that was set up in 1992. It was given the permission of an enterprise group company of the town by the national agriculture department in China. Its subordinates have more than 70 enterprises in economic unions of industries, agriculture, and trade at a village-based administration level, as well as garden greening, diverse investment, house estate exploration and ecotourism as the tertiary industrial entities. The company supervises numerous subordinate units and companies that are in charge of various programs, investment management, landscapes, agricultural products sales and water irrigation and roads (Ningbo Group Co. Ltd., n. d.).

In particular, its garden greening company was awarded the first national degree certification. Since 2002, both NTTLC and NGC have united to be responsible for Tengtou Ecotourism Area. NGC has enough financial power to support NTTLC, including all kinds of economic inputs and outputs, ecologic environmental protection, and cultural creative programs. However, NTTLC manages to create travelling consults and guidelines or treating services, while Tengtou Party Committee is obliged to deal with daily issues of the villagers, such as business shops, agricultural facilities rented, incomes and pensions. In this way, NTTLC has not only declined its business risks at the lowest cost while cooperating with NGC but also it has provided more business opportunities for each other. Its successful economic

development model still accelerates growth of itself and the neighbouring enterprises (Ningbo Group Co. Ltd., n. d.).

2. Unifying the regulations, construction, and allocation: The village built modern residential districts, industries and cultural education and business sectors in the early 1990s. To address these issues, they needed to be under the unification of regulations, construction, and allocation. It insists on developing harmonious co-existence in improving ecological environment, scenery arts and natural landscapes. Thus, all kind of energy-saving products have been used, such as efficient light bulbs, solar energy and water purification system are almost covered with public places indoors and outdoors (Yu, 2010).

3. Management towards villagers and immigrants—democracy and legal governance: the evolution of seventeen villages' regulations and non-governmental agreements for five editions: 1985, 1990, 1993, 1994, 2003—villages' regulations from the charters of fund foundation, public rules, practical schemes in detail, obligation books, the rules of management and non-governmental agreements in the involvement of protecting the environment, traffic, prohibiting gambles, sanitary, family-plan, village security, pensions, education, self-control behaviour, etc. To improve consciousness of legal protection and democracy, the villagers actively take part in the collective activities adopted, such as teaching patriotism, culture and lawful education, and caring about national affairs and policies. Importantly, establishing an equal relationship between educators and the educated manifests harmoniously democratic atmospheres in conformity with ecological environment (Chen, 2012a).

With respect to the residents and immigrants, the Villagers' Treatment System of Implementation Rules in Detail advocates cultural inclusiveness. People are encouraged to

participate in Tengtou Village construction with more privileges of financial policies. Making contributions to the village, immigrants have the same treatment as the local residents in sharing public services and social welfare. However, violating the law implies that regardless of whether local villagers or immigrant, they are given penalties according to the rules and regulations as well as the non-government agreements or the state's rules of law (Chen, 2012a).

4. The strategies of management of traditional culture preservation: It is the predominance of planning urban regional construction to emphasise protecting cultural relics instead of the negative effects of urbanisation. In the eco-tourism area, spatially structuring layouts of growing plants, architectures, cultural spots, and streets in geographical places have been connected effectively to the net frameworks. The elegant and straightforward streets and architectural groups are made of local stone materials. For example, Tengtou Centennial House, a cultural heritage of great significance, was moved to Tengtou Village from Fenghua Town. In this way, it has avoided damaging due to demolition problems under urbanisation (Yu, 2010).

#### **6.1.3.5. Tengtou Village – Creative Strategic Actions of Eco-agriculture-led Cultural Tourism Economic Development**

1. A new image of touristic village: Except for a few concerning descriptions and interpretations in Tengtou's business management mentioned above, in its development strategic actions, a new concept has cultivated an image of a touristic village as an imperative object of protecting the village culture and the natural ecological environment. The entire agricultural development has a thriving cultural scene, making for an interesting destination, the ecologic environment, folk customs, and local culture (Lin, 2016).

2. Integration of cultural spatial reconstruction between cultural relics and modern art designs: Tengtou Villagers take advantages of local cultural resources to recreate a new spatial image and rebuild 'the best urban practical district'. This means that they combine the traditional and modern Chinese cultural products, which are delicately displayed in cultural spaces embedded within its eco-agriculture area (Lin, 2016).

3. Cultural and art aesthetic experiences: Visiting these cultural spots, the tourists are taken back to specific art architectural sources in the past to make the occurrences understandable. For example, it is said that 'Tengtou Centennial House' (Frozen Fragrance House) has a long history to clarify the folk cultural popularity, becoming fashionable in the Qing Dynasty. The Hall of Carved Stone Window (600 years ago) has 108 carved stone windows collected with different handicraft skills and styles. Two of them are the images of 'fu' (福 – Happiness) and 'shou' (寿 – long lives) in the game, i.e., 'Four dragons play with pearls' (四龙戏珠). It profoundly indicates that ancient Chinese people eagerly lived a well-off life while praying to the flying dragon for health and wealth. So, spatially cultural imagination and creativity strikingly attract the tourists to the cultural artistic beauty (Yu, 2010).

4. Perception of art creativity: Ningbo Tengtou Case Pavilion is an outstanding art masterpiece that amuses the senses of sight, hearing, smell, taste and touch. It was selected to enter 2010 Shanghai World Expo.

5. Diverse presentations in cultural sectors: Along with the main road (a trunk as the main road as shown in Figure 5.8, pp. 201) in the eco-agriculture cultural tourism area, tourists undergo static and dynamic products in the scenic spots from internal and external spaces. For example, the two kinds of statements lie in experiencing feelings among the Modern Agricultural

Demonstration Park, such as picking fruits and vegetables, and the Hall of Carved Stone Windows and Tengtou Centennial House. Farm Tour (Incorrupt Government Forest & Celebrity Woods) with various stages provided the local opera (e.g., Rong Opera & Tao Opera), as well as several children's games (e.g., pigeons and pigs as pets). A great square near Ningbo Tengtou Case Pavilion connected to the Grandma Stream has provided tourists with surreal experiences, as well as rowing boats with ancient architectural styles along the stream bank with full of flowers and trees (Xuan, 2012).

6. The influence of famous stars: Similar to Jiuxing Village, Tengtou Village also makes use of famous governmental leaders and superstars to win its reputation. The village has built the Incorrupt Government Forest, whose name is associated with the current anti-corrupt campaign. The leaders who visited the area captured the tourists' attention, as their names can be seen on a guiding noticeboard in the formation of political culture (Xuan, 2012).

7. Creativity of tourists' participation in sightseeing products: Tourists often experience the cultural contextual meanings and the country scenery by participating in sightseeing products characterised as folk customs, cultural entertainments, and eco-agricultural production in display. The folk customs are derived from developed history of the eastern rural areas in China, converging into the local culture to form Tengtou's specialty in textile, village roads and all kinds of animal games across the chronological age and space. Therefore, experiencing entertainment and eco-agricultural sightseeing, the tourists are interested in the harmonious ecotourism cultures between ecological environment and artificial scenery such as Jiangnan Custom Garden, Potted Landscape Garden, and Green Gallery (Xuan, 2012).

Above all, these cultural scenic spots have dotted the eco-agriculture sector entitled popularly to ‘a new spatial image’ and ‘the best urban practical district’, as well as ‘an eco-agriculture-led cultural tourism area’. Therefore, it can be regarded as one of the most interesting Jiangnan culture and natural landscapes.

## **6.2. The Sustainable Development Systems (Models A–B) and Evaluation**

To demonstrate Models A and B as a sustainable development system, we first analyse that the two cases’ business value increased through creative concepts and strategies in association with theories of value and creativity applied to positively impart economic and cultural values to their economic districts. We also make an evaluation of the business value and cultural creative value. Particularly, the roles of culture and creativity are identified as a comparative advantage through the Ricardian model and other theories, whereby the comparative advantage equalled strengths and opportunities in the SWOT analysis. Thus, it is imperative to test the different perspectives to have an overview of the valuation of sustainable development systems of the two models.

### **6.2.1. Jiuxing Village’s Land Use and Its Business Value**

In the section, theories of value are employed as an instrument to assess business value including economic and cultural values towards which we have to make a judgement in Jiuxing’s business sector including three business sites and one road until the largest market village: a raising duck factory, a parking lot, an agricultural market, one commercial street and the largest comprehensive market. However, after that, the problem is how the local

government deal with land-lost peasants and ensure their living sources due to urbanisation exploitation.

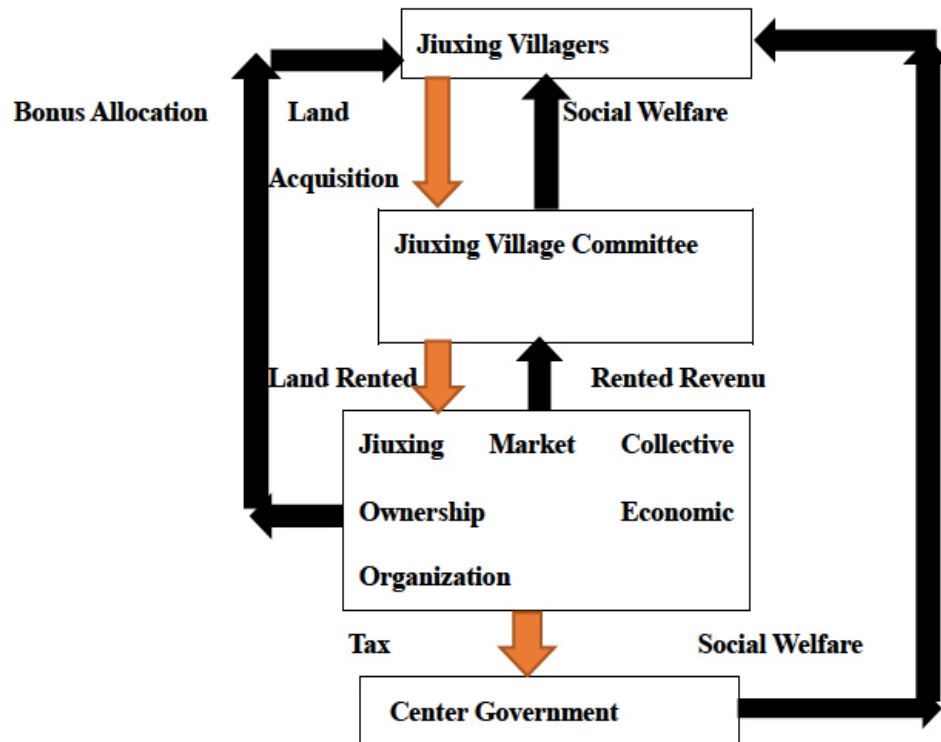
**Table 6.1. Evaluating the Business Value of Jiuxing Village’s Land Use**

Item		Business Condition	Business Profits	Land Rented Revenues
Agriculture		Poor sustainable growth for long	Less	Less
Industry	A Raising Duck Factory	Strong competitions for improper development for long	More to less	More to less
	A Parking Lot	Less outputs for per capita and expecting incomes less than realistic ones	More	Less
	An Agriculture Trade Market	Sustainable growth	Most	Most
	One Commercial Street	Increased more value in the wider space with sustainability	More	More
	Comprehensive Markets	More productivity and higher efficiency with sustainability	Most	Most

Source: Wang and Wu (2007, pp. 52)

Table 6.1: Analysing data about Jiuxing Village in this table, we have grasped them about the land use in business value increased in industries, a commercial street and a comprehensive market. However, agricultural land profits are fewer because it almost has no ploughed fields. The whole non-agriculture land for 106.7 hm<sup>2</sup> is served as the business land exploration in economic development. The more the village committee has land expropriation and compensation, the more the land-lost villagers are. Most of them live on land acquisition repayment with the central governmental support.

Therefore, its market business is none other than itself land exchange with users under urbanisation construction. What it has done is how to cope with land problems concerned with the state's land policy. It is a collective ownership unit, and this means that land-lost villagers encounter unemployment in such a special condition—a great transformation of SCC.



**Figure 6.3. The Pathway to Jiuxing Land Exchange for Land-lost Peasants**

Source: Zhu & Ji (2011, pp. 59).

In Figure 6.3 the land-lost villagers have two choices: either gain land compensation or work for land users' firms where they are sure of qualifying for their jobs. However, there is no guarantee of the longevity and reliance of such firms. To ultimately tackle these anxious problems, the local government has established a legal protection system. Like so, its land



exchange has been effective in the market, where the land-lost villagers' social welfare is from their land acquisition by the village committee to rent their land to users. The bonuses emerge from the market incomes, and social welfare follows the rules put in place by the Jiuxing Village committee and the government. Thus, the land exchange value is directly related to their economic profits (Zhu and Ji, 2011).

Consequently, land revenues ultimately rely on land business in size and scale; however, land resources with non-regenerated nature must lead to Jiuxing Village's limited business development in space. However, village-based communities commonly create wealth through land union, which has been addressed in detail in Section 5.2 (pp. 196–206). In this way, limited land at scale expands the possible potential of economic development to the maximum.

### **6.2.2. Culture and Creativity of Business Value in Tengtou Ecotourism Area**

Likewise, theories of value are also employed to evaluate business value distributed in various economic sectors seen in Table 6.2. Compared with Jiuxing Village, Tengtou Village's total income originates from primary, secondary, and tertiary industries—ecotourism areas. Obviously, culture and creativity exert more irreplaceable efforts. Therefore, the ecotourism area gradually multiplies its business value rapidly through cultural creativity and widespread reputation. Here, we only appraise its ecotourism area, including eco-agricultural and cultural tourism areas.

**Table 6.2. Evaluating Culture and Creativity of Business Value in Tengtou Ecotourism Area**

Item	Business Condition	Culture and Economic Value	Business Value
Eco-agriculture Areas	A small-scale to large-scale with sustainability	More at high cost	More at high cost
Cultural Scenic Spots	The combination of modern cultural creativity and cultural relics	More or less	More or Less
Eco-agriculture-led cultural Tourism Area	Sustainability influenced by seasonal changes and limited land and cultural resources	Much more	Much more

Source: Author’s own elaboration from Sections 5.1 to 5.4 (pp. 188–225)

In Table 6.2 in the ecotourism area, the land value is similar to business value through the realisation of the roles of culture and creativity in economic sectors, wherein different business values are identified. It is equivalent to the value of culture, economy, or the existence of both in products for which tourists are willing to pay in the ecotourism area. In this case, this leads to an increase in sold tickets and revenues of total tourism services. Influenced by the seasonal alternation, the villagers still earn money through cultural activities. Noticeably, planners and managers cannot ignore the eco-agriculture-led cultural tourism model. Instead, it arises from the consequences related to manufacturing agricultural chains and culturally industrial ones. The purpose in the chains is to increase an insistent rise in business value to surpass their original one through cultural creative strategies.

### **6.2.3. The Roles of Culture and Creativity – The Comparative Advantage in the Ricardian Model**

Creative theories, along with theories of value, have been applied to the objective analyses, i.e., the roles of culture and creativity. Together with the same direction around business value in increase, this section will further demonstrate them from different perspectives such as economics and competitive strategies (SWOT). Accessing the subject of roles of culture and creativity as comparative advantages, we first review the application and understanding of the Ricardian Model and its concerns.

In accordance with the Ricardian Model regarding one economic factor (Krugman, 2012) in Section 4.1 (pp.166–173), it has been inferred for the using truth happening between two goods of two countries in Figure 4.3 (pp.169). In home and foreign production possibility frontier, it implies which prices of goods (cheese and wine) are higher and specialised in production with respect to labour unit requirement. It also reflects the opportunity cost of a good produced with less labour unit requirement and fewer resources available in terms of another good. The good with a higher price causes labours to shift to the factory producing it, and vice versa. According to the analyses of Section 4.1 (pp.166–173), we understand that home or foreign countries have at least two different options for efficient production: One of the two goods is specialised in production (cheese or wine), or both are specialised in production (cheese and wine). In the light of Figure 4.4 (pp.171) the procedure involves the world's relative supply and demand, depicting the two goods of home and foreign production with three different outcomes: Home output of supply for cheese or wine, and the same foreign ones as home; both home and foreign countries have outputs of supply for cheese and wine; or home country supplies cheese, whereas the foreign country supplies wine. Considering these scenarios, the world relative supply and demand curve will be impacted in the following ways:

There will be no supply of wine in the market when both home and foreign production are specialised in cheese, and vice versa; the relative supply and demand will stay at the flat position due to home and foreign production in both wine and cheese, implying a lack of trade in the market; and lastly, home and foreign production in different goods (cheese or wine) will imply a trade exchange in the market, so the RS curve would be a vertical line, responding to its infinite. In fact, these scenarios correspond with unit labour requirements and are properly delivered to produce goods so as to promote productivity and efficiency at a lower cost of resources (nature and manpower). The scenario is chosen to be based on comparative advantage in one economic factor. Of course, home or foreign production in a specialisation may occur in more than two goods (Krugman, 2012). Furthermore, we explain and generalise the characteristics of the model, wherein comparative advantages present the most crucial essences in the specialisation of producing goods rather than the change of the RS curve in home or foreign market supply and demand. Hence, it is necessary to discover the comparative advantages of Models A–B, and to accomplish this task, some data have been analysed in Sections 4.1 (pp.166–173).

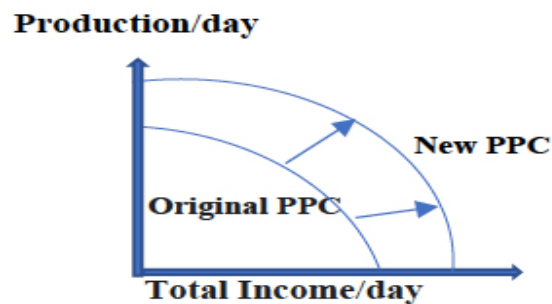
First, as the model is used frequently in trade transactions from home markets to foreign ones, it is witnessed that the two cases have their own comparative advantages to beat their business rivals with respect to the SWOT analysis. The internal strengths and external opportunities (SO) become their comparative advantages, such as Jiuxing's Model A and Tengtou's Model B, cultural conceptual creativity, creative strategies in business, democracy and legal governance as software power, business land and cultural cluster–cultural infrastructure as hardware power, and geographical locations as their internal strengths. Their

external opportunities include national policies, local governmental support, state ownership system and national cultural and protective environment strategies and projects, mild climate, and convenient transport. These advantageous effects of SO strategy are identified as critical strategical considerations as the roles of culture and creativity in economic sectors. Apparently, these essences focus on the two villages' implementing national policies, perfecting internal institutional management systems and social welfare treatment, thereby strengthening cultural creativity and potentially exploring natural resources and manpower without environmental destruction.

Second, in assumption, governmental interference, taxes of collection, and changes in market supply–demand are often neglected factors. However, Models A–B are anchored as economic development-led cultural creativity and innovation in business. For example, Jiuxing's rolling strategies with low cost, villagers' sponsoring their own market with a speciality in Model A, and Tengtou's art creativity in Ningbo Tengtou Case Pavilion in World Expo in 2010 in Shanghai is almost as an absolute advantage in Model B in accordance with the Ricardian Model. Their concerns are no longer repeated. Regardless of whether comparative or absolute advantages have exerted a prominent effort on business management and development, they have amplified primary productivity and efficiency as the foundation of challenging fierce competition.

Third, if we perceive the two models from microeconomics, an absolute advantage refers to as 'one person has an absolute advantage over another if he or she takes fewer hours to perform a task than the other person', and 'one person has a comparative advantage over

another if his or her opportunity cost of performing a task is lower than the other person's opportunity cost' (Frank & Bernanke, 2010, pp. 36).



**Figure 6.4. The Two Models' Economic Growth – An Outwards Shift in PPC**

Source: Author's own elaboration on Frank and Bernanke (2010, pp. 50).

**Note:** Original PPC – the previously planned economic model

New PPC – the state-led market economic model with urbanisation under reform and open-door/an eco-agriculture-led cultural tourism model

In Figure 6.4, it is noted that the original PPC (Production Possibility Curve) is an old model, i.e., the previously planned economic model, whereas the new PPC incorporates Model A or Model B. However, the total income or production quantity is accounted for daily. What is the gap in business value between the original PPC and the new one in the light of Frank and Bernanke's (2010) theory? The problem is involved in the two models' 'promoting economic growth, and the most important sources are the increases in productive resources (such as labour and capital equipment) or improvements in knowledge and technology cause the PPC to shift outward. They are the main factors that drive economic growth' (Frank and Bernanke, 2010, pp. 50). In this sense, the roles of culture and creativity in economic development are a great intangible asset, based on improving knowledge and scientific technology with labour and capital equipment to increase the value of business activities (Goller & Bessant, 2017;

Goodman & Dingli, 2017). Thus, the PPC of the two models becomes much wider. The increasing business value of the two models assessed through total income per day exists in the gap between the old and new curve (Frank & Bernanke, 2010). The final analytical outcome proves that the comparative advantages enjoyed by the villages include the roles of culture and creativity, land or cultural cluster, democracy and legal governance in economic sectors. These advantages generate the added business value in sustainability (Fu & Xu, 2015; Goller & Bessant, 2017; Goodman & Dingli, 2017).

However, if the two models lose their roles of culture and creativity in economic development (e.g., the creative conceptual transformation from an old model to another new one, creative strategies, a cluster of business land or culture, democracy, and legal governance), they will either return to or keep their previous production model, i.e., agriculture-led planned economic model. This implies that it is impossible for them to live a better life and make a great contribution to the country. Therefore, their success is resulted from creative conceptual transformation and strategical actions in business from the top-down policies or strategies.

According to the theoretical analyses mentioned above, the two models have their own comparative advantages that may be similar or different. Thus, their total incomes are originated from uncounted goods exchange with consumers and tourists. The economic and cultural values of goods are dependent on market supply-demand functions. Culture and creativity in economic development are the driving forces for comparative advantages of business competition to facilitate village-based communities in sustainability. These analytical perspectives explicitly convince us of the roles played by culture and creativity as comparative

advantages through cultural creative theories, theories of value, the Ricardian Model and microeconomics, as well as the SWOT analysis in the next.

#### **6.2.4. The SWOT Analysis in the Two Cases**

Apart from most data analyses mentioned above, linked to evaluate the roles of culture and creativity in the two cases, this section is on the suppositions regarding the concerns of Models A–B, wherein it is evident that national policies, cultural conceptual creativity and creative strategies in business activities are identified as significant parameters. Furthermore, the success of the two cases lies in sorting the internal and external beneficial resources from land and culture agglomeration. In accordance with Gürel (2017) and Sammut-Bonnici and Galea (2015), the SWOT analysis is suitable for the two cases to assess the significant external and internal cause–effect demonstration. The analysis summarises the four aspects: strengths, opportunities, weaknesses, and threats in response to the four strategies: SO, ST, WO, and WT. As a result, we have implicitly speculated the future of the two villages. We have also made efforts to exploit various cases from home and abroad from a global perspective, perceiving the common characteristics of the roles of culture and creativity in economic entities between the cases selected.

##### **6.2.4.1. The SWOT Analysis of Competition Positions of the Two Cases**

The concept of SWOT analysis is theoretically implicitly addressed with regard to the two cases. We have clearly classified their advantages and disadvantages from causal effects in the comparative environment. In Table 6.3, these internal and external factors can be seen.



**Table 6.3. The SWOT Analysis of the Main Components in the Two Villages**

Internal/ External Factors	Jiuxing Village	Tengtou Village
<b>Strengths – S</b>	<p>1. The democratic and legal governance. 2. A state market-led economic model with urbanisation. 3. Using own land to build the largest comprehensive market village. 4. Creative strategies of market business and management in village-based community unions. 5. Famous brand products and stores and diversity of commodities. 6. The villagers’ social welfare and medical care and pensions.</p>	<p>1.5.6. The same as Jiuxing Village. 2. An eco-agriculture-led cultural tourism model. 3. Put local cultural resources and eco-agricultural resources together to establish a cultural ecotourism area. 4. The creative strategies of business and management in the eco-agricultural production area.</p>
<b>Opportunities – O</b>	<p>1. Geographical location. 2. National policies of economy, land, culture and CCIs. 3. Cultural infrastructure: business areas clustering – Model A 4. A state-led market economic model practiced at large-scale nationwide. 5. Shanghai – a global city-commercial clusters and a free trade area. 6. The glorious reputations</p>	<p>1.2.6. The same as Jiuxing Village. 3. The sustainable system – Model B. 4. Ningbo city – an ecotourism city. 5. Cultural infrastructure: the clusters of the cultural relics and Jiangnan cultural spots in Tengtou Village, Fenghua town and Ningbo city.</p>
<b>Weaknesses – W</b>	<p>1. Land use power controlled by local government. 2. Limited land resources and frustrations of market management. 3. Lack of elite classes.</p>	<p>1. Limited cultural resources and creativity and frustrations of market management. 2. Lack of hotels and restaurants.</p>
<b>Threats – T</b>	<p>1. Unstable policies of economy, culture, land, and CCIs. 2. Exhausted land resources.</p>	<p>1.2. The same as Jiuxing Village. 3. Environmental destruction and exhausted cultural creativity.</p>

Source: Author’s own elaboration based on Chapters 2, 3 and 5.

For example, for Jiuxing and Tengtou Villages, their advantages are as follows: favourable geographical places and mild climate; good cultural infrastructure; policies and strategic planning; and Ningbo city, as an ecotourism city, owning the same advantages as Shanghai, except for abundant ecological resources. They support their regional development – two villages from finance, and strategic development policies, programs, and projects. However, the disadvantages include exhausted land resources in Jiuxing Village, which will terminate its large-scale economic development, as well as the cultural creativity in Tengtou Village.

#### **6.2.4.1.1. Jiuxing Comprehensive Market**

Through developing logical thinking ideas, we will discuss how to confirm Jiuxing's competitive position with the SWOT analysis in the two aspects: the external environment (O and T – national policies of economy, land use, culture, etc.) and the internal environment (S and W – cultural conceptual creativity, Model A, land collection ownership, improving villagers' social welfare, and limited land resources).

By employing the methodology presented in Chapter 4 (pp. 148–186), we distinctively recognise the strategic meanings in Table 6.4. 'SO Strategy' emphasises on villages practising national policies, which are experts at exploiting manpower and land resources through united neighbours, as well as strengthening democratic and legal governance. In this sense, they have gained famous brands rapidly, providing high-tech products for the market supply and demand. In different conditions, the four strategies sometimes enable themselves to shift each other interdependently. More strategies can be seen in Table 6.4.

**Table 6.4. The SWOT Analysis of Strategies – Jiuxing Village**

<b>Internal</b>		
<b>Factors</b>	<b>Strengths (S)</b>	<b>Weaknesses (W)</b>
<b>External Factors</b>		
<b>Opportunities (O)</b>	<p><b>SO.</b> 1. Understand national policies. 2. Make use of the geographical advantages. 3. Explore the local potential land resources and manpower with the neighbourhood united. 4. Strengthen democratic and legal governance. 5. To create/keep famous brands and stores, produce high-tech goods further. 6. Make the social welfare system perfect.</p>	<p><b>WO.</b> 1. Avoid conflicts with local government in land use power. 2. Form market strategies for exploring regional land resources under promoting environmental protection. 3. Improve the creativity of market management and business as well as establish professional training institutions.</p>
<b>Threats (T)</b>	<p><b>ST.</b> 1. Predicate policies. 2. Economise on national/regional resources and manpower. 3. Take measures by macro/ micro control from market inputs/outputs and product prices. 4. Make investigations towards market supply-demand nationwide/worldwide.</p>	<p><b>WT.</b> 1. Make a breakthrough in the old developing model to insist on cultural conceptual creativity. 2. Construct cultural inclusiveness between local villagers and immigrants, and between traders and customers in the business of a harmonious market. 3. Establish educational systems of traditional cultural principles, environmental protection, and legal knowledge. 4. Leaders should set good examples to help the poor.</p>

Source: Author’s own elaboration based on Chapters 2, 3, 5 and 6.

### 6.2.4.1.2. Tengtou Eco-agriculture Tourism Area

**Table 6. 5. The SWOT Analysis of Strategies – Tengtou Village**

Internal		
Factors	Strengths (S)	Weaknesses (W)
External Factors		
<b>Opportunities (O)</b>	<p><b>SO.</b> 1. 2.3.6. the same as Jiuxing Village in Table 6.4.</p> <p>4. Consolidate the democratic and legal governance and the patents of cultural creative products protected. 5. Participate in the activities of local cultural relics of preservation.7. Explore urban regional/ national potential cultural resources and manpower by strategical programs. 8. Improve cultural quality of local residents/ immigrants to accelerate the harmonisation of ecotourism environment.</p>	<p><b>WO.</b> 1. Increase the investing funds in traffic transportation. 2. Encourage local villagers to provide their spare houses or rooms for tourists or build hotels. 3. Make use of local ecological technology and culture preservation skills and creativity to establish professional training/ Chinese standard language training.</p>
<b>Threats (T)</b>	<p><b>ST.</b> 1.2.3.4. The same as Jiuxing Village in Table 6.4. 5. Explore natural resources and manpower instead of exhaustiveness. 6. In seasonal exchanges, develop other cultural industries, man-made art exhibitions or handicrafts inherited cultivation.</p>	<p><b>WT.</b> 1.2.3.4. The same as Jiuxing Village in Table 6.4. 5. Develop local villagers and immigrants' protective environmental habits. 6. During the seasonal alternations, encourage the villagers to learn more about traditional culture and living skills. 7. Build a harmonious ecotourism area.</p>

Source: Author's own elaboration based on Chapters 2, 3, 5 and 6.

In Tengtou Village in Table 6.5, the principal difference from Jiuxing Village is that its eco-tourism area is the concentration of cultural resources available. Hence, its strategic planning and programs are relevant to cultural relics and creativity. Holistically, the SWOT analysis has shown similarities and differences regarding the four strategies between the two cases.

### **6.2.5. The Sustainable Development Path**

We have accrued the roles of culture and creativity as comparative advantages in economic sectors in the two models mentioned above. At present, we have begun with identifying the sustainable growth value to ensure that we will be completely making a valuation on them as a sustainable development system presented by Pearce's theory (1993).

#### **6.2.5.1. The Estimations of the Sustainable Growth Value**

Access to the testification of the sustainable path, we first basically learn of China's economic circumstances. China's government expects to foster both GDP (gross domestic product) and TFP (Total Factor Productivity) rapidly while environmental costs have to be taken into account. So, it has been undertaking in indexes of a green GDP by reducing environmental damages and resources consumption from GDP (Stiglitz, 2001). That is why it enters so many evaluations of competitive activities about ecologic cities and urbanisation efficiency and tourism cities in Section 3. 4 (pp. 105–116). In respect to Pearce's theory, we can only deploy it as a small-scale area as Jiuxing and Tengtou Villages, rather than investigate it at large-scale of the national environment. So, we can ignore environmental factors affecting the two cases

located in the two cities (Shanghai and Ningbo) because they have become the top ecologic cities from more than 200 cities in China (seen in Table 3.12, pp. 117), instead of accounting for their economic development indexes as distinguishing whether they are the path to the sustainable development. So, the linear relations respond to their incomes and social welfare shown in Tables 6.6–7.

**Table 6.6. Jiuxing Village’s Market Income/Year and Villagers’ Welfare/Year and Non-agriculture Land Income Per Sqm.**

Year	Income (10,000 yuan)	VW (10,000yuan)	IIR (%)	IRSW (%)	IRLI (%)
1999	3300	143.2			
2000	4826	167.5			
2001	8400	221.9			
2002	10280	396.7			
2003	16200	489.5	57.6	24	26
2004	24680	570.6	52.3	17	51
2005	33132	852.4	34.2	49	42
2006	42040	1064	26.9	25	23
2007	52768	1321	25.5	24	23
2014	110097				
AAL	27420	3593	39.3	23.2	33.4

Source: Jiuxing Village’s Village Log Office (2017).

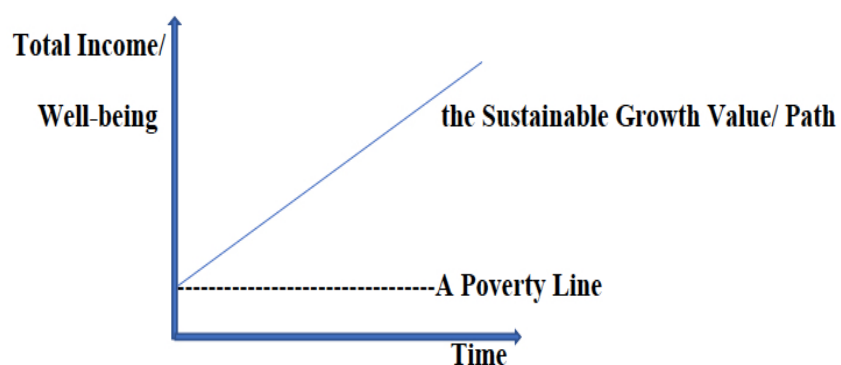
Note: AAL—An Average Level in 2002-2007; VW—Villagers’ welfare; IIR—Increasing Income Rate; IRSW—Increasing Rate of Social Welfare; IRLI—Increasing Rate of Land Income

**Table 6.7. Tengtou Village’s Tourism Income and Villagers’ Welfare**

Year	TV (10,000 yuan)	TTR (10,000 yuan)	EVW (yuan)	GDP-TI (10,000 yuan)	GDP-YIR (%)	HH	Population	IRSW
2009	2630	11873	7200	60910		343	830	
2010	3610	15800	12000	72380	19	342	835	67
2011	3520	15200	15600	84275	16	343	844	30
2012	3220	13700	18000	93620	11	343	854	15
2013	2950	12300	18000	105135	13	339	865	0
2014	3189	12600	18000	116089	10	338	866	0
2015	3370	13200	18000	127755	10	337	871	0
2016	3413	13790	18000	131880	3.2	333	869	0
AAL	2869	119828	13350	99005.5	11.7	340	855	16

Source: Tengtou Village Exhibition Hall Boarding in Tengtou Eco-scenic Area, 2018

**Note:** AAL–An Average Level in 2009–2016; TV–Tickets Income; TTR–Total Tourism Revenue, EVW–Each Villager’s welfare; GDP–TI–Tertiary Industries; GDP–YIR–Year’s Increasing Rate; HH–Householder; IRSW–Increasing Rate of Social Welfare



**Figure 6.5. The Sustainable Growth Value Curve in Models A–B**

Source: Author’s own elaboration; Pearce (1993, pp. 48).

In Figure 6.5, the path responds to the two models' business income presented in Tables 6.6 and 6.7, and their development direction leads to the outcome shown in Figure 2.1(pp. 54). With respect to Jiuxing Village, their total income saw an increase from 1999–2014 in Table 6.6. These data show 13350 thousand yuan of an annual average level of income, at an increasing rate of 33.4%. By comparison, Table 6.7 shows Tengtou Village's income increase from 1999 to 2014. The data depicts 3593 thousand yuan of an annual average level of income, with an increasing rate of 16%. Undoubtedly, the indices are far more than the minimum survivable level to be reasonably appraised regarding the two models in the sustainable system. Next, we will further discuss how to examine the sustainable growth value from the statistical data in the two cases.

#### **6.2.5.2. Identifying the Sustainable Growth Value (Well-being level)**

In order to illustrate the two models in the sustainable system in Figure 6.5 (pp. 281), we testify their business value beyond the minimum survivable level or the poverty line level. We call it the sustainable growth value or the well-being level in a whole sustainable system. The question then arises about the value of  $y$  in the two cases.

We test these data in Tables 6.6 and 6.7 (Table 6.8) and justify whether the final business value is in the range of sustainable value presented by Pearce (1993). In fact, according to the Ricardian Model and Frank and Bernanke (2010), the number of laborers in the two cases still determines the sustainable growth value.



**Table 6.8. Comparisons Between Jiuxing’s and Tengtou’s Villagers’ Annual Average**

**Income and Poverty Line Level**

Year	Jiuxing’s personal average income/year(yuan)	Year	Poverty Line Each one/year (yuan)	Year	Tengtou’s personal average income/year(yuan)
2000	12065	2000	1528	2009	143048
2001	21000	2005	1742	2010	189221
2002	25700	2010	2300	2011	180095
2003	40500	2011	2536	2012	160422
2004	61700	2012	2736	2013	142197
2005	82830	2013	2800	2014	145497
2006	105100	2014	2855	2015	151550
2007	131920	2015	2952	2016	158688
2014	275243	2016			

Sources: Data from Jiuxing and Tengtou from Tables 6.7 and 6.8, as well as the data on poverty line level by investigating the rural householders and national income and living conditions from National Bureau of Statistics, reproduced in the monitoring report in the rural poverty in China (2018).

According to Table 6.8, just as they are supposed to be the formation:

$$\bar{x} = \frac{X_1 + X_2 + \dots + X_n}{n} = \frac{\sum_{i=1}^n X_i}{n} \tag{6.1}$$

We first use each year’s total income to be divided by the number of Jiuxing’s villagers for more than 3000 persons as 4000 ones. This helps is to obtain each individual average income in a year. This equation can then be turned into another one that addresses the analysis of standard variance:

$$\sigma = \sqrt{\frac{1}{N} \sum_{i=1}^N (x_i - \mu)^2} \tag{6.2}$$

Here,  $\mu = \bar{X}$ , and  $\sigma$  refers to the standard deviation, while  $\bar{X}$  is an arithmetic square root.

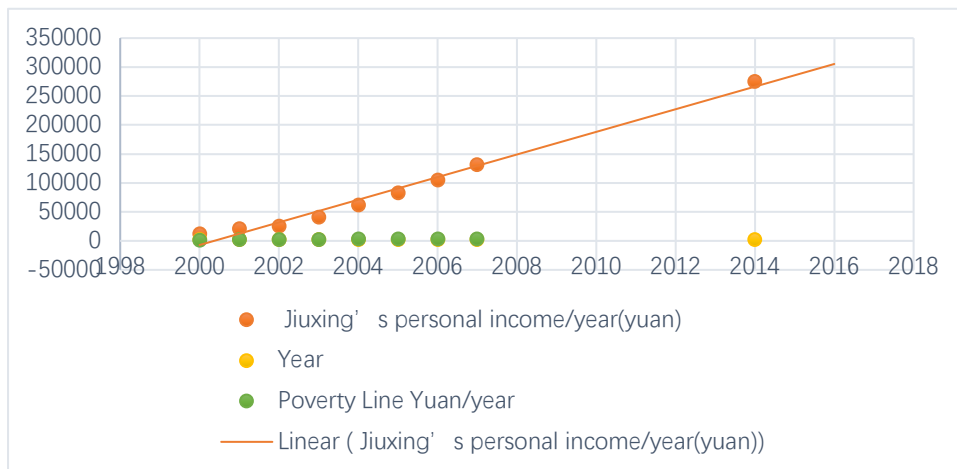
Next, our aim is to form a linear relation through an annual average income.

If the samples are in the positive distribution,  $Y = f(x)$  depicts a density function in probability. We further infer the new formation from the last one in the following manner:

$$Y = f(X - \mu) / \sigma \quad (6.3)$$

$$Y = n \cdot \sigma + \mu \quad (6.4)$$

If  $Y = f(n)$ , then  $n = (X - \mu) / \sigma$ . Hence,  $X = n \cdot \sigma + \mu$ , and X represents the value of Y, whereby  $Y = n \cdot \sigma + \mu$ . N is the number of selected samples. In this case, we notice that it is a diagonal line ratio as a sample standard deviation as a variable, and the intercept distance is the average value as it depicts a positive straight line in Figures 6.6 and 6.7.

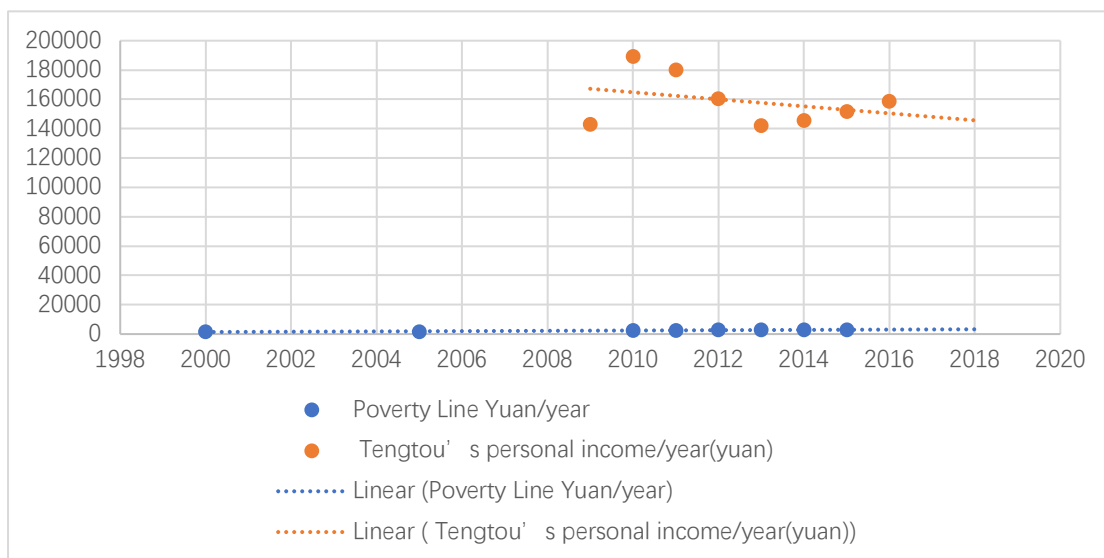


**Figure 6.6: Comparison Between Jiuxing Villagers' Annual Average Income and Poverty Line Level (2000–2014)**

Source: Author's own elaboration based on Chapters 2, 3 and 5.

Table 6.8 shows that in 1999–2007 and 2014, for Jiuxing villagers, their market income/year and their welfare/year were also their non-agriculture land income per sqm. In Figure 6.6, the orange points of the villagers' average income each year gather around the

predicting linear line inferred by equations (6.1) to (6.4); however, the green points representing the poverty line seem to cluster the linear line ratio. The gap between the average income of Jiuxing’s villagers and the poverty line is about 32 times. We calculate an average level of total income and that of social welfare in 2002–2007. The value of  $y$  is  $(274200000 + 25930000)/4000$  (over 3000 local villagers in 2014), and the outcome is about 75032.5 yuan. Assessing the average value of the poverty line from 2000 to 2014 in Table 6.8, we find it to be about 2357 yuan. Hence,  $75032.5/2357$  is about 32. Namely, the average value of  $y$  is about 32 times as much as the average poverty line during the time period. This proves that the business value of Model A is in the range of sustainable growth.



**Figure 6.7. Comparison Between Tengtou Villagers’ Annual Average Income and Poverty Line Level (2009–2016)**

Source: Author’s own elaboration based on Chapters 2, 3 and 5.

Figure 6.7: The orange points of Tengtou villagers’ average income are gathered around the orange linear line. We also know that the poverty line level, i.e., blue, is far from the orange

one. Although the orange line tends to be a curve, the gap between the blue and the orange is more than 500 times by comparison. In the same way as before, we calculate the average level of income from the total tourism revenues and social welfare as the value of  $y$ :  $(119828000+13350 \times 800)/900$  (over 800 local villagers as 900 ones in 2016 in Table 6.7). The outcome is 1198398 yuan, and the average poverty line is 2278 yuan from 2000 to 2016. Hence,  $1198398/2278$  is about 526. Therefore, the average value of  $y$  is about 526 times more than the average poverty line.

The above-mentioned calculations have been used to define the range of the smallest value as  $y$ . Through this sort of identification, we have examined the value of  $y$  over the poverty line. As a result, the outcomes tested indicate that the value of  $y$  belongs to the range of the sustainable growth value (well-being level).

It is evident that the experimentation on sustainable development models from theoretical inferences to practical cases examination, as well as interpreting each year's business income from continuous years, not only surpasses their poverty line level by much but also almost they constantly become the trends as much as the linear relations between the time and the wellbeing level. By applying a series of theories mentioned in Chapter 1 (pp.1–20), as well as other concerns to the two models, the sustainable growth value is attributed to **A Line** in Figures 2.1 (pp. 54)

### **6.2.5.3. Establishing the Sustainable Development System**

Figure 6.8 shows the two models in the sustainable development system are based on the top-down policies and strategic actions at the SCV levels in China. Now it is deemed as a

circulatory system that justifies the development of the two cases in sustainable systems. The creative and cultural clusters and parks from urban resources in cultural infrastructure are essentially available for culture and creativity through cultural business activities. Undoubtedly, theories of value are applied to their internal and external business clusters and economic sectors, wherein culture and creativity as incentives constantly increase their original business value as illustrated in Figures 6.4 to 6.7 (pp. 272–285) and Tables 6.6. to 6.8 (pp. 280–283). Certainly, they also include other theoretical dependence, such as the Ricardian Model, creative theories, economics theories, the SWOT analysis, etc. These have become the two models' crucial theoretical support to ensure that their generating homogeneous nature is consistent with the practical performances—business value added mainly from roles of culture and creativity. Based on the theoretical guidance, the two models built as a creative economic cycling system are in a sustainable environment.

For example, the eco-agricultural park in Tengtou Village, as well as Ningbo Tengtou Pavilion Case and Tengtou Centennial House are excellent cultural tourism products with creativity until the village became a national 5A ecotourism area in China. This has constituted significant components of comparative advantages in the market competition. For another instance, Jiuxing Village developed a duck factory, a parking lot, and a small trade market until it became the largest market village in China. However, all the achievements of the two cases are based on the cultural conceptual transformation, the top-down policies and strategic actions with cultural infrastructure and implementation at the SCV perspectives in economic growth. As far as them, the holistic process is full of business opportunities and challenges.

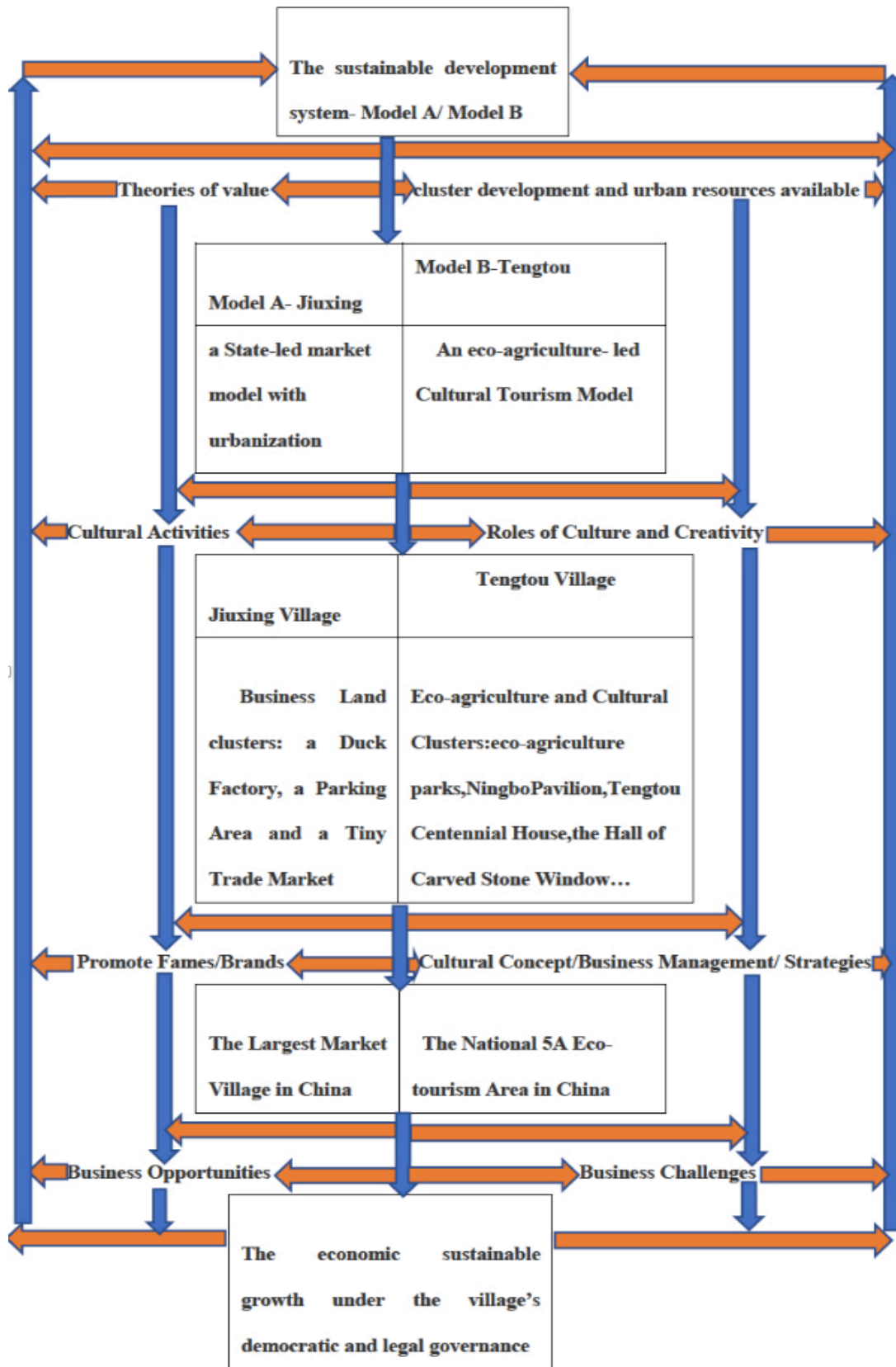


Figure 6.8. Establishing the Framework of Sustainable System: Models A–B

Source: Author's own elaboration

Apparently, the two models have been testified as sustainable systems under the villages' democratic and legal governance, which exerts a great effort in inspiring people's intelligence and creativity. By a linear function, we have witnessed the relations between the systems and their concerns, exploring the fact of how main dynamics—cultural creative concepts and cluster development dominate the preservation of the systems. In short, the internal and external cause-effect interactions have formulated a sustainable cycle to reach its top goal of becoming a sustainable development system. In any case, there is nothing more for people to be stimulated by creative concepts in the top-down policies with strategical actions as democracy and legal governance have provided more creative opportunities for talent training and resource utilisation.

The holistic procedure adheres to MQQM in deductive and inductive objectives. It has deliberately elaborated on the relationship between the central government's top-down policies and the local governmental strategic actions through qualitative analysis, leading to the final successful outcome analysed by statistical data shown in figures and tables, including the key indices found through quantitative analysis. Furthermore, the two cases not only lie in analysing their successful reasons, but the main work stresses to explain culture and creativity act on economic sectors in the two models, which have been built on the top-down perspectives of policies, strategies and cultural infrastructure proceeding by methodologic applications.

Inspired by the research, we are supposed to assume a future study regarding the state-led sustainable development and cultural brief, dealing with a few problems remaining in this study.

### **6.3. Discussing the Main Causal effects in Results and A Future Program**

In the two cases, Model A is the dominance of the two models as the sustainable development system on a global perspective. It is a vital witness that democratic and legal governance as a key actor has played a balancing role in territorial economy prosperity. However, linking to the research problems, it is the main cause-effect of the results that a series of national and urban policies and the top-down strategical actions with cultural infrastructure have fueled the two models of sustainable development, which are featured as parts of the SCC system. Thus, what the two models building are primarily arisen from the direct cause-effect relationships between national strategy and the SCC system is to embody some problems in them worthy of discussions. The problems are hidden within the two models nationwide to have affected Chinese CCIs development, including the two cases' growth in the future. So, discussing the purpose is to have a clear perception towards the main cause-effect relations in the results so that it is the ultimate finding out the way to solution of problems from the perspectives of a national strategy and governance system.

### **6.3.1. The Main Cause-effect Relationships of the Results in Discussion**

#### **6.3.1.1. The Role of State in Strategical Actions and CCIs Development**

It is recognised that creativity and innovation are confined to the role of the state with respect to CCIs in a socialist ownership system. In Section 6.1 (pp. 234–244), overlooking the four strategic approaches in actions, we have exposed the problems focusing on the role of state-striking cultural districts, and the lack of attention to social and community impacts from CCIs development in China. Considering the role of the state as a driving force of CCIs in urban development has emphasised the state's policies to support CCIs, such as financial investment,



funds subsidies, and sponsoring programs and projects in collaboration with several other enterprises or countries. This will generate an active effort to enhance the growth of CCIs. However, from a global contextual prospect in literature, national governments are involved in affecting outcomes and accomplishing goals in cultural districts. Generally, such an argument in the literature can be accepted widely on the spontaneous and systematic formulation of cultural districts, which supply larger community profits for sustainability than those formed by governmental direct intervention (Fahmi et al., 2017; Moss 2002; Porter & Barber 2007; Stern & Seifert, 2010). This implies that the governments embody less intervention towards CCI management and development in cultural districts from large-scale grassroots communities to elites, and hence, these enterprises are able to possess more self-improved and self-created space. Otherwise, the intervention may lead to conflicts between the planning of the cities and local CCIs enterprises, as well as the state's strong willingness, so that this sort of national unreasonable involvement in cultural districts will prevent their sustenance in the future (Liang and Wang, 2020).

In Asian cities, Chinese entrepreneurs have not incorporated the role played by urban development in urban transformation due to the state-led market economy existing complicated relations intertwined into cities as 'politico-economic and socioeconomic pursuits, and the unique cultural norms and preferences' (He & Wang, 2018, pp. 2–3; He, 2007; Kong, 2014; Wang, 2004; Zhang, 2014). However, the government, with various levels of restrictions, identifies CCI development in China through the experiences of most countries, with significant influence in policymaking and urban planning practice (Liang & Wang, 2020).

In addition, it is argued that creative strategical approaches in cities are related to the

gentrification and displacement in literature, which is similar to Chinese CCI development in cities such as Shanghai and Beijing. Their urban transformation was based on the ‘beginning of art, ending of business’, as discussed in the Songzhuangcun case (Beijing) mentioned in Section 6.1(pp. 232–238). However, it varies from the Western cities, lying in state’s role played too much in highlighting CCI development and urban transformation (He, 2007). Particularly, gentrification and displacement impacting CCIs development from society are confined to attention in either reality or research. Global experiences have indicated that community art projects can establish various associations with social capital, multiplying resources from all parts of regions, cities, and nations, fostering multilevel communication and cooperation to solve common problems, and building social relationships among different sectors of community (Guetzkow, 2002; Lin & Hsing, 2009; Reeves, 2002; Stern & Seifert, 2007). However, CCI policies and measures are exclusively dependent on an economic agenda, emphasising arts and cultural creativity as the sole purpose of urban redevelopment and wealth creation in China (Banks & O’Connor, 2009; Kong, 2014; Kra“tke, 2011). In the case, there are fewer discussions on the way in which art production improves the quality of life, as well as social correlation and development through cultural policy–decision. In fact, these problems reflect SCC with a defective system, which has lost a balancing leverage–democracy and constitution among the top-down policymakers, public opinions, and social effects. This has become incontrovertible evidence of the occurrences such as the Cultural Revolution and the Great Leap mentioned in Sections 3.1–3.5 (pp. 69–131). Thus, the problems of discussion between the regime of centralism and cultural belief that are concerned with politics, economy, and culture may arise from the SCC system and imperfect legislative mechanisms, such as

cultivating creativity and innovation in CCIs growth are relatively limited in an environment with less human rights protection in law.

### **6.3.1.2. The State Power and Cultural Creativity**

In the problems mentioned in the last section, we continue to discuss why cultural creativity is confined to the role of the state. Due to censorship, the governmental restrictions lead to a negative impact on artists and a series of issues arise with regard to artistic credibility in cultural districts (Martinez, 2016). Creativity is incentivised for artists to question the traditional values, ideology, and art conventions, as well as boldly and publicly explore their own cultural concepts and aesthetical value and express them in a free environment. However, in China, neither an appropriate institutional platform nor a place is provided for such artists to create, reproduce, and alter the number of products, or hold different views (Liang & Wang, 2020). On the other hand, because of overemphasis on economic profits, the central government takes various measures to manipulate CCI districts to ensure that it brings about rapid artistic villages in urbanisation, artists' renewing censorship complication, and real estate prices and development at an increased cost (Ren & Sun, 2012). Furthermore, the local governments that excel at CCIs in cities as a driving force to bolster economic development significantly benefit from land utilisation and use it as a tool to control cultural production in artistic urbanisation (Kong et al., 2006). In this case, in order to reap profits from land investment, CCI districts have expanded their physical infrastructure construction by taking up and venturing a great amount of land instead of neglecting the support systems. The government reinforces the regulation of the naturally formed artistic villages, turning them into official art districts since

economic return is the ultimate goal (Kong, 2012a; Ren & Sun, 2012). The government has fully disclosed that national willingness (interest) is always superior to any local government, organisation, institution, group and individual according to cultural policy in Liu (1983).

Similarly, downtowns and village-based communities suffer from a lack of attention to CCI districts for artists, art workers or residents' participation in art activities. However, one of the CCI districts, Pingo Community in Beijing as mentioned in Section 6.1 (pp. 236–237) is a commercial area, exclusively stressing its residents' participation in several business activities. Therefore, this has improved their life quality and enriched their cultural variety. On the other hand, to over pursue economic profits—GDP-ism, the local governments constantly accelerate economic growth at a large scale (Wu, 2017). In this sense, various governance levels in Chinese cities reflect the value of growth over development by developing projects of bureaucracies and acknowledging economic rather than social effects (Tian, 2016). Consequently, the terms of time, products and projects have been the critical standards as appraisals of the projects, participant artists, and economic gains over those in grassroots community and private expressions (Kochan, 2018).

Unsurprisingly, the creativity of artists, planners, developers, and managers in urban development is under the supervision of the SCC system based on a single party's governance over all of the social layers in China, including the programs, projects and research objects in a restricted environment.

In short, discussing the results mainly emphasise those of research problems arisen from the state's role of strategical actions—over intervention may prevent CCI sectors from developing to cause shortening confines of culture and creativity in exploitation and utilization

while the unbeneficial elements in action and corrupting phenomena are prevailing under the SCC system with imperfect political economic governance or legislative mechanism. So, these discussions have further entered the in-depth consideration. Afterwards, they may consistently give rise to an ideal outcome in advice so as to ultimately resolve the research problems.

### **6.3.1.3. SCC System and the Sustainable Economic Development**

Chinese economic development system is signified as SCC in accordance with Deng's view (Zheng, 2000), which is relevant to our research objectives and definitions of two models in response to Section 3.5 (pp. 120–125) and Table 3.14 (pp. 126). The Chinese economic model has been largely practiced along the state-led market economy with urbanisation since the 1980s. However, until now, the existing argument is whether China has dominated state-led capitalism or powerful group-led capitalism for the last few decades. In this view, which model can constantly consolidate Chinese national power to promote economic development? We believe that state-led sustainable development and cultural belief is as the consistent studying direction, along with our current programme. Namely, Figure 6.9 (pp. 299) shown as a future research programme clings to possibly solve the problems by transforming the political system into a democracy and a constitution with cultural belief (e.g., Buddhism, Taoism).

On the one hand, CPC as only a party of the regime in China insists on Marxism-communism culture (materialism) causes conflicts between the traditional culture (idealism) and the Western/modern culture (i.e., human rights, speech freedom, democracy, and constitution). Hereby, the two models have been perceived to be closely relevant to various

cultural concepts between the Western cultures (democracy and legal governance) and the traditional Chinese culture.

On the other hand, in respect to the SCC, predominating diverse subordinate economic entities have acted as supplementation of the state ownership entities during the 1980s and the 1990s. However, in the early 2000s, China's export-led economy popularly promoted many other entities. Corresponding with this type of model, the other domestic or international cooperative trade companies and groups, along with concerning service agencies and institutions continue booming all over the country (Sheng, 2015). These companies with private or public ownership are nearly controlled by 'the second red generations'<sup>20</sup> or 'the second highest officials'<sup>21</sup>, who are all related to each other as families, forming the foundation of a powerful group-led capitalism.

However, due to the rapid economic development, the group-led power has led to the prevalence of corruption between bribe-taking officials and leaders. Meanwhile, the state power brings about abusing human rights and widespread corruption in China under globalization context (Hidalgo, 2013). For recent years, it is said that more than ten thousand high officials have been indicted for the corruption in Xi's age (anti-corruption campaign under Xi Jinping, n.d.).

---

<sup>20</sup> the earliest Red Army's soldiers' children of the Chinese communist revolution

<sup>21</sup> the first generations of the Chinese governmental highest officials' children

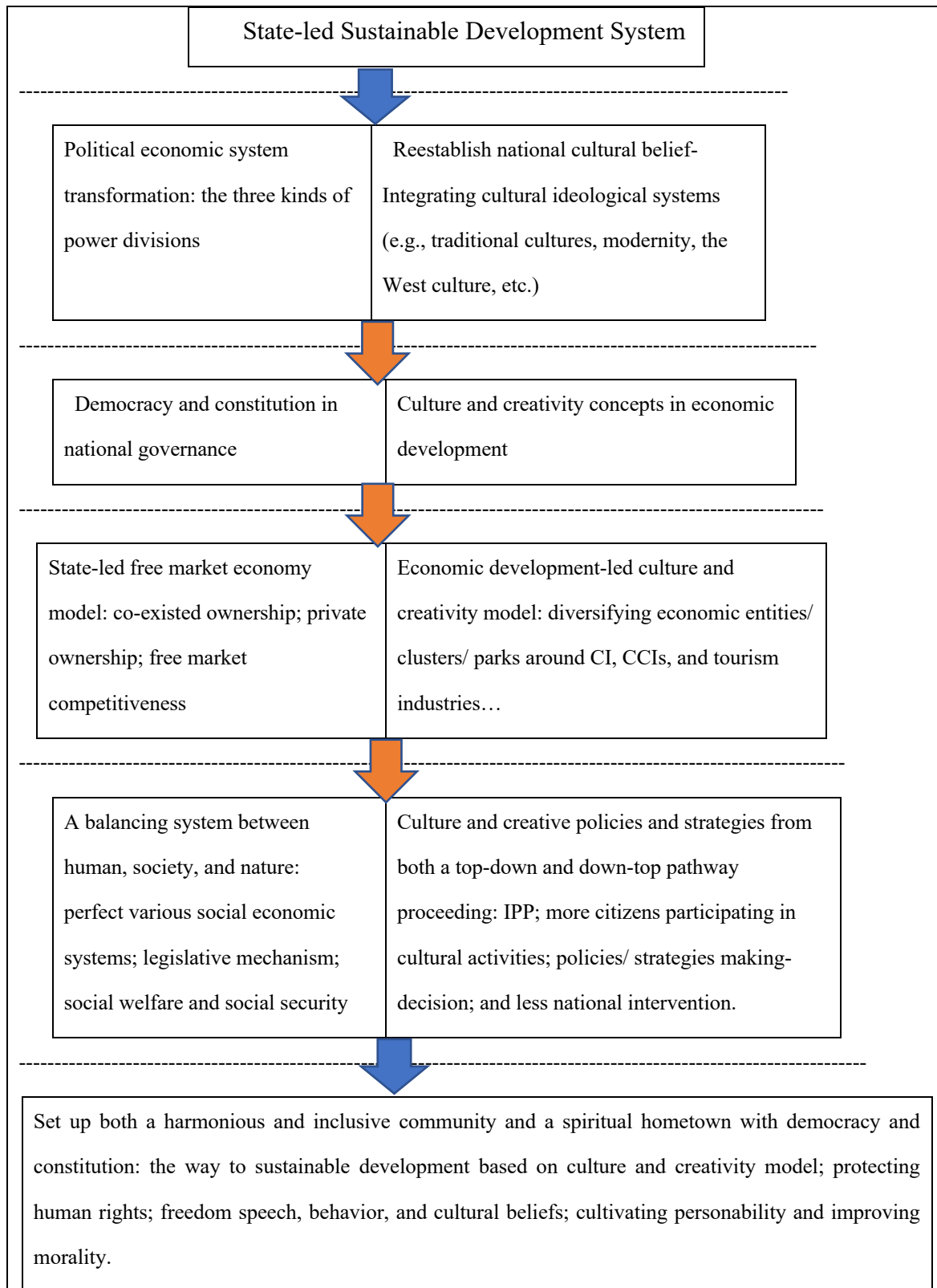
In the view, the corrupting phenomena indicate that the SCC system has seriously lack of political administration in supervision of legislative mechanism, let alone the public participation in legislation rights of making decision (Cheng, 2010). Therefore, the system itself can neither safeguard human rights completely nor reduce various corruptions because of the morality degradation, even though anti-corruption campaign only deals with some of corrupted cases. Like so, the state-led economic development is likely to lose a driving force to propel urban sustaining on, to say nothing of the village-based community.

### **6.3.2. A Future Program**

Taking inspiration from the two models in the two cases, we exclusively designed a future program in hypothesis as shown in Figure 6.9 so as to solve these problems left in discussion. Having been Classified into five aspects, the figure describes a political and economic perspective along with a cultural strategy. On the one hand, economic development continues extending political power, and the triangulation governance in society is firmly stable. Hence, the current political transformation will lead to three kinds of power divisions as the best choice for the civil society administration, legislation, and judicial system. Democracy and constitution in national governance dominate most of the developed and developing countries. Furthermore, excelling at state-led free market economy will allow various ownership (public, private, and collective, etc.) with free market competitiveness. It also shows extreme emphasis on a balancing system following natural law and legislative mechanisms among diverse economic systems, social welfare and security, medicine insurance, etc.

On the other hand, at first, reestablishing national cultural belief– the integration of cultural ideological systems includes the traditional Chinese culture (e.g., Buddhism), cultures of modernity and the West and the East. The concepts of culture and creativity have underpinned economic development, combined into scientific technology or digital AI. These concepts have been based on the economic development-led culture and creativity model, diversifying economic entities, parks, clusters and belts around the CCIs, CIs, and tourism industries. Furthermore, all of the aforementioned ideologies are supported by national policies and strategies from either a top-down or down-top pathway, emphasising citizens’ participation in cultural activities and various policymaking decisions with less governmental intervention towards CCIs districts. Finally, these can lead to the ultimate construction of an inclusive and harmonious community with freedom of speech, behaviour, and cultural beliefs, as well as protection of human rights and respect for different races and religions. Meanwhile, establishing a spiritual hometown–human civilisation through cultural communication and cooperation in the global context, cultivated into a personability of honesty, kindness, credit, well-learned, modesty, morality, etc.





**Figure 6.9. A Future Programme in Hypothesis in China**

Source: Author's own elaboration.

#### **6.4. Summary**

The chapter includes both quantitative and qualitative analysis. The qualitative analysis was instructed by Dey's (1993, pp.10) three steps of describing, classifying, and connecting data. The first two steps have been interpreted in Chapters 2, 3 and 5. The final step was conducted in this chapter to answer the research questions and address the theoretical and practical mandatory requirements. It also catered to the main objective of sustainable systems—two models from three different levels with logic deductive and inductive methodologic methods, including quantitative analysis on the business growth value in a sustainable range, Models A–B building framework, and discussion of main casual effects relationships in the results and recommendations for the future studies.

Firstly, this chapter mainly disclosed how these theories were employed in the cases studies, including theories of value, creativity and economics, the SWOT analysis, and the Ricardian Model, elucidating the significant roles of culture and creativity as an engine that triggers off village-based community. As a result, there were a series of top-down strategical actions in manipulation from the SCV with national and urban policies in the perspectives (i.e., economy, land, culture, and CCIs) acting on the two villages, which have made great achievements to prove that their success is on the foundation of the sustainable development-oriented culture and creativity.

Secondly, the three different levels from the state, cities and urban regions have been structured with respect to economic development, emphasising national and urban strategical actions and approaches. The two villages have played a key role in enhancing village-based community development, as well as national and urban cultural infrastructure as physical

power. Particularly, the four national strategic actions have acted as a leading role in upgrading CCIs growth as a whole, such as role of state, urban transformation, and identification of CCI patterns as driving forces. It also reasonably reformed desolated plants and utilised cultural heritage in preservation, revitalises townships and village-based communities, and regenerated urban prosperity with cultural strategical actions. In the process, it emphasised the role of the state with various interventions (i.e., policies, strategies, programs, funds investment, cooperative enterprises) in cultural districts. It depicts either more positive effects or less negative, or vice versa if the interventions are enough to deviate practical necessities in the local conditions from CCI. Moreover, some cases provide descriptions to correspond with the successful strategical approaches in actions. For instance, the researchers focused on Pingod Community, Hegezhuang Village, Zhangguancun Science Park, National Steel Group in Beijing, as well as tourism strategy on Gulangyu Island on the Coast of Xiamen city. These can be seen in Section 6.1 (pp. 232–264).

Thirdly, in order to explain the reason why the two cases as successful models are moving in the sustainable system, we managed to potentially discover the reasons for business value (i.e., economic and cultural values) increased with the help of theories of value employed in the economic sectors. Meanwhile, the SWOT analysis embodies the four strategies to exert various efforts on market competitiveness, whereas the Ricardian model and other theories have provided support for the roles of culture and creativity as comparative advantages in sustainability. Ultimately, it turned out to be a combination of creative concepts and the roles of culture and creativity into strategical actions of business management and development in the two models. Furthermore, to measure the sustainable growth value (villagers' well-being

level) with time progress in Pearce's theory (1993), we tested it in a qualified range, where the two models are located in a sustainable system. Further, the democracy and legal governance of the two villages have ruled upon the sustainable system and balanced various relations between the system and its concerns. In Sections 6.1 and 6.2 (pp. 232–289) mentioned the discourses have been explicitly relevant to the research questions in reply.

Fourthly, the problems deserved contemplation that the analysis of the major cause–effect relations of results in discussion were concerned with the strategical actions and cultural districts, role of the state and cultural creativity, the SCC system and sustainable economic development, such as too many interventions in the role of the state possibly leading to conflicts between the schemes of cities and CCI enterprises as well as governmental attempts, cultural regeneration not formulating a sustainable commercial development in the residential district, lack of attention to community impacting revitalisation of townships, and reforming outdated factories and cultural relics with well-preserved heritage policies, etc, as well as political corruption and human rights in abuse. In the sense, it has pointed out that it is necessary to propose a new program as the hope for the problems left to resolution in the program while it will kindle the brightness for the future state-led sustainable development–democracy and constitution with cultural belief. In this way, economic development can meaningfully keep long-run sustainability to some extent.

This chapter in the systematic analyses of inferences has answered the research questions mentioned in Section 1.1 (pp. 1). The essence is explicitly issued from top-down policies, strategical actions, cultural infrastructure, and practical performances through methodological applications to achieve the research goals ultimately.



## **Chapter 7: Conclusion**

### **7.1. Main Results and Conclusions**

In order to holistically generalise the thesis, we mainly concentrate on three perspectives: the accurate ideas stemming from the theoretical bases to practical performances (a case study); a sustainable system of Models A–B on the interpretations of the causal effects interactions in the two cases; and lastly, the methodology as well as the final analytical results and the major cause-effect relations discussed in results. In this process, certain research limits continue existing, such as the definitions of the two models and insufficient data sources in literature (e.g., clarifications of cultural policies and the testification of data). In particular, the case study results inspire our imagination and creativity to explore state-led sustainable development and cultural belief in the future. Furthermore, we recommend national policies of economy, land, culture and CCI in order to pave a new path for state-led sustainable development with respect to a series of strategical actions from a top-down level of SCV, including cultural infrastructure and contribution of CCIs, CIs, and tourism industries at the three different layers. These conclusions are derived from the entire practical perception of the internal and external factors in regard to coherent probabilities of occurrences.

We first rested the main research objective on the two models building as a sustainable system in the cases that involved the justification of the major driving forces–roles of culture and creativity in the system. We not only proposed a structural framework of the two models as a sustainable growth circle (Figure 6.8, pp. 288) as well as a comparison between the two cases, but we analysed six other cases to address the research problems and identified policies and strategies related to economic development as well. Along with a series of methodological

methods, we aimed to design similar thematic titles in theoretical and practical sections, such as theories of value, roles of culture and creativity and clustering development. However, the sections varied significantly in the proportion of theoretical principles and concepts presented in this thesis. Chapters 2–3 had more theories, whereas Chapters 5–6 accounted for more practical and realistic business activities. These are relevant to six other cases from home and abroad, which help to make us realise the mutually profitable relations between creative concepts, cultural infrastructure—cultural and creative clusters, strategic actions, and the roles of culture and creativity in CCIs entities covered with our cases studies.

Second, in order to reach these objectives, we were required to solve the research problem—the first question: Have culture and creativity contributed to the village-based community development? It was primarily clarified that culture and creativity were the centres to be propelled by policies and strategical actions, testified and evaluated on the value addition of businesses in the sustainable system of the two models. This system focuses on illustrating the roles of culture and creativity as dynamics in CCIs and tourism industries of economic development by theories of value regarding economics and culture, theories of economics and creativity, and the ‘SWOT Analysis’, demonstrating that the two models had comparative advantages in culture and creativity performing on economic sectors in business competition in order to generate business value addition. Furthermore, they profited from stable creative clusters/parks/chains from three different layers, where cultural infrastructure as a value addition of CCIs’ physical actor exerted a crucial effort, along with a series of equipment with cultural services, facilities, strategical planning/programs/projects as its comprehensive power. The power was evidently embodied by a series of tables and figures in Chapters 3 (pp. 65–146),

5 (pp. 188–230), and 6 (pp. 232–302), enhancing the CCIs enterprises' rapid growth and supporting them to dramatically offer up economic development in China. It also encouraged an increase in the national GDP, as well as employment and income. With the sustainable growth, the roles of culture and creativity are based on economic development-led CCIs and tourism industries by top-down policies and strategic actions proceeding from the central to local governments. Ultimately, it is identified that culture and creativity in the two models have contributed a great deal to the village-based community development.

Meanwhile, the second research question to answer: Which policies/ strategic actions have facilitated the two models in formulation/ the success of the two cases? It is concerned with those favourable national policies and strategic actions implemented widely in urban territories to further accelerate the pace of the two models in practice. Particularly, Shanghai as a global city and Ningbo as an ecotourism city possessed a strong dynamic of the sustainable growth in art creative fields, leading to a boost in their village-based communities, wherein culture and creativity concepts in strategical actions of CCIs predominated over the sustainable system. It is apparent that CCIs and CIs at the national and the two-city level have revealed their developing intendency and characteristics (i.e., expansions of CCIs and CIs enterprises, clustering cultural and creative parks/chains, and reinforcing hardware and software cultural infrastructure in cultural and creative sectors), shedding light upon various CCIs policies in strategical actions, including national actions (e.g., the role of the state as a driving force, revitalising township and village-based community, and cultural regeneration in urban construction, etc.) and a series of the strategic actions of cities and village-based communities, which can be seen in Section 6.1.2 (pp. 244–253). Ultimately, it emphasises that CCI sectors



in commercial patterns have been designated as areas of original clustering, industrial heritage, new industries, historic conservation, and new commercial development (Wang and Sun, 2013; Xue et al., 2011; Zhang et al., 2017; Zhao & Liu, 2009; Zheng, 2013). Through various strategical actions, some of these areas have been established at a low expense in the correspondence by rationally and flexibly utilising historic heritage in preservation, reusing dilapidated manufactories and regenerating cultural strategies in tourism areas (ibid). Therefore, it can be said that Jiuxing's largest village market should be a commercial development area, and Tengtou's cultural ecotourism is for an eco-tourism area with artistic creativity and cultural heritage protection.

Nonetheless, national and urban policies of CCIs and cultural infrastructure played a key role at SCV as shown in Tables 3.1, 3.3, 3.6, and 3.7 (pp. 79–107). These tables compared Shanghai and Ningbo in CIs, and a comprehensive evaluation was also presented with the performance of the two cities amongst the top cities, as their CCIs have enjoyed an advancing status in China.

Hence, the strong power has facilitated the local economic development of the two cities, as well as the two villages at the bottom of the top-down policies/strategic actions. Jiuxing Village in China has become the largest market village at the village level. This is due to the diversity of products offered to the area, along with the presence of products and various famous brands, stores and headquarters (Zhang and Zhu, 2011). Likewise, Tengtou Village had similar comparative advantages. Since the cultural creative concept was combined into the area of eco-agriculture and tourism from that of eco-agricultural cultural tourism, the village has been awarded as an eco-friendly village and national 5A scenic area with beneficial intangible

assets (Yu, 2010). Furthermore, the advantages displayed by the two villages have been assessed by the SWOT analysis, the Ricardian Model and economic theories, such as cultural conceptual transformation, cultural infrastructure clusters of business areas and cultural tourism spots, culture and creativity, democracy and legal governance, etc. In this view, the advantages are equal to comparative advantages as developing incentives to expectedly beat the rivals in the business arena.

In short, there is an emphasis on the fact that the solution of the research problems involves the same subject of roles of culture and creativity from various perspectives acquiring similar cognition and comprehension with respect to their concerns, together with the respective policies and strategic approaches in practice. In addition, more policies in recommendation can be known in the next section.

Third, it is relevant to another aspect of the second research question: How to testify and evaluate the two models as a sustainable system? It is to exploit the best way to testify business value added in the two models as the sustainable systems. At first, Jiuxing Village is considered as a commercial development area, while Tengtou Village is a cultural ecotourism area with business value-addition existing in estimation by CCI policies and strategical actions as shown in Tables 6.1 and 6.2 (pp. 265–268). This was measured by quantitative analyses in statistic data depicted in Tables 6.6 to 6.9 (pp. 280–283). Hence, it is justified that the sustainable value-added by Pearce's (1993) theory has surpassed the poverty line with the help of a few formations (6.1 to 6.4, pp. 283–284). The approach of measuring data from certain periods was used for the total income, which was divided by the number of total villagers at an average level, and the final outcome was  $Y=f(X)$ , where Y was the sustainable growth value, and X

was time. It was observed to be in the smallest range of sustainable growth value as the total villagers in number were estimated in the largest range. Therefore, the two models were claimed as a sustainable development system, exclusively designed regarding their cycling framework shown in Figure 6.8 (pp. 288).

Simultaneously, we have proposed a future hypothetical program, presenting the two perspectives with the economic transformation and cultural creativity along the state-led sustainable development and democracy and constitution with cultural belief in Figure 6.9 (pp. 299). In relation to the main causal effects relationships between national strategical actions and CCIs districts development, it indicates that national over interferences has limited their growth space; that between role of the state and cultural creativity has shown national attempt is always prior to many other urban CCIs districts' profits and requirements to cause creativity minification; that between SCC system and sustainable economic development exposes defectiveness of political governance and legislative supervisions to result in economic development of unsustainability, as well as morality collapse leading to human rights abused and multiple corruption. Ultimately, the problems ought to be solved by the future program. The essence will be tying up to political system transformation—democracy and constitution instead of the dictatorship regime or centralization of authority power nationwide, together with human morality improvement. In this case, state-led economic development will have reached a widespread meaningfulness of true-long-run sustainability in the future.

Finally, the methodological applications of qualitative and quantitative were covered with Chapters 2–3 and 5–6, including MQQM, CCS, the SWOT analysis, SM, PIO, OV and the Ricardian model. The study was employed for various research techniques to deliberately be

elaborated on the designs of the research methodological frameworks, and schemes of the data collection and analyses. It undertook the results with their main cause-effect relations discussed according to Dey's (1993) qualitative data analysis, together with Denzin's (1971) and Jick's (1979) triangulation applications. In addition, the academic fields involved culture and creativity, economics, economic models, tourism, urban sustainability, national policies, and territorial development, which were described in the introduction of Section 1.1 (pp. 1).

## **7.2. Policy Implications and Recommendations**

The national policies focus on various reforms, including economy, land, culture and CCIs. Since 1979, these policies have involved the socialist economic transformation and the land reform—households' farmland responsibility from the 1980s till 2016, as well as the state-led land acquisition repayment from the 1990s till 2016 along with cultural and CCI policies. Hence, we further perceive how the three policies from top-down strategic actions have influenced urban regional development.

First, the reform in economic policies was adopted in 1979. The previously planned economy (1949–1978) was transformed into a state-led market featured as the co-existence of various ownership systems (i.e., public, private, collective, and joint ventures) in the market under the reign of the CPC. In particular, previous enterprises of several ownerships in the urban region were allowed to acquire more decision-making power regarding management procedures, production, and sale, along with the prices of products (Cheng, 2010). This was an opportunity for urban planners and urban public managers to form great strategies in urban transportation and construction, including urban greening and planning. Therefore, in the 1980s,

new private and public business enterprises, along with several foreign joint ventures, were established. By this time, regardless of the location of the enterprises, the businesses were able to boost themselves and also aid for others. Because of the dualistic economic development strategies, more and more peasants flooded into large cities and became the principal workforce in urban construction. With various enterprises developing rapidly in urban regions, industrialisation led to the expansion of urbanisation in the 1980s, with specific relevance to land reform in urban-rural areas (Ercolani, 2011).

A few fixed quotas were designated from the households' farmland responsibility system in the 1980s, and the state's land acquisition repayment system in urban-rural areas was set up in the 1990s when the local government purchased land from farmers' willingness to return their ploughed land to the country, or old houses or factories which belonged to private housing sites to be demolished by the urban construction, were offered to their owners' funds. This was compensated by the government in the form of money or equal prices of land lost in exchange of new houses. The two policies have co-existed in urban-rural areas. Especially when the state's interests are placed in the primary position, the land acquisition repayment system discloses the contradiction between land users and original inhabitants (He & Peng, 2010). Thus, as far as urban planners and public managers are concerned, they inevitably run into trouble.

On the one hand, the urbanisation construction resulted in an alteration in administrative boundaries. Hence, villages became towns, and towns were turned into cities (Guldin & Southall, 1993). For example, Jiuxing village was a tiny suburb of Shanghai City until the 1990s. Later, it was upgraded by an urban administration level—Minhang district in Shanghai.

Such the phenomena are very prevalent in China at present. In this case, it either depicts positive or negative effects. The positive effects lie in stimulating the commercial chains formulation, such as the economic development belts, i.e., YRD, and PDB as mentioned in Section 3.5 (pp. 120–125). These lead to a consistent urbanisation expansion. In this way, the industrial and agricultural producing and selling markets are incredibly dependent on economic chains. However, it is possible for other entities to face threats in case one or more chains break down.

On the other hand, if the population is dense around large cities, the rural areas might continue getting much poorer. Even it is noted that large amounts of wasteland, and empty villages appear there. Indeed, constantly disappearing or disappeared ancient villages prove that the traditional Chinese culture is deviating from the historic stages in small, gradual steps (He & Peng, 2010).

Meanwhile, the policies of culture and CCIs are one of the most important national strategies as they exert a critical effort on urban construction. Looking back at the cultural policy along with ‘one hundred of flowers blossom and one hundred schools of thought contend’ (Liu, 1983), we recognise that the inclusiveness of cultural policies accounts for different arguments of academic fields and development in all walks of life. Furthermore, it emphasises that China should continuously widen the channels of communication and cooperation with other countries from which China can acquire advanced scientific technologies (Liu, 1983). It points out that national interests are beyond individuals’ and collectives’ ones, insisting on the four basic principles guiding upon the cultural development direction such as along with the socialism road, people’s democratic dictatorship, and the leadership of CPC, and Marxism-

leninism and Mao Zedong thought. It claims that protecting women have equal rights to men in social activities, such as education, medical care, social welfare, etc. as well as the attention to the disable, the old and children (Liu, 1983).

Meanwhile, the policies of reform and openness to the world with respect to CCIs policies at the state and provincial levels have guided CIs and CCIs to be considered as a pillar industry to establish the centre to the state-led market economy, firmly supporting CCIs by national IPP law and funds subsidies for the public CCIs enterprises, actively ensuring to expand their sustainable development (Cui et al., 2015). The policies further foster the transformation of high-tech products in cultural districts from the traditional low value added by cultural and creative strategies, diversifying the market economy to incentivise other economic market competition (Abbiati, 2019; Fung, 2016); and integrating CCIs into economic development to reinforce their predominance over other industries in 2011 Decision. Moreover, it aided in proposing 'products made' to 'products created' by roles of culture and creativity in economic sectors in China at the 13<sup>rd</sup> Five-Year Plan, building a new commercial growth model in relation to the collaboration with developed countries through strategic actions including a series of programs/projects regarding the science, technology, information, tourism, sports, and financial industries, and reconstructing cultural enterprises, i.e., micro, small and medium cultural businesses (Jiang et al, 2019). It explicitly implied that urban economic transformation was based on cultural infrastructure and a succession of policies and strategic actions (Fung, 2016), which were addressed and identified on the concepts of culture and creativity and CCIs in the Blue Books of China's Cultural Industries (Keane, 2007) and the Decision in 2011. The policies of culture and CCIs have brought great changes to economic and cultural development

while reflecting the promotion of economic productivity and efficiency, the development of socialistic democracy and legal systems, the construction of a high level of civilisation, and the improvement of cultural life (Hu, 1999).

In particular, with reform and openness to the world, cultural and CCI strategic actions from the top-down perspectives at different levels were classified into CIs, CCIs, and tourism industries. However, they were never separated from the national cultural policies. It was evident that the diversification of creativity and innovation occurred in all walks of life. Hence, it can be said that CIs, CCIs and tourism industries have contributed a great deal to economic development. In addition, plenty of cultural infrastructural construction has provided the prior conditions for cultural diversity and prosperity of cultural creativity from the SCV as mentioned in Sections 6.1 and 6.2 (pp. 232–289). As a result, the extent to which scholars, experts and artists have enough space to devote their intelligence and talents to CCIs, CIs, and academic fields (Matricola, 2013). This leads to more active effects on the economic sectors of CIs, CCIs and tourism industries in economic development.

Through the three policy implications, we have explicitly realised the contextual positive and negative effects. Apart from these advantages of three significant policies, we expect to provide a few recommendations in accordance with the views presented by scholars and experts.

On the one hand, it can be seen that the three policies influence each other. If all of the policies are based on democracy and constitutional governance, economic and cultural development will have a real boom. In this sense, we strive to avoid conflicts among policies. It is required for rules of law to deal with the problems between state ownership and private,



collective or joint venture ownership in allocating nature resources and manpower. For example, Jiuxing and Tengtou villages indicate that democratic and legal governance has played a vital role in promoting village-led community culture and creativity development within the sustainable systems. Their success proves that all policies and strategic actions should be practiced under democracy and legal governance. Namely, lawful authority is based on respecting human dignity and speech freedom, which should be highly protected by the national constitution or law. Particularly, urban construction emphasises that the order of spatial locations is of the same importance as that of the community in nature. Thus, social activities are dependent on human beings themselves, and public opinions are worth considering about ecological environmental equilibrium (Hu and Chen, 2015). Otherwise, if economic development can sustain at the cost of environmental deterioration, human beings will have no place to settle down. Hence, while forming such policies, experts or authorities should encourage more people with different identities to participate in the policy-making decision. In this way, they can hear different voices in order to diverge from the bias or discriminations and prejudices of policies (Kochan, 2018).

On the other hand, as national land policies are implemented in urban-rural construction, the land acquisition repayment leads to conflicts between land users and landlords. Hence, it is necessary for the government to take them in a serious manner to promise that rules of law are reviewed or enacted without ambiguities and confusion. In this way, these problems can be tackled as soon as possible (Lu, 2010).

In addition, national culture and CCIs policies should dominate cultural pluralism. Namely, they should have more multi-culture inclusiveness instead of racially cultural discrimination.

The mixed cultural resources in the historical development process are the major sources of cultural creativity. The national policies of culture and CCIs are implemented determinately through top-down strategical actions, which are useful for motivating the activeness of talents' creativity by practising IPP, cultural heritage protection law, the national subsidies for CIs, CCIs, and tourism industries in economic development (Cui et al., 2015).

However, national strategical actions are exercised as the role of the state as a driving force to emphasise its willingness and intervention towards CIs and CCIs in cultural districts, instead of neglecting local culture and creativity and realistic conditions, as well as depriving of cultural enterprises' practical necessities and profitable gains. Consequently, it causes a contradiction between the central government and the local one in governing CCIs and CIs entities, which develop themselves in a disorderly situation. Moreover, the intervention significantly impacts influences the attention towards the community while lessening the existent space of innovation and creativity in cultural districts (Fahmi et al., 2017; Moss, 2002; Porter & Barber 2007; Stern & Seifert, 2010). Ultimately, the problems in the discussion respond to human rights in the protection of the socialist system as central to the freedom of speech and behaviour, along with cultural belief. These should consist of the important components of culture and CCI policies. In any case, the law protecting human rights has obtained widespread acceptance in most democratic countries due to the holistic citizens' election law, which is the best representation of respecting human rights and is underpinned by safeguarding multiple political power generations.

In short, with democratic freedom, the policy decision-makers should take into account the public opinions from different perspectives, bringing about more successful policies. The

three policies are mutually supplemented and supported in the entire social activity. In order to respect environment and human rights in protection, we need to become experts at potentially discovering the special and general developing rules to comply with the natural law in urban territories while conducting urban strategic planning.

### **7.3. Research Limits and Future Research Directions**

The programme had the following limitations: insufficient data to explain cultural policies, lack of practical investigation in Jiuxing Village, limits of testing the two models, and a few concepts of uncertainty (i.e., state-led market economy model, capitalism-free market model, and powerful group-led model). These have been addressed in Chapter 4.2 (pp. 173–183).

The insufficient data available to clarify the national policies of culture and CCIs is due to the changes in the highest political leaders since 1949. Specially, it is evident that Marxism culture in occurrence dominated socialism and Mao's thoughts based on Marxist revolution theories from 1949–1976. Since 1979, Deng Age has carried out a national policy of reform and openness to the world, which has generated a significant departure from the Maoist ideology. Up until now, national cultural policies have remained in accordance with Deng Age; however, the documents regarding the policies of culture and CCIs in cultural districts are unitedly delivered by the central government to the provinces or municipalities. Hence, these policies have progressed from cities to towns and villages, and the limited explanations for them in the literature can be noted.

The two models tested have only confirmed that the final result as a sustainable growth value at well-being level is in the range of the sustainable system. However, the number of

villagers in the two villages is the largest population estimated, whereas the final outcome is counted as the smallest range of a sustainable growth value over the poverty line.

A few concepts of uncertainty (i.e., a state-led market economy model, a capitalism-free market model, or a powerful group-led model) exist in several arguments in academic fields as they have certain contexts involved in various aspects such as politics, economy, culture, society, etc. For instance, it is difficult to define the differences between economic models of the state-led market and a capitalist free market. The governments may have interfered less in the market development or charge for the product prices in a free-market economic model, with the opposite being true in the case of a state-led market economic model (Stiglitz, 2017).

Nevertheless, the two models stimulate us to further study state-led sustainable development and cultural belief as a future program, which is paid attention to the problems as the main cause-effect relationships of the results discussed among national strategical actions and CCIs districts, role of state and cultural creativity, and sustainable development and SCC system, and how to resolve them involving political systems transformation from the perspectives of structural reforms and cultural creative concepts/ideologies, emphasising the fact that people's business and individual behaviour in terms of evilness and kindness will seriously impact social development in sustainability and our future survival (e.g., wars, turbulence, ecological environment destruction). All of these will be worthy of analysis or academic attention by the future program in assumption.

Except for those mentioned in Sections 7.2 and 7.3 and the conceptual and organisational frameworks in Figures 1.1 and 1.2 (pp. 9–14), the main research objectives are classified into the following three aspects.

The first aspect is the role of culture and creativity as dynamics in identification. The entire thesis has been covered with two models building, emphasising the roles of culture and creativity including creative conceptual transformation, creative strategical actions in business management and development, and cultural infrastructure–clustering business areas and cultural ecotourism areas, along with democracy and legal governance, all of which are justified as driving forces by creative theories. The SWOT analysis also manifested their leading position as they challenged strong business competition in economic development.

The second aspect is the roles of culture and creativity as comparative advantages in interpretation. In the two models, the comparative advantages have been explained by reflecting business value added by creative theories, theories of value, the Ricardian Model and microeconomics theory. Meanwhile, these theories were applied to data analysis in the cases studies, and they provided explicit theoretical dependence for the outcome in Chapters 5 and 6. Furthermore, their performances also supplemented and perfected the theoretical applications.

The third aspect is the two models' sustainable growth value in testification. First, the development of culture and creativity in CIs and CCIs have been originated from national cultural concepts in evolution along with the reform policy since 1979, anchoring CCIs as a pillar industry around the centre to the state-led market economy and reinforcing cultural infrastructure at various levels (Beijing Academic of Social Science, 2007; Chen, 2007; Fung, 2016). Second, the national policies of economy, land, culture and CCIs, and their strategical actions from a top-down perspective helped proceed with the formulation of the economic models (e.g., Models A–B). In particular, urbanisation expansion in various historic periods

has formed several economic models to be defined and understood further. These have played a key role in fostering urban territorial development. Meanwhile, urban policies of CCIs were implemented in the two cities to generate a strong impetus that supports CIs and CCIs. It was obvious that the development of the two cities was based on economic growth-led culture and creativity in sustainability through comparison and evaluation with the top cities in China. Third, to testify the two models in a sustainable system, we borrowed Pearce's theory to illustrate their business value in the range of sustainable growth.

We have also analysed China's economic models and other cases studies from foreign experts and scholars to get access to the international perspective. On the one hand, insofar as Chinese models, it is prevalent that the rapid economic development proceeding generates political corruption and authoritarianism on human rights abuses (Hidalgo, 2013), along with insufficient products of scientific technology in community life (Topal, 2014), and imperfect democracy and legal governance at the state level in China (Cheng, 2010). On the other hand, for the six other cases, cultural and creative strategies have dominated CCIs sectors. Hence, there is no doubt that the roles of culture and creativity in cultural strategies have become a contributor to accelerate the growth of CCI entities. In contrast, foreign and domestic cases are identified as the basic differences lying in whether the public are encouraged to participate in cultural activities, community communication and cooperation, or social interviews (Durmaz et al., 2010; ENVT, 2008). In this sense, commonly stimulating the public imagination and creativity in free space have more strategic advantages of sustainable development in democratic countries (i.e., England and Portugal in Cases 4 and 6, pp. 212–225) than those in the centralised ones (e.g., China in Cases 1–3 and 5, pp. 212–225).

In general, the four theories involve the concepts of culture, creativity, CCIs, CIs, creative clusters, the path to sustainable growth and their relations, and methodological applications (e.g., MQQM, PIO, SWOT, etc.) in crossing academic fields (e.g., economics and culture, culture and creativity, tourism, CCIs, and environment protection). Meanwhile, along with these concepts, the top-down strategical actions in China at the SCV pushing forward are determined by various national policies (e.g., economy, land culture and CCIs) and CCI polices in the cities (Shanghai, Zhejiang–Ningbo) as instructions of economic development, as well as cultural infrastructure in the SCV, such as cultural and creative clusters, parks, chains, physical cultural institutions, entities—private and public libraries, cinemas, museums, sports clubs or art galleries, even cultural services, cultural equipment, strategical creativity, etc. In addition, with economic models shifted in various periods, the two models that have been constructed in evolution are regarded as economic development-led culture and creativity model in the two cases. Their success resulted from pushing the implementation of the top-down policies and strategic actions, and cultural infrastructure as a physical carrier of burdening value added to move further ahead, step by step. Thus, it is evident that a series of performances are prominent at the SCV, including CCI development characteristics, tourism industries, and contributions. Hence, our research objectives have been attained. However, some issues are worth discussing to signify the importance of strategic actions and SCC system as well as future studies, which disclose our program research significance and its consistent influence towards China in the future.

As far as the programming proposal, a similar modelling framework (Figure 6.9, pp. 299) closely followed Figure 6.8 (pp. 288) considerably. Likewise, the economic development-

oriented culture and creativity model potentially will be explored considering a creative conceptual transformation (e.g., democracy and constitution). This framework will be established for the integration of new value views between universal values (democracy and constitution) and traditional cultural beliefs (e.g., Buddhism); revitalising the traditional culture, modernity, science and technology and improved morality quality; deepening cultural communication and cooperation in agreement with international trends; upgrading legislative mechanism—democracy and constitution as a balancing tool in function; reinforcing cultural infrastructure in matching with CIs, CCIs, tourism industries in cultural areas; perfecting a series of systems of social welfare, insurance, and security; and obeying the law of nature and human to preserve harmonious relations with the world people.

In other words, the future studies in academic fields should attribute to sustainable development, the transformation of national governance systems, and reestablishment of cultural ideologies involved in cultural belief. As is expected, China needs to remould an international image from cultural belief to improve morality cultivation instead of widespread political corruption and moral degradation worldwide, as well as the transformation of political and economic systems to comply with the world civilisation, embracing the universal value—democracy and constitution, maintaining a peaceful and stable prospect with the world people.

Ultimately, this study has not only made great contribution to the exploration of cases studies but also enriched scientific evidence from the SCV levels in formulating the economic development models. Moreover, insofar as Chinese economic development and cultural creativity, discussing the main cause-effect relationships of the results may increase effectiveness towards urban sustainability, both locally and globally.





## References

- Abbas, A. (2000). Cosmopolitan de-scription: Shanghai and Hong Kong. *Public Culture*, 12(3), 769–786.
- Abbiati, D. (2019). *Cultural and creative industries in China: challenges to the top-down model* [Master's thesis].
- Anaf, S., Drummond, C., & Sheppard, L. A. (2007). Combining case study research and systems theory as a heuristic model. *Qualitative Health Research*, 17(10), 1309–1315. doi:10.1177/1049732307308946
- Andersson, Å. (2005). Creativity and regional development. *Papers in Regional Science*, 56(1), 5–20. doi:10.1111/j.1435-5597.1985.tb00835.x
- Anti-corruption campaign under Xi Jinping*. (n.d.). Baidu Baike. Retrieved January 21, 2021, from <https://baike.baidu.com/item/%E5%8F%8D%E8%85%90%E5%80%A1%E5%BB%89/837907>
- Appadurai, A. (1986), (ed.). *The social life of things: Commodities in culture perspective*. Cambridge University Press.
- Arkaraprasertkul, N. (2005). Shanghai contemporary: The politics of built form [Bachelor's thesis Architecture] (First Class King Mongkut's Institute of Technology Ladkrabang]. MIT's Department of Architecture.
- Association Zen Internationale. (n.d.). Chan Buddhism in China. <https://www.zen-azi.org/en/book/chan-buddhism-in-china>
- August, J. (1982). World conference on cultural policies, Mexico city, 26 July–6. August 1982. UNESCO.
- Bagwell, S. (2008), Creative clusters and city growth. *Creative Industries Journal*, 22, pp. 31–46.
- Bajmócy, Z., & Lengyel, I. (Eds.). (2009). *Regional competitiveness, innovation and environment*. JATE Press.
- Balderstone, S., Qian, F., & Zhang, B. (2002). Shanghai reincarnated. In W. S. Logan (Ed.), *The disappearing "Asian city": Protecting Asia's urban heritage in a globalizing world* (pp. 21–34). Oxford University Press.
- Banks, M., & O'Connor, J. (2009). Introduction: After the creative industries. *International Journal of Cultural Policy*, 15(4), 365–73.

- Beckert, J., & Aspers, P. (2011). *The worth of goods: Valuation and pricing in the economy*. Oxford University Press.
- Beijing Academy of Social Science. (2007). The developmental orientation of Beijing cultural creative industry. *Social Science of Beijing*, 7(4), 19–22.
- Belussi, F., & Sammarra, A. (2010). *Business networks in clusters and industrial districts the governance of the global value chain*. Routledge.
- Bennett, A., Barth, A., & Rutherford, K. R. (2003). Do we preach what we practice? A survey of methods in political science journals and curricula. *PS: Political Science & Politics*, 36(3), 373–378. doi:10.1017/S1049096503002476
- Bhada, P., & Hoornweg, D. (2009, June 1). *The global city indicators program: A more credible voice for cities*. World Bank.  
<https://openknowledge.worldbank.org/handle/10986/10244>
- Bianchini, F., Fisher, M., Montgomery, J., & Worpole, K. (1988). *City centres, city culture: The roles of arts in the revitalization of towns and cities*. Centre for Local Economic Studies.
- Boltanski, L., & Thévenot, L. (2006). *On justification: Economies of worth*. Princeton University Press.
- Brannen, J. (1992). *Mixing methods: qualitative and quantitative research*. Routledge. doi:10.4324/9781315248813
- Brenner, N., & Keil, R. (Eds.). (2006). *Global cities reader*. Routledge. doi:10.1016/j
- Brundtland, G. H. (1987). *Our common future: World commission on environment and development*. Oxford University Press.
- Brunn, S. D., Williams, J. F., Ziegler, & D. J. (Eds.). (2003). *Cities of the world: World regional urban development*. Rowman and Littlefield Publishers.
- Buckley, R., Cater, C., Zhong, L., & Tian, C. (2008). Shengtai luyou: Cross-cultural comparison in ecotourism. *Annals of Tourism Research*, 35, 945–968.
- Cater, E. (2002). Ecotourism. In *International Encyclopedia of the social & behavioral Sciences* (4165–4168).
- Caves, R. E. (2002). *Creative industries: Contracts between art and commerce*. Harvard University Press.
- Ceballos-Lascurain, H. (1996). *Tourism, Ecotourism and Protected Areas: The State of Nature-Based Tourism Around the World and Guidelines for Its Development*; International Union for Conservation of Nature and Natural Resources.

- Chan, J. X., Evelyn, L. K. Y., Lee, H. Q., Leong, Y. S., Saw, H. Y., & Wong, K. C. (2016). *Ningbo's History Museum in relation to cultural aspects and influence of the sites approaches to achieve preservation of Ningbo's heritage*.  
<https://www.slideshare.net/KacangWck/aa-casestudyfinalpaper>
- Chen, G., Gu, C., & Wu, F. (2006). Urban poverty in the transitional economy: A case of Nanjing, China. *Habitat International*, 30(1), 1–26. doi: 10.1016/j.habitatint.2004.06.001
- Chen, H. (2008). The present situation of Chinese cultural creative industry development and the prospects. *Economic Geography*, 28(5), 728–33.
- Chen, J., & Bao, Q. (2008). “Analysis on the Agglomeration Effect and Influence. Factors of Cultural and Creative Industries.” *Contemporary Economy & Management* 30 (9): 71–75.
- Chen, Y. (2012a). Zouxiang shanzhi de bianqian: Tengtoucun cunzhuang zhili sanshinian – yi fenghuashi tengtoucun shiqige cunhui minyue wei shijiao [The change towards the good governance: The thirty years' governance of Tengtou Village - the perspectives of Tengtou Village - based on 17 villages for their regulations and non-governmental agreements in Fenghau city]. *Zhonggong Zhejiangshengwei Dangxiao Xuebao*, 2, 5–64.
- Chen, Y. (2012b). Making Shanghai a creative city: Exploring the creative cluster strategy from a Chinese perspective. In M. V. Geenhuizen & P. Nijkamp (Eds.), *Creative knowledge cities: Myth, visions and realities* (pp. 4). Edward Elgar.
- Cheng, G. (2010). *Ningbo Tengtou guan anli [Ningbo Tengtou Pavillion]*.  
<https://wenku.baidu.com/view/d93c504ce518964bcf847cda.html?from=search>
- Cheng, N. (2010). The Chinese model of development: An international perspective. *Social Sciences in China*, 13(2), 44–59. doi: 10.1080/02529201003794809
- China's total cultural industrial policies. (2019). 2015 Zhongguo wenhua chanye zhengce dabandian(fu guojia ji geshengshi wenhua xianguan zhengce) [China's total cultural industrial policies with concerning cultural policies of states' and various provinces in 2015] <https://max.book118.com/html/2019/0709/7131005032002040.shtm>
- Clair, R. N. S., & Thome-Williams, A. C. (2008). The framework of cultural space. *Journal of Intercultural Communication Studies*, 17, 1–14.
- Collier, D. (1993). The comparative method. In Ada W. Finifter (Ed.), *Political science: The state of the discipline II* (pp. 105–119). American Political Science Association.
- Cong, H., & Changchun, G. (2010). Research on Impact Mechanism of Creative Industry on City Competitiveness. *Inquiry into Economic Issues*, 4, 7–12.

- Cook, I. G., & Murray, G. (2001). *China's third revolution: Tensions in the Transition to post-communism*. Curzon.
- Corfee-Morlot, J., Kamal-Chaoui, L., Donovan, M. G., Cochran, I., Robert, A., & Teasdale, P. J. (2009). *Cities, climate change and multilevel governance*. OECD Climate Change Working Papers. doi:10.1787/220062444715
- Crang, M. (2005). *Cultural geography*. Routledge.
- Christensen, J. E. (1980). A second look at the informal interview as a technique for recreation research. *Journal of Leisure Research*, 12(2), 183-186.
- Crossick, G., & Kaszynska, P. (2016). *Understanding the value of arts & culture: The AHRC Cultural Value Project*. Arts and Humanities Research Council.
- Csikszentmihalyi, M. (1997). *Creativity: Flow and the psychology of discovery and invention*. HarperCollins Publishers.
- Cui, L. (2002). Confucianism and intellectual property. *Journal of Yantai University (Philosophy and Social Science)*, 15(1), 27–31.
- Cui, Q., Huang S., & Hellkötter, K. (2015). *Mapping the EU-China cultural and creative landscape: A joint mapping study prepared for the Ministry of Culture (MoC) of the People's Republic of China and DG Education and Culture (EAC) of the European Commission*. EU–China Policy Dialogues Support Facility II. <http://www.constellations-international.com>
- Cui, X. (2017). “Shierwu” yilai Ningbo wenhua ji xianguan chanye zengjiazhi. nianjun zengzhang 13.5% [Since “the Twelfth Five-Year Plan”, the added value of culture and related industries in Ningbo has increased by an average of 13.5% per year], 2017-10-22, *Ningbo Daily*
- Cunningham, J. B. (1997). Case study principles for different types of cases. *Quality & Quantity*, 31(4), 401–423. doi:10.1023/A:1004254420302
- Dai, J., Jia, W., & Zhong, L. (2011). Comparative study of cultural industry policy between Beijing and other important cities in China. *Social Science of Beijing*, 5, 4–10.
- Dai, L., & Jiang, N. (2016). A study on tourist satisfaction with the cultural and creative industry in historic districts. *Journal of Yangzhou University (Humanities and Social Sciences Edition)*, 20(2), 60–65.
- Dang, G. (2005). Dangqian zhongguo nongcun tudi zhidu gaige de xianzhuang yu wenti 1994-2010. [The present situations and problems of Chinese rural land reform system 1994-

- 2010]. *Journal of Huazhong Normal University (Humanities and Social Science)*, 44(4), 8–18.
- Deardorff, A. V. (2007). The Ricardian Model.  
<http://www.doczj.com/doc/60531b66172ded630a1cb627.html>  
 /rsie/workingpapers/wp.html
- Denzin, N. K. (1971). The logic of naturalistic inquiry. *Social Forces*, 50(2), 166–182. doi: 10.2307/2576935
- Department for Culture, Media and Sport. (1998). *Creative industries mapping document*.  
<http://www.creativitycultureeducation.org/creative-industries-mapping-document-1998>
- Dessein, J., Battaglini, E., & Hurlings, L. (2017). *Cultural sustainability and regional development: Theories and practices of territorialisation*. Routledge.
- Dey, I. (1993). *Qualitative Data Analysis: A user-friendly guide for social scientists*. Routledge. doi:10.4324/9780203412497
- Ding, Y., & Fang, D. (2017). (Eds.). *Ningbo shuili yanjiu huibian [Ningbo's water conservancy culture study collected editions]*. Zhejiang University Press.
- Dong, Y., & Wen, H. (2009). Woguo xin nongcun jianshe de gean yanjiu – tengtoucun de diaocha yu sikao [The single case study of our country's new rural construction-the investigation and thinking about Tengtou Village]. *Jingji Zongheng*, 11, 67–70.
- Dubeling, M., (2019, February). Introductory remarks, *Plan Ningbo*, 6, 2–63
- Durmaz, B., Platt, S. & Yigitcanlar, T. (2010), Creativity, culture tourism and place-making: Istanbul and London film industries, *International Journal of. Culture, tourism and Hospitality Research*, 4(3), 198–213. doi: 10.1108/17506181011067592
- Duxbury, N., & Gillette, E. (2007). Culture as a key dimension of sustainability: Exploring concepts, themes, and models. Creative City Network of Canada, Centre of Expertise on Culture and Communities. <https://cercles.diba.cat/documentsdigitals/pdf/E130054.pdf>
- Eastday (2017). Shanghai yinfa guanyu jiakuai benshi wenhua chuangye chanye chuangxin fazhan de ruogan yijian[ About suggestions of fastening the development of cultural creative industries in Shanghai printing delivery]  
<http://shzw.eastday.com/shzw/G/20171214/u1ai11069790.html>
- Eckstein, H. (2009). Case study and theory in political science. In R. Gomm, M. Hammersley, & P. Foster (Eds.), *Case study method* (pp.118–164). SAGE Publications. doi:10.4135/9780857024367

- Einarsson, Á. (2016), *Cultural economics*. Bifröst University.
- Ercolani, M. G., & Zheng, W. (2011). *An empirical analysis of China's dualistic economic development: 1965–2009*. The Earth Institute at Columbia University and the Massachusetts Institute of Technology.
- Escobar, A. (2001). Culture sits in places: Reflections on globalism and. Subaltern. strategies of localization. *Political Geography*, 20(2), 139–174. doi:10.1016/s0962-6298(00)00064-0
- European Agenda for Culture Work Plan for Culture (2012), How can cultural and creative industries contribute to economic transformation through smart specialization? *Policy Handbook*.
- European Network of Village Tourism (2008), Networks in rural tourism and their impact on sustainable destination development: European network of village tourism, case study submitted to the OECD Centre for Entrepreneurship, SMEs and local development by the European network of village tourism, Portugal.
- European Union. (2012). How Can Cultural and Creative Industries Contribute Economic Transformation through Smart Specialization. *European Agenda for Culture Work Plan for Culture 2011–2014, a Policy Handbook*.
- Evans, G. (2005). “Measure for Measure: Evaluating the Evidence of Culture’s Contribution to Regeneration.” *Urban Studies* 42 (5–6): 959–83.
- Fahmi, F.; McCann, P., & Koster, S. (2017). Creative economy policy in. developing countries: The case of Indonesia. *Urban Studies*, 54(6), 1367–84.
- Feng, C. (1999). Jianxi in reform: The fear of exclusion and the search for a new identity. In H. Hendrischke. & C. Feng. (Eds.), *The political economy of China's provinces: Comparative and competitive advantage* (pp. 249–276). Routledge.
- Feng, X., & Du, Y. (2013). *Ningbo shida wenhua chanyeyuan pingtai xiaoying gongxian zhongchanzhi 4.2 billion RMB [The platform effect of Ningbo's top ten cultural industrial parks is highlighted, with a total output value of more than 4.2 billion]*. <http://www.cnnb.com.cn>
- Fisher, H. (2016). *Ningbo aims to develop art, culture industries*. Shanghai Daily.A
- Fennel, D. A. (2002). *Ecotourism programming planning*. CBA Publishing.
- Flew, T. (2002). *The creative industries: culture and policy*. SAGE Publications.
- Florida, R. (2003). Cities and the creative class. *City & Community*, 2(1), 3–19.

- Florida, R. L. (2006). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. Basic Books.
- Frank, R. H., & Bernanke, B. S. (2010). *Principles of microeconomics* (4th ed.). Qinghua University Press.
- Frey, B. (2008). What values should count in the arts? The tension between economic effects and cultural value. In M. Hutter & D. Throsby (Eds.), *Beyond price: Value in culture, economics, and the arts* (pp. 261–269). Cambridge University Press. doi:10.1017/CBO9780511793820.016.
- Frey, B. S., & Pommerehne, W. W. (1989). *Muses and markets: explorations in the economics of the arts*. Blackwell.
- Friedman, E. (1994). Reconstructing China's national identity: A southern alternative to Mao-era anti-imperialist nationalism. *The Journal of Asian Studies*, 53(1), 67–91. doi:10.2307/2059527
- Friedmann, J., (1998). World city futures: The role of urban and regional policies in the Asia Pacific region. In Y. M. Yeung (Ed.), *Urban development in Asia: Retrospect and prospect*, (pp. 25–54). Chinese University of Hong Kong Press.
- Fu, C., & Xu, Q. (2015). (Eds.). *Wenhua chuangyi, chanye ronghe he chengshi fazhan - 2014 changjiang wenhua chuangyi sheji yu xiangguan chanye ronghe fazhen xueshu yantaohui wenji [The cultural creativity, industrial combination and urban development-the collecting works of academic seminars about the Yangtze River cultural creative designs and their concerning industrial merging development in 2014]*. China Social Science Press.
- Fujiwara, D., Bakhshi, H., Mourato, S., Lawton, R., Hotopp, U., Lagarde, A., & Davies, J. (2018). *The economic value of culture: A benefit transfer study Report to the Department for Digital, Culture, Media & Sport*.
- Fung, A. (2016), Strategizing for creative industries in China: contradictions and tension in nation branding. *International Journal of Communication*, 10.
- Fusco, G. L., Forte, B., Cerreta, M., De Toro, P., & Forte, F. (Eds.). (2003). *The human sustainable city, challenges and perspectives from the habitat agenda*. Ashgate Publishing.
- Gao, H. (2010). Research on the connotation of policy innovation in Chinese. Cultural and creative industries. *China Soft Science*, 6, 80–86.
- Gao, S., Huang, S. & Huang, Y. (2009). Rural tourism development in China. *International Journal of Tourism Research*, 11, 439–450.



- Garnham, N. (1987). Concepts of culture: Public policy and the cultural industries. *Cultural studies*, 1(1), 23–37.
- Garnham, N. (2005), From cultural to creative industries: An analysis of the. implications of the “creative industries” approach to arts and media policy making in the United Kingdom. *International Journal of Cultural Policy*, 11(2005), pp. 15–29.
- Glaeser, E. L. (2011). *Triumph of the city: how is our creates invention makes us richer, smarter, greener, healthier and happier*. Penguin Press.
- Goller, I. & Bessant, J. (2017), *Creativity for innovation management*, Routledge.
- Gong, H., & Hassink, R. (2022), Strategic coupling and institutional innovation in. times of upheavals: the industrial chain chief model in Zhejiang, China, PP2-25.  
<https://www.researchgate.net/publication/360562474>
- Goodman. M., & Dingli. S. M. (2017). *Creativity and strategic innovation. Management: Directions for future value in changing times*, (2nd ed.). Routledge.
- Graeber, D. (2001), *Toward an anthropological theory of value: The false coin of. our own dreams*. Palgrave.
- Grefe, X. (2002). *Arts and artists from an economic perspective*. UNESCO Publishing.
- Grodach, C., N. Foster, N., & Murdoch, J. (2014). Gentrification and the artistic. dividend: The role of the arts in neighborhood change. *Journal of the American Planning Association*, 80(1), 21–35.
- Guanzhu. (2019). *Shanghai wenchuangchanye gongbu chengjidan: 422.772 billion. RMB, zhan GDP 12.9% [Follow, Shanghai cultural and creative industry report: 422.772 billion, accounting for 12.9% of GD]*. [https://www.sohu.com/a/330194403\\_534424](https://www.sohu.com/a/330194403_534424)
- Gu, C. (2014). Chengzhenhua jincheng zhong jiti tidi kaifa liyong ruogan falv wenti jiexi – yi shanghai jiuxingcun weili [The analysis of series of legal issues on the collective land exploration and applications-the case for Jiuxing Village in Shanghai]. *Shanghai Nongcun Jingji*, 12, 17–20.
- Gu, C., Hu, L. & Cook, I. G. (2017). China’s urbanization in 1949–2015: Processes and driving forces. *Chinese Geographical Science*, 27(6), 847–859. doi: 10.1007/s11769-017-0911-9
- Gu, D., Xu, L., & Huang, H. (2018). Research on the development of creative cultural industry in the context of architectural heritage reuse. *Industrial Construction*, 48(2), 69–73+109.
- Gu, X., & Yue, A. (2014), Large screens in Shanghai, Situations 7.2 Summer 2014, P32–43.
- Guetzkow, J. (2002). *How the arts impact communities* (Paper No. 20). Princeton University

Centre for Arts and Cultural Policy Studies.

<https://www.issuelab.org/resources/9753/9753.pdf>.

- Guldin, G., & Southall, A. (1993). *Urban anthropology in China*. Brill.
- Gupta, A., & Ferguson, J. (1992). Beyond “culture”: Space, identity, and the politics of difference. *Cultural Anthropology*, 7(1), 6–23. doi:10.1525/can.1992.7.1.02a00020
- Gürel, E. (2017). Swot analysis: A theoretical review. *Journal of International Social Research*, 10(51), 994–1006. doi:10.17719/jisr.2017.1832
- Gustav, R., & Fei, J. (1961). A theory of economic development. *American Economic Review* 51(4), 533–565.
- Haggblade, S., Hazell, P. & Reardon, T. (2010) The rural non-farm economy: prospects for growth and poverty reduction. *World Development*, 38, 1429–1441.
- Hao, Y., Zhang, J., & Zhou, M. (2014). Impact of Creative Industry on City Competitiveness. *Journal of Xi'an University of Posts and Telecommunications*, 4, 109–114.
- Harrison, L. E., & Huntington, S. P. (Eds.). (2000). *Culture matters: How values shape human progress*. Basic Books.
- Hartley, J. et al. (Eds.). (2013). *Key Concepts in Creative Industries*. SAGE Publications.
- He, L., & Peng, M. (2010). Lun zhongguo nongcun tudi gaige de lujing yilaixing [The discussion to the way of depending on the rural land reform in China]. *Journal of Yunnan Finance and Trade Institution*, 3, 62–66.
- He, S. (2007). State-sponsored gentrification under market transition: The case of Shanghai. *Urban Affairs Review*, 43(2), 171–98.
- He, S., & J. Wang, J. (2018). *State-led Creative/cultural city making and its contestations in East Asia: A multi-scalar analysis of the entrepreneurial state and the creative class*. Geoforum. <https://doi.org/10.1016/j.geoforum.2018.10.004>.
- Heid, K. (Ed.). (2016). *Culture, cities and identity in European*. European Economic and Social Committee for Agenda 21 for Culture-UCLG.
- Heilbrun, J., & Gray, C. (2001). *The Economics of art and culture* (2nd ed.). Cambridge University Press. doi:10.1017/CBO9780511754135
- Held, D. (2000). *Global transformations: Politics, economics and culture*. Cambridge University Press.
- Hesmondhalgh, D. (2007). *The cultural industries*. SAGE Publications.

- Hidalgo, J. C. (2013), *The rise of emerging economies: Challenges and liberal perspectives*. The Liberal Institute.
- Horlings, L. G. (2015). The worldview and symbolic dimension in territorialization: How human value play a role in a Dutch neighborhood. In J. Dessein, E. Battaglini, & L. Horlings (Eds.), *Cultural sustainability and regional development: Theories and practices of territorialization* (pp. 43–58). Routledge.
- Hsing, Y. (2013). *The great urban transformation: Politics of land and property in China*. Oxford University Press.
- Hu, H. (1999). Dangdai zhongguo wenhua zhengce de zhuangxing yu chonggou - ershinian wenhua bianqian yu lilun fazhan gailun [The contemporary Chinese cultural policy transformation and its reconstruction: The cultural change and its overview of theoretical development in twenty years]. *Journal of Shanghai Jiaotong University (Philosophy and Social Sciences)*, 1(7), 110–115.
- Hu, H., & Chen, X. (2015). *Zhongguo chanye pinglun [Commentary on cultural industry in China]*. Shanghai People's Publishing House.
- Hu, M., & Yin, L. (2011). *Wenhua chanye anli [The cases of cultural industries]*. Zhongshan University press.
- Huang, D. (2014). *Ningbo jianzhu wenhua qigou qiaozhu [Ningbo's architectural culture with strange structures and delicate constructions]*. Ningbo Press.
- Huang, H., & Tang, Y. (2012). Analysis of the Influence on Beijing urban development of cultural industry policies. *Urban Planning International*, 3, 71–74.
- Huang, L. (2013). The industry of Gulangyu Island and its space countermeasures: The cultural and creative industries activating the road of revival for Gulangyu Island. *Fujian Architecture & Construction*, 175(1), 13–14.
- Hubeisheng zhengzhi jingjixue bianxuezi. (1883). *Zhengzhi Jingjixue* [Editing group of political economics, Hubei province: *Political Economics*]. Hubei People's Press.
- Huo, Y., Jiang, Y., Li, A., & Gong, H. (2011). Guowai xinnongcun jianshe moshi de fenxi yanjiu ji qishi [The analyzing study and enlightening experience of the model on the foreign new rural construction]. *Nongye jingji yu keji*, 22(5), 95–97.
- Hutchinson, S. (2006). Countering catastrophic criminology: Reform, punishment and the modern liberal compromise. *Punishment & Society*, 8(4), 443–467.
- Hutter, M., & Frey, B. S. (2010). On the influence of cultural value on economic. Value. *Revue d' Economic Politique*, 120, 35–46.

- Inoguchi, T., Edward, N. E., & Glen, P. G. (1999). *Cities and the environment: New approaches for eco-societies*. The United Nations University Press.
- Jensen, S. S. (2007). *The roles of culture and creativity within urban development strategies: Outlining a theoretical framework for analyzing Scandinavian cities*. Center for Strategic Urban Research.
- Ji, X., & Zhu, Y. (2010). Nongmin shiminhua jincheng zhong de shehui baozheng tixi chongjian: Jiyu shanghai minhangqu jiuxingcun de shizheng fenxi [The reconstruction of social security system during the process for the peasants to become urban citizens: An empirical analysis of Jiuxing Village, Minhang District, Shanghai municipality]. *Journal of Social Work*, 5, 51–56.
- Jia, R. (2017). Revitalization of a Historic neighborhood from an urban curatorial perspective: The case study of Dashilar project. *Art and Design*, 289(5), 38–44.
- Jiang, B., & Li, S. (2007). *Jiuxing zhimeng – yige cunzhuang de chuangxin zhilu [Jiuxing's Dream-a Creativity Path of a Village]*. Shanghai People's Publishing House.
- Jiang, C., Li, J., Xu, T., & Yang, H. (Eds.) (2019). *Development of China's cultural industry*. Springer.
- Jiang, J. (2008). *Evaluation of the potential of ecotourism to contribute to local sustainable development: a case study of Tengtou Village, China* [Doctoral dissertation, Massey University].
- Jiang, L., Deng, X., & Seto, K. C. (2013). The impact of urban expansion on agricultural land use intensity in China. *Land Use Policy*, 35, 33–39. doi:10.1016/j.landusepol.2013.04.011
- Jiang, S. (2004). Cong wanggong deng minjian xinyang kan tunpuren de zhuti lai yuan', Guizhou Minzu Yanjiu [The origin of tunpu: a new study based on the Wanggong faith]. *Guizhou Nationalities Research*, 24(1), 45–50.
- Jick, T. D. (1979). Mixing qualitative and quantitative methods: Triangulation in action. *Administrative science quarterly*, 24(4), 602-611.
- Jiuxing Group. (n.d.). *Shanghai jiuxing konggu (jituan) youxian gongsi jianjie [About Jiuxing Group]*. <http://www.jiuxing.com/viewinfo.do?method=teamInfo>
- Jiuxing Group. (n.d.). *Jiuxingcun jianjie [About Jiuxing Village]*. <http://www.jiuxing.com/viewinfo.do?method=village&type=book>
- Jiuxing Village Development Research Team. (2010). *Jiuxingcun yi zhudong. chengshihua goujian qianguan fumin changxiao jizhi [The long-term effective mechanism of the active*

- urbanization construction in Jiuxing Village made strong and rich for its villagers]. *Shanghai Nongcun Jingji*, 8, 32–34.
- Johnson, L. C. (2016). *Cultural capitals: Revaluating the arts, remaking urban spaces*. Routledge.
- Kaszynska, P. (n.d.), ‘Cultural value as practice: Seeing future directions, looking back at the AHRC Cultural Value Project’, in K. Lehman, I. Fillis and M. Wickham (eds), *Exploring Cultural Value: Contemporary Issues for Theory and Practice*, Bingley, UK: Emerald Publishing Limited. PP. 51-57: cultural value and economic value in arts and culture
- Kaszynska, P. (2020). Cultural value and economic value in arts and culture. In *Teaching Cultural Economics*. Edward Elgar Publishing.
- Keane, M. (2004). Brave new world. *International Journal of Cultural Policy*, 10(3), pp. 265–279.
- Keane, M. (2007), *Created in China: The Great New Leap Forward*. Routledge.
- Keane, M. (2009). Creative industries in China: Four perspectives on social transformation. *International Journal of Cultural Policy*, 15(4), pp. 431–43.
- Keeble, D., & Nachum, L. (2002), Why do business service firms cluster? Small consultancies, clustering and decentralization in London and Southern England, *Transactions of the Institute of British Geographer*, 27, pp. 67–90.
- Kim, W. B. (2001). Strategic Approaches for Sustainable Cultural Development in. Asian Cities, Paper presented at the International Conference on the Culture and Economy of Cities, Jointly Organized by the Korea Research Institute for Human Settlements and University of New South Wales, Seoul, Korea, October 11–12.
- Kimmel, C., Perlstein, A., Mortimer, M., Zhou, D., & Robertson, D. (2015). Sustainability of tourism as development strategy for cultural landscape in China: Case study of Pingan Village. *Journal of Rural and Community Development*, 10(2), 121–131.
- Klamer, A. (1996). *The value of culture on the relationship between economics and arts*. Amsterdam University Press.
- Klamer, A. (2003). Social, cultural and economic values of cultural goods. *Journal of Cultural Economics*, 3(3), 17–39.
- Klamer, A., & Throsby, D. (2000). Paying for the past: The economics of cultural heritage. In *World culture report* (pp. 130–145). UNESCO publishing.
- Kochan, D. (2018). The prospects and challenges of socially engaged urban planning and architecture in contemporary china. *Journal of Planning Education and Research*.

doi:10.1177/ 0739456X18796635.

- Kong, J., & Du, R. (2010). Natural picking and organic renewal in the transformation of Beijing industrial plants. *Urban Problems*, 3, 93–97.
- Kong, L. (2012a). Conceptualising cultural and creative spaces. *Bunka Keizaigaku [Cultural Economics]*, 9(1), 12–22.
- Kong, L. (2012b). Improbable art: The creative economy and sustainable cluster. development in a Hong Kong industrial district. *Eurasian Geography and Economics*, 53(2), 182–96.
- Kong, L. (2014). From cultural industries to creative industries and back? Towards clarifying theory and rethinking policy. *Inter-Asia Cultural Studies*, 15(4), 593–607.
- Kong, L., Gibson, C., Khoo, L. M., & Semple, A. L. (2006). Knowledges of the creative economy: Towards a relational geography of diffusion and adaptation in Asia. *Asia Pacific Viewpoint*, 47(2), 173–94.
- Kotabe, M., & Helsen, K. (2010). *Global marketing management* (5th ed.). Wiley.
- Krätke, S. (2011). *The creative capital of cities: Interactive knowledge creation and the urbanization economies of innovation*. Wiley-Blackwell.
- Krugman, P. R., Obstfeld, M., & Melize, M. J. (2012). *International economics: Theory and policy* (9th ed.). Pearson Addison-Wesley.
- Kunzig, R. (n.d.). The city solution: Why cities are the best cure for our planet's. growing pains. National Geography.  
<https://www.nationalgeographic.com/magazine/2011/12/city-solutions/>
- Kunzmann, K. (2004). Culture, creativity and spatial planning. *Town Planning Review*, 75(4), 383–404. doi:10.3828/tpr.75.4.2
- Lambin, J. (2014). *Rethinking the market economy: New challenges, new ideas, new opportunities*. Palgrave Macmillan.
- Landry, C. (2000). *The creative city: A toolkit for urban innovators*. Earthscan.
- Landry, C. (2008). *The creative city: A toolkit for urban innovators* (2nd ed.). Comedia.
- Lary, D. (1996). The tomb of the King of Nanyue: The contemporary agenda of history. *Modern China*, 22(1), 3–27. doi:10.1177/009770049602200101
- Lawton, P., Murphy, E., & Redmond, D. (2013). Residential preferences of the “creative class”? *Cities*, 31, 47–56.
- Lee, L. O. (1999). *Shanghai modern: The flowering of new urban culture in China, 1930–1945*. Harvard University Press.

- Lees, L. (2006). Review: Spaces of global cultures: Architecture, urbanism, identity. *Environment and Planning A: Economy and Space*, 38(9), 1773–1774. doi:10.1068/a3809rvw
- Lefebvre, H. (1991). *The production of space*. Blackwell Publishing.
- Lever, W. (2002). Correlating the knowledge- base of cities with economic growth. *Urban Studies*, 39(5–6), 859–870. doi:10.1080/00420980220128345
- Lewis, W. A. (1954). Economic development with unlimited supplies of labor. *The Manchester School*, 22(2), 139–191.
- Li, H., & Guo, J. (2009). Role of creative industry on development of cities in China. *Forward Position*, 6, 75–78.
- Li, H., & Xiao, Y. (2014). Old Industrial District Preservation and Renovation by Cultural Planning. *Planners*, 30(7), 40–44.
- Li, L. (Eds.). (2021). Shanghai: guanyu cujin wenhua he keji shendu ronghe de shishi yijian [Shanghai implementation of schemes about promoting the integration of culture and scientific technologies].
- Li, M. (2008). The unique values of Chinese traditional cultural time orientation: in comparison with western cultural time orientation. *Intercultural Communication Studies*, 17(1), 64–70.
- Lin, C. Y., & Hsing, W. (2009). Culture-led urban regeneration and community mobilisation: The case of the Taipei Bao-a temple area, Taiwan. *Urban Studies*, 46(7), 1317–42.
- Li, S., & Liu, J. (2013). Research on historic streets renovation and promotion based on cultural creativity industry: A case study of Nanluogu Lane in Beijing. *Human Geography*, 28(1), 135–40.
- Li, W. (2006). *Introduction of creative industries*. Xuelin Press.
- Li, W. (2012). Creative industry as motor of urban transformation. *Shanghai Urban Planning Review*, 4, 1–5. <https://xw.qq.com/cmsid/20210813A0GEC100>
- Liang, C., Peng, H., Wei, C., L., Ma, Li, Y., W., Yuan, G., & Qiu, H. (2015). Farmland protection policies and rapid urbanization in China: A case study for Changzhou city. *Land Use Policy*, 48, 552–566. doi:10.1016/j.landusepol.2015.06.014
- Liang, S., Hack, G., & Bian, L. (2015). China's evolving art district. *Planning*, 12, 34–38.
- Liang, S., & Wang, Q. (2020). Cultural and creative industries and urban (re)development in China. *Journal of Planning Literature*, 5(1) 54–70. doi: 10.1177/0885412219898290
- Liang, X., G. Zhou, G., & Ma, R. (2015). Spatial Organization for Urban Creative Industries:

- Ningbo as a Case Study. *Journal of Ningbo University (Natural Science & Engineering Edition)*, 28(2), 75–79.
- Lindberge, K., & McKercher, B. (1997). Ecotourism: A critical review. *Pacific Tourism Review*, 1(1), 65–79.
- Lijphart, A. (1971). Comparative politics and the comparative method. *American Political Science Review*, 65(3), 682–693. doi:10.2307/1955513
- Lin, J. Y. (2012). *Demystifying the Chinese Economy*. Cambridge University Press.
- Lin, X. (2016). *Wenhua chongjian: Chuangyi jingji yu chengshi meixue [The cultural reconstruction: the creative economy and urban aesthetics]*. Jiangsu University Press.
- Liu, B. (1983). *Cultural policy in the People's Republic of China: Letting a hundred flowers blossom*. United Nations Educational, Scientific, and Cultural Organization.
- Liu, B., & Huang, J. (2010). Preservation strategies on Kuanzhai Lane historical cultural preservation district in Chengdu. *Architectural Journal*, 2, 44–49.
- Liu, B., & Li, K. (2017). Preservation and reuse of industrial heritage: Case study of capital iron and steel works in Beijing. *Beijing Planning Review*, 2, 28–31.
- Liu, B. & Li, K. (2012). Preservation plan and renovation design on capital iron and steel works in Beijing. *Architectural Journal*, 1, 30–35.
- Liu, J. (2018). Economic driving forces for the development of creative industries in Beijing: Based on the observations from big data. *Shanghai Urban Planning Review*, 2, 110–15.
- Liu, L., & Xu, L. (2017). Investigation and comparison of the target audience in the Industrial Heritage Creative Industrial Park: Taking Beijing 798 Art Zone and Tangshan 1889 Creative Industrial Park for examples. *Huazhong Architecture*, 35(10), 16–21.
- Lofland, J., & Lofland, L. H. (1971). *Analyzing social settings: A guide to qualitative observation and analysis*. Thomson & Wadsworth.
- Low, S. M. (2009). Towards an anthropological theory of space and place. *Semiotica*, 2009(175). doi:10.1515/semi.2009.041.
- Low, S. M. (2014). Spatializing culture: An Engaged anthropological approach to space and place. In J. J. Gieseking, W. Mangold, C. Katz, S. Law, & S. Saegert (Eds.), *The people, place, and space reader* (pp. 68–72). Routledge.
- Low, S. M., & Lawrence-Zuniga, D. (2003). (Eds.). *The anthropology of space and place: Locating culture*. Blackwell Publishing.
- Lu, H. (1999). *Beyond the neon lights: Everyday Shanghai in the early twentieth century*. Univ of California Press



- Lu, S., Bernard Ganne, B. (2009), Understanding the Zhejiang industrial clusters: Questions and re-evaluations. In *Asian Industrial Clusters, Global Competitiveness and New Policy Initiatives* (pp. 239–266). World Scientific Publishing. <https://shs.hal.science/halshs-00357131>
- Lu, Y. (2010). Lun zhongguo nongcun tudi zhidu xiang guoyouhua fangxiang gaige [The discussion to the nationalization of Chinese rural land reform]. *Xiandai Shangmao Gongye*, 11, 65–66.
- Luo, H.; Yu, Z., & Zhang, H. (2016). Tourists' satisfaction and influencing factors in cultural and creative tourism destination for Tianzifang, M50, and Hongfang in Shanghai. *Resources Science*, 38(2), 353–63.
- Ma, X. (2013). *Traditional Chinese culture: A barrier or an opportunity for the development of copyright protection in China*. [Unpublished dissertation]. [https://warwick.ac.uk/fac/arts/scapvc/ccmps/research/publications/madiss/ccps\\_a4\\_ma\\_cme\\_xm\\_1.pdf](https://warwick.ac.uk/fac/arts/scapvc/ccmps/research/publications/madiss/ccps_a4_ma_cme_xm_1.pdf)
- Martínez, P. G. (2016). Authenticity as a challenge in the transformation of Beijing's urban heritage: The commercial gentrification of the Guozijian historic area. *Cities*, 59, 48–56.
- Matricola, C. M. (2013). *Cultural and creative Industries as key factors for Chinese economic development: Analysis of Beijing and Shanghai*, pp.21–23.
- Mao, Y., & Fan, X. (1986). *Fenghua cultural styles*. Zhejiang People's Publishing House.
- McCloskey, D. N. (1996). *The vices of economists, the virtues of the bourgeoisie*. Amsterdam University Press.
- Mcgrath, J. (2008), Worlds in fragments: Culture and the market under postsocialist. Modernity. In *Postsocialist modernity* (pp. 1–24). Stanford University Press.
- Meinhold, B. (2012). *Wang Shu's powerful Ningbo History Museum is made in rubble*. Inhabitat. <http://inhabitat.com/wang-shus-powerfyl-ningbo-history-museum-is-built-from-rubble/>
- Moeller, G. H., Mescher, M. A., More, T. A., & Shafer, E. L. (1980). The informal interview as a technique for recreation research. *Journal of Leisure Research*, 12(2), 174-182.
- Moss, L. (2002). Sheffield's cultural industries quarter 20 years on: What can be learned from a pioneering example? *International Journal of Cultural Policy*, 8(2), 211–19.
- Moswete, N., Saarinen, J., & Monare, M. J. (2015). Perspectives on cultural tourism: A case study of Bahurutshe cultural village for tourism in Botswana. *Nordic Journal of African*

- Studies 24(3&4)*, 279–300.
- Munn, N. (1996). Excluded spaces: The figure in the Australian aboriginal landscape. *Critical Inquiry*, 22(3), 446–465.
- Nallari, R., Griffith, B., & Yusuf, S. (2012). *Geography of growth-spatial Economics and competitiveness*. World Bank.  
<http://siteresources.worldbank.org/INTURBANDEVELOPMENT/Rources/336836-1226422021646/Directions4.pdf>
- National Bureau of Statistics. (2018). *The Monitoring report of poverty standards in rural areas in the whole country*. Baidu Tieba. <https://tieba.baidu.com/p/6187095639>
- Neuman, W. L. (2007). *Social research methods: Qualitative and quantitative approaches* (7th ed.). Pearson.
- Ningbo Group Co. Ltd. (n.d.). Baike.  
<http://www.baike.com/wiki/%E5%AE%81%E6%B3%A2%E6%BB%95%E5%A4%B4%E9%9B%86%E5%9B%A2%E6%9C%89%E9%99%90%E5%85%AC%E5%8F%B8>
- Ningbo High-tech Park. (2016). *Ningbo National Hi-Tech Industrial Development Zone*.  
<http://www.nbhtz.gov.cn/col/col1229020064/index.html>
- Ningbo Municipal Bureau of Culture, Radio, Television, and Tourism. (2010). *Ningboshi chuangyi chanye banquan baohu de xianzhuang ji duice yanjiu [Research on the current situation and countermeasures of copyright protection of creative industries in Ningbo]*, [http://wglyj.ningbo.gov.cn/art/2010/1/5/art\\_1229057756\\_44378098.html](http://wglyj.ningbo.gov.cn/art/2010/1/5/art_1229057756_44378098.html)
- Oakes, T. (2006). Cultural strategies of development: Implications for village governance in China. *The Pacific Review*, 9(1), 13–27.
- Oakes, T., & Schein, L. (2006). *Translocal China, linkages, identities, and the reimagining of space*. Routledge.
- Official 13th five-year plan outline released*. (2019), The US-China Business Council, National Bureau of Statistics of China NBS. <http://data.stats.gov.cn/12/07/2019>.
- China economy*. (2015). Oil Price. [https://www.economywatch.com/world\\_economy/china/](https://www.economywatch.com/world_economy/china/)
- Otsuka, K., & Yamano, T. (2006). Introduction to the special issue on the role of non-farm income in poverty reduction: Evidence from Asia and East Africa. *Agr. Econ.*, 35, 393–397.
- Pan, J., & Munier, F. (2014), Creativity, growth, and nudge: the case of Shanghai.  
 doi: 10.3917/maorg.021.0147, p148-161
- Park, S. (2016). Can we implant an artist community? A reflection on government-led cultural districts in Korea. *Cities*, 56, 172–79.

- Patton, M. Q. (1987). *How to use qualitative methods in evaluation*. SAGE Publications.
- Patton, M. Q. (1990). *Qualitative evaluation and research methods*. SAGE Publications.
- Peacock, A. (1994). *A future for the past: The political economy of heritage*. David Hume Institute.
- Pearce, D. (1993). *Economic values and the natural world*. Earthscan Publications.
- People.com.cn. (n.d.). Report. <http://cul.jschina.com.cn/system/2014/09/01/021759002.shtml>
- Perinaz, B., & Hoornweg, D. (2009). *The global city indicators program: A more credible voice for cities. Directions in urban development*. World Bank.
- Porter, L., & Barber, A. (2007). Planning the cultural quarter in Birmingham's Eastside. *European Planning Studies*, 15(10), 1327–48.
- Porter, M. (1990), *The competitive advantage of nations*. The Free Press.
- Porter, M. (1995), “The competitive advantage of the inner city”, *Harvard Business Review*, 73, 55–71.
- Porter, M. (1998). Clusters and the new economics of competitiveness. *Harvard Business Review*, 76, 77–90
- Pott, F. L. H. (1928). *A short history of Shanghai, Being an account of the growth and development of the international settlement*. Kelly & Walsh.
- Qian, H., & Liu, S. (2018). Cultural Entrepreneurship in US Cities. *Journal of Urban Affairs*, 40(8), 1043–65.
- Qin, G., Wei, H., & Wang, X. (2009). Culture Industry Policy in China and the United States: A Comparative Analysis. *Dissertations, Theses and Capstone Projects*.
- Qiu, G. (2008). *Xinkou lansheng [Xikou's sightseeing]*. Ningbo Press.
- Ragin, C. (1987). *The comparative method: Moving beyond qualitative and quantitative strategies*. University of California Press.
- Ragin, C. (1992). Introduction: Cases of “what is a case?” In C. Ragin & H. Becker (Eds.), *What is a case? Exploring the foundations of social inquiry* (pp. 1–18). Cambridge University Press.
- Ragin, C. (2000). *Fuzzy-set social science*. University of Chicago Press.
- Ragin, C., & Zaret, D. (1983). Theory and method in comparative research: Two strategies. *Social Forces*, 61, 731–754.
- Rahman, M. (2011), Hong Kong, Shanghai and global aspirations: Analytical review and lessons learned. *Journal of King Saud University*, 23(2), 41–58.
- Rao, V., & Walton, M. (n.d.). *Culture and development policy*. [www.worldbank.org](http://www.worldbank.org)

- Reeves, M. (2002). *Measuring the economic and social impact of the arts: A review*. Arts Council of England.
- Ren, X., & Sun, M. (2012). Artistic urbanization: Creative industries and creative. control in Beijing. *International Journal of Urban and Regional Research*, 36(3), 504–21.
- EU SME Centre. (2014). *Report: Culture and creative industries in China*. [http://ccilc.pt/wp-content/uploads/2017/07/eu\\_sme\\_centre\\_report\\_-\\_culture\\_and\\_creative\\_industries\\_in\\_china\\_jul\\_2014.pdf](http://ccilc.pt/wp-content/uploads/2017/07/eu_sme_centre_report_-_culture_and_creative_industries_in_china_jul_2014.pdf), 09/08/2019
- Report on Development Work for Culture Industry by the State Council. (2010).
- Richards, G., & Wilson, J. (2007). Creativities in tourism development. In G. Richards & J. Wilson (Eds.). *Tourism, creativity and development* (pp. 255–288). Routledge.
- Roberts, M. (2015). *China: Three models of development*. International Initiative for Promoting Political Economy Conference.  
<https://thenextrecession.files.wordpress.com/2015/09/china-paper-july-2015.pdf>
- Rockerfeller, S. A. (2010). *Starting from Quirpini: The travels and places of Bolivian people*. Indiana University Press.
- Rodriguez, L. G., Perez, M. R., Yang, X. & Geriletu. (2011). From farm to rural hostel: new opportunities and challenges associated with tourism expansion in Daxi, a village in Anji County, Zhejiang, China, *Sustainability*, 3, 306–321. doi:10.3390/su3010306.
- Rogerson, C. M. (2006). Creative industries and urban tourism: South African perspectives. *Urban Forum*, 17(2), 149–166.
- Ross, J. (2013). *Key trends in globalization: China has overtaken the US to become the world's largest industrial producer*.  
<http://ablog.typepad.com/keytrendsinglobalisation/2013/09/china-has-overtaken-the-us.html>
- Rotenberg, R., & Mcdonogh, G. (1993). *The cultural meaning of urban space*. Bergin & Garvey.
- Ruiz Perez, M., Zhong, M., Belcher, B., Xie, C., Fu, M., & Xie, J. (1999). The role of bamboo plantations in rural development: The case of Anji County, Zhejiang, China. *World Development*, 27, 101–104.
- Ruiz Perez, M., Fu, M., Yang, X., & Belcher, B. (2001). Bamboo forestry in China: Toward environmentally friendly expansion. *J. Forest*, 99, 14–20.
- Rushton, M. (2008). A note on the use and misuse of the racial diversity index. *Policy Studies Journal*, 36(3), 445–59.

- Safford, L. B. (2014). Cultural heritage preservation in modern China: Problems, perspectives, and potentials. *Asia Network Exchange*, 21(1), 3–15.
- Sammut-Bonnici, T., & Galea, D. (2014). SWOT analysis. In C. L. Cooper, C. McGee, J., & Sammut-Bonnici, T. (Eds.), *Wiley Encyclopedia of Management*. Wiley.  
<https://doi.org/10.1002/9781118785317.weom120103>
- Sassen, S., (1991). *The global city: New York, London, Tokyo*. Princeton. University Press.
- Sassen, S. (2009). Cities today: A new frontier major development. *The Annals of the American Academy of Political and Social Science*, 626(1), 53–71.
- Sassen, S. (1993). The global city: strategic site/new frontier. In S, Faintein & S. Campbell (Eds.), *Readings in urban theory* (pp. 61–71). Wiley-Blackwell Publishing Company.
- Schubert, G., & Alpermann, B. (2019). Studying the Chinese policy process in the era of ‘top-level design’: The contribution of ‘political steering’ theory. *Journal of Chinese Political Science*, 24, 199-224.
- School, T. (2015). Criminal litigation and sentencing: Bar manuals.
- Scott, A. J. (2000). *The cultural economy of cities: Essays on the geography of image producing industries*. SAGE Publications.  
 doi:10.4135/978144621748
- Scott, A. J. (2006). Creative cities: Conceptual issues and policy questions. *Journal of Urban Affairs*, 28(1), 1–17.
- Sennett, R. (2006). *The culture of the new capitalism*. Yale University Press.
- Shanghai Economy. (2012). Shanghai wenhua chuangyi chanye zheng zuoqiang. zuoda [Shanghai's cultural and creative industries are becoming stronger and stronger], Shanghai CCIs Development Report in 2012, 2012, 10, *Chuangyijingji, creative economy, Shanghai Economy*, pp. 54–57.
- Shaw, S. (2007). Ethnoscapas as cultural attractions in Canadian ‘world cities.’ In M. Smith (Ed.), *Tourism, culture and regeneration* (pp. 49–58). CAB International.
- Sheng, B. (2015). China’s trade development strategy and trade policy reforms: Overview and prospect. International Institute for Sustainable Development.  
<https://pdfs.semanticscholar.org/bb7d/d14de4959e897fd261f99f59b26b65a929d0.pdf>
- Shi, X. (2015). 2015 Zhongguo chengshi wenhua fazhan zhishu paiming gongbu. ningbo pai diqi [China Urban Cultural Development Index Ranking Announced, Ningbo Ranked Seventh in China in 2015]. <https://www.cnnb.com.cn>

- Sit, V. S. F., & Yang, C. (1997). Foreign-investment-induced exourbanization in the Pearl River delta China. *Urban Studies*, 34(4), 647–677. doi: 10.1080/0042098975961
- Smith, A. (1776). *The Wealth of nations (Chinese edition)*. Central Compilation and Translation Press.
- Smith, M. (2007). Towards a cultural planning approach to regeneration. In M. Smith (Ed.), *Tourism, culture and regeneration* (pp. 1–11). CAB International.
- Soini, K., & Birkeland, I. (2014). Exploring the scientific discourse on cultural sustainability. *Geoforum*, 51, 213–223.
- Song, J., & B. Zhou. B. (2011). The Study on development route of culture. Creative industry in historic districts: Taking Kuanzhan Laine as example. *Sichuan Building Science*, 37(3), 259–62.
- The State Council of China. (2006a). *Chinese central government's opinions on deepening the reform of the cultural system issued in 2006*.  
<http://culture.people.com.cn/GB/22219/4023749.html>
- The State Council of China. (2006b). *Outline of the National Cultural Development. Plan during the 11th five-year plan period in 2006*.  
[http://www.gov.cn/gongbao/content/2006/content\\_431834.htm](http://www.gov.cn/gongbao/content/2006/content_431834.htm)
- The State Council of China. (2016). *The 13th Five-Year Plan for Economic and Social Development of the people's Republic of China (the 13th five-year plan)*. [http://www.gov.cn/xinwen/2016 03/17/content\\_5054992.htm](http://www.gov.cn/xinwen/2016 03/17/content_5054992.htm)
- State Statistical Bureau. (2009). *China statistical yearbook (zhongguo tongji nianjian)*, State Statistical Press.
- Statistical Bureau of Beijing. (2015). *2015 annual statistical book in Beijing. China*. Statistical Press.
- Statistical Bureau of Guangzhou. (2017). *2012 annual statistical book in Shanghai. China*. Statistical Press.
- Statistical Bureau of Shanghai. (2012). *2012 annual statistical book in Shanghai. China*. Statistical Press.
- Statistical Bureau of Shenzhen. (2017). *2012 annual statistical book in Shanghai. China*. Statistical Press.
- Stefanovic, I. L. (2000). *Safeguard our common future: Rethinking sustainable development*. State University of New York Press.
- Stern, M., and Seifert, S. C. (2007). *Culture and urban revitalization: A harvest document*.

University of Pennsylvania.

- Stern, M., & Seifert, S. C. (2010). Cultural clusters: The implications of cultural assets agglomeration for neighborhood revitalization. *Journal of Planning Education and Research*, 29(3), 262–79.
- Stiglitz, J. (2017). Markets, states, and institutions. In A. Mishra & T. Ray (Eds.), *Markets, governance, and institutions in the process of economic development* (pp. 13–30) Oxford University Press. doi:10.1093/oso/9780198812555.003.0002
- Stiglitz, J. E. (2001). *An agenda for the new development economics*. In Draft paper prepared for the discussion at the UNRISD meeting on The Need to Rethink Development Economics, 7–8 September 2001, Cape Town, South Africa.
- Streshinsky, S. (2000). Shanghai sees the light. *Preservation*, 34–43.
- Strom, E. (2003). Cultural policy as development policy: Evidence from the United States. *International Journal of Cultural Policy*, 9(3), 247–63.
- Stuart, H. (1997). The centrality of culture: notes on the cultural revolutions of our time. In K. Thompson (Ed.), *Media and cultural regulation* (pp. 207–38). SAGE Publications.
- Su, Y. G., & Wei, G. Y. (2013). *A glimpse of traditional Chinese culture* [PowerPoint slides]. <http://course.sdu.edu.cn/G2S/eWebEditor/uploadfile/20130327151123322.ppt>
- Sun, H. L., Zhang, R. (1993). *Shengtai nongye de lilun yu fangfa [The theory and methodology of ecological agriculture]*. Shandong Science and Technology Press.
- Tacoli, C., McGranahan, G., & Satterthwaite, D. (2008). Urbanization, poverty and inequity is rural-urban migration a poverty problem or part of the solution. In G. Martine, G. McGranahan, M. Montgomery, & R. Fernandez-Castilla (Eds), *The new global frontier: Urbanization, poverty and environment in the 21st century* (pp. 37–54). Earthscan.
- Takashi, I., Edward, N., & Paletto, G. (1999). *Cities and the environment: New approaches for eco -societies*. The United Nations University Press.
- Tang, M. (2008). From 798 to Sichuan Art Academy 501: Renovation design of abandoned manufactories. *Ecological Economy*, 4, 162–65.
- Taylor, C. F. (2015). *Cultural value: A perspective from cultural economy*.
- Taylor, C. (1995). Irreducibly social goods. In C. Taylor (Ed.), *Philosophical arguments*. Harvard University Press.
- Tengoucun, yige liaobuqi de cunzhuang [Tengtou Village - An excellent village]*. (2006). Hunan Nongji Kanbao, 3(44).
- The ten largest temples in Ningbo city. (n.d.). China-10. <https://www.china->

10.com/top/409544.html

The ten top villages in China in 2014. (2014). Phb123.

<https://www.phb123.com/xinwen/rd/2753.html>

Throsby, D. (1994). The production and consumption of the arts: A view of cultural economics. *Journal of Economic Literature*, 32, 1–29.

Throsby, D. (2001). *Economics and culture*. Cambridge University Press.

Throsby, D., & Hutter, M. (2008) (Eds.). *Beyond price: Value in culture, economics and the arts*. Cambridge University Press.

Thompson, H. (2001): *Culture and economic development: modernization to globalization*. Theory & Science.

Throsby, D. (2007). The value of heritage. Paper for the Heritage Economics Workshop, ANU, 11–12. [www.environment.gov.au/system/files/resources/da10a766-2ef7-4989-b202-edac0f5d6f3e/files/economics-value.pdf](http://www.environment.gov.au/system/files/resources/da10a766-2ef7-4989-b202-edac0f5d6f3e/files/economics-value.pdf)

Tian, L. (2016). Behind the growth: Planning education in China during rapid urbanization. *Journal of Planning Education and Research*, 36(4), 465–75.

Tight, M. (2017). *Understanding case study research: Small-scale research with meaning*. SAGE Publications.

Topal, C. (2014, May 19). *Can China's model of state-led economic development pick life science winners?* The National Bureau of Asian Research.

Tonkiss, F. (2005). *Space, the city and social theory*. Polity Press.

Triandis, H. C., Brislin, R., & Hui, C. H. (1988). Cross-cultural training across the individualism-collectivism divide. *International Journal of Intercultural Relations*, 12(3), 269–289.

UK Department for Culture, Media and Sport. (1998). *Creative industries mapping document*. <http://www.creativitycultureeducation.org/creative-industries-mapping-document-1998>

The United Nations Conference on Trade and Development. (2010), *The global creative economy report 2010*.

United Nations (n. d.). *Open working group proposal for sustainable development goals*. <https://sustainabledevelopment.un.org/owg.html>

United Nations Department of Economic and Social Affairs. (2012). *Shanghai manual: A guide for sustainable urban development of the 21st century*.



<https://sustainabledevelopment.un.org/index.php?page=view&type=400&nr=633&menu=35>

- Valentine, G. (2001). *Social geographies: Space and society*. Routledge.
- Venables, A. J., Fujita, M., & Krugman, P. R. (1999). *The spatial economy: Cities, regions, and international trade*. The MIT Press.
- Waara, C. (1999). Invention, industry, art: the commercialization of culture in republican art magazines. In S. Cochran (Ed.), *Inventing Nanjing Road: Commercial culture in Shanghai, 1900–1945* (pp. 61–89). Cornell University, East Asia Program.
- Wang, F., & Sun, T. (2013). Spatial agglomeration: Research on creative industrial clusters from geographical perspective. *Journal of China University of Geosciences (Social Sciences Edition)*, 13(2), 111–17.
- Wang, J. (2004). The global reach of a new discourse: How far can “creative industries” travel? *International Journal of Cultural Studies*, 7(1), 9–19.
- Wang, L., Wu, Z., & Qiu, S. (2016). Creative Community planning in the context of urban regeneration: Based on a study on spatial demand of creative class and residents. *Urban Planning Forum*, 230 (4), 54–61.
- Wang, R. Z. (2007). Research on strategy of shanghai cultural creative industry development. *Shanghai Economic Review*, 10, 76–83.
- Wang, X. (2005). Tudi zhengshou buchang zhidu yanjiu [The Chinese study of land acquisition repayment]. *China Legal Science*, 3, 135–143.
- Wang, Y., & Wei, Q. (2007). Preserving the heritage of industrial architecture and building a conservation oriented society: Renovating and finding new uses for old industrial buildings. *Planners*, 23(7), 11–13.
- Watson, S., (2001, October 11–12). *Cultural policy, cultural industries and local culture: The British context* [Paper presentation]. The International Conference on the Culture and Economy of Cities, Seoul, Korea.
- Weaver, D. B. (2005). *Sustainable tourism: Theory and practice*. Butterworth-Heinemann.
- Wen, T., Lau, K., Cheng, C., He, H., & Qin, J. (2012). Ecological civilization, indigenous culture and rural reconstruction in China. *Monthly Review*, 63(9), 29.
- WHITP-AP, report Study Area 6. (n.d.). Shanghai, China, Banking on creative infrastructure to stimulate urban growth.
- <https://en.unesco.org/creativity/story/shanghai-china>

- World Tourism Barometer January*. (2011). UN World Tourism Organization.  
<http://www.unwto.org/facts/eng/barometer.htm>
- Wu, A., Wang, C., & Li, S. (2015). Geographical knowledge search, internal R & D intensity and product innovation of clustering firms in Zhejiang, China. *Papers in Regional Science*, 94, 553–572
- Wu, B. (2007). *Contemporary oral interpreting: A course book*. Foreign Language Teaching and Research Press.
- Wu, C. (2012). “Shougang Industrial Plants: Preservation, Renovation, and Revitalization.” *Beijing Planning Review* 4:140–57.
- Wu, F. (2000). The global and local dimensions of place-making: Remaking Shanghai as a world city. *Urban Studies*, 37(8), 1359–1377.
- Wu, F. (2017). Planning centrality, market instruments: Governing Chinese urban transformation under state entrepreneurialism. *Urban Studies*, 55(7), 1383–99
- Wu, F. L. (2006). *Globalization and the Chinese city*. Routledge.
- Wu, H. (2009). Dangdai zhongguo zhishi chanquan wenhua de goujian [Modern Chinese intellectual property culture construction]. *Journal of Central China Normal University: Humanities and Social Sciences*, 48(2), 104–108.
- Wu, J., & Zhang, Y. (2008). Jiating lianchan chengbao zerenzhi yanjiu 30 nian huigu. [Chinese household contract responsibility system for thirty years] *Economic Theory and Business Management*, 11, 43–47.
- Wu, W. (2004). Cultural strategies in Shanghai: regenerating cosmopolitanism in an era of globalization, *Urban Studies and Geography*, Virginia Commonwealth University, Richmond, VA 23284-2021, USA. *Progress in Planning*, 61(2004), 159–180.  
[www.elsevier.com/locate/pplann](http://www.elsevier.com/locate/pplann)
- Wu, X. (2010). Probe into the conversion of existing industrial buildings to Creative Industry Park in Shenzhen. *Architectural Journal*, 51, 47–50.
- Xiao, J. (2022), 15 ge fushengji chengshi 2025 wenhua chanye yuqizhi paiming. qulou! Kankan shui zuilu (Expected value ranking of 15 sub-provincial cities is released in 2025, Let's see who is the best one), *di 3460 qi weihua chanye pinglun (Cultural Industry Review No. 3460)*. [https://www.sohu.com/a/526434729\\_152615](https://www.sohu.com/a/526434729_152615)
- Xie, P. F. (2001). *Authenticating cultural tourism: Folk villages in Hainan, China*. [Unpublished dissertation].
- Xinyuan Wenzhi Group. (n.d.). *Report on cultural industry and capital monitoring*.

- Xu, M. (2011). Case study on the development of urban cultural and creative industries. *Economic Review*, 5, 70–73.
- Xuan, D. (2012). Zhejiang fenghua tengtou lvyou xincun jianshe qishi [The enlightening experience of the new village construction on Fenghua Tengtou tourism in Zhejiang province]. *Shidai Baogao*, 4, 345–346.
- Xue, D., Liu, H., & Ma, B. (2011). Characteristics of spatial distribution of cultural industries in urban area of Xi'an City, China. *Scientia Geographica Sinica*, 31(7), 775–80.
- Yang, X., & Cao, W. (2017). *Wenhua yishu chuangxin shijiaoxia de wenhua chanye dongli yu waibu tiaojian* [The cultural industrial dynamics and the external conditions from the cultural artistic creative perspectives]. Intellectual Property Publishing House.
- Yatsko, P. (2001). *New Shanghai: The rocky rebirth of China's legendary city*. Wiley.
- Ye, X., Wang, Z., & Li, Q. (2002). The ecological agriculture movement in modern China. *Agriculture, Ecosystem & Environment*, 92(2–3), 261–281.
- Yeh, W. (1990). *The alienated academy: cultural and politics in republican China: 1919–1937*. Harvard University Press.
- Yin, J. (Ed.). (2000). *A report of cultural development in Shanghai 2000*. Shanghai Academy of Social Sciences Press.
- Yin, J. (Ed.). (2001). *A report of cultural development in Shanghai 2001: Globalization and Shanghai's cultural development*. Shanghai Academy of Social Sciences Press.
- Yin, R. (2009). *Case study research: Design and methods (4th edition)*. SAGE Publications.
- Yu, H., & Zou, H. (2015). Inner city renaissance under triple social significance of naming. *Shanghai Urban Management*, 24(3), 61–66.
- Yu, L., & Liu, Y. (2010). Cultures and community in the process of urban development and rehabilitation: Analysis of Gulangyu Model Xiamen. *Urban Planning International*, 25(6), 108–12.
- Yu, P. (2019, February). Setting the context for Xinmalu Historic District. *Plan Ningbo*, 6, 1–63
- Yu, Q. (2010). Tengtoucun chengshihua yu shengtai hexie shijian – quanqiu weiyi ruxuan shanghai shibohui xiangcun anli lujing [Tengtou Village “urbanization and ecological harmony” practice - the case of the only village globally selected by the Shanghai Expo]. *Housing Science*, 10, 5–8.

- Yuan, S., Li, F., & Wang, X. (2014). Study on households' willingness in farmland transfer: A case of Tengtou Village, Fenghua in Zhejiang province, China. *Applied Mechanics and Materials*, 675, 1238–1241.
- Yue, R. & O'Connor, J. (2018), Cultural industries in Shanghai: policy and planning inside a global city. *Cultural Trends*, 27(5), 395–397
- Yusuf, S., & Wu, W. (1997). *The dynamics of urban growth in three Chinese cities*. Oxford University Press for the World Bank.
- Zhao, J., & Liu, W. (2009). Progress in the study of cultural/creative industries by geographers. *Progress in Geography*, 28(7), 503–510.
- Zhao, J. & Zhi, H. (2007). A preliminary study on the development of Beijing creative industries. *Study of Socialism with Chinese Characteristics*, 2, 79–83.
- Zang, L., & Lin, F. (2008). Single-storey industrial building renovation in Shanghai Creative Industry Center. *Huazhong Architecture*, 26(6), 133–137.
- Zhang, B., & Ji, X. (2010). Zhudong chengshihua de tansuo yu sikao – yi shanghai minhangqu qibaozhen jiuxingcun weili [The active urbanization exploration and thinking: The case of Jiuxing Village in Qibao town, Minhang district, Shanghai city]. *Urban Studies*, 17(10), 9–14.
- Zhang, B., & Zhu, Y. (2011). *Jiuxing chuangzao – zhongguo diyi shichangcun zhudong chengshihua zhilu [Jiuxing creation-the road to the market village-led urbanization]*. The East China University of Science Press.
- Zhang, H. Q., Chong, K., & Ap, J. (1999). An analysis of tourism policy development in modern China. *Tourism Management*, 20, 471–485.
- Zhang, L., Zenglin, H., Wang L., & Dongxia Z. (2017). Chinese cultural industry research review based on the geographical perspective. *Journal of Liaoning Normal University (Natural Science Edition)*, 40(4), 533–40.
- Zhang, X. (2015). SWOT analysis on development of cultural and creative tourism in Xiamen. *Journal of Xiamen Radio & Television University*, 18(1), 6–10.
- Zhang, H., & Dong, H. (2013). Adaptable improvement strategies for reconstruction of used workshops in creative industry parks. *Shanxi Architecture*, 39(30), 2–4.
- Zhang, Y. (2014). Governing art districts: State control and cultural production in contemporary China. *The China Quarterly*, 219, 827–848.
- Zhang, Z. (1998). *Jinshang yu Jingjing, Wenhua, Shanxi merchant and management culture*. Xingjie Book Press.

- Zhao, W. (2018). The rebirth of old industrial remains: A case study of the winter olympic office area of Shougang Cultural Industry Park. *Architecture & Culture*, 166(1), 102–03.
- Zhao, X., & Hui, X. (2016). Design for the people: Exhibition of Shijia Hutong/Neiwubu Street in Beijing. *Beijing Planning Review*, 1, 50–56.
- Zhao, Y. (2016). Current situation and development problems of public private partnership in China. *Times Finance*, 6, 109–10+115.
- Zhao, Z., & Zhang, L. (1994). (Eds.) *Fenghua shuilizhi huibian [Fenghua water conservancy logs]*. Ningbo Press.
- Zheng, H. (2013). Cluster characteristic, agglomeration nature, competitiveness advantage of cultural and creative industry. *Academic Journal of Zhongzhou*, 5, 31–34.
- Zheng, J. (Eds.). (2000). *Dengxiaoping lilun gailun [Dengxiaoping's theoretical generalization]*. China's Business Associated Press
- Zheng, J. (Eds.). (2000). *Maozedong sixiang gailu [Maozedong Thought Generalization]*. China's Business Associated Press
- Zheng, J., Bigstem, A., & Hu, A. (2008). Can China's growth be sustained? A productivity perspective. *World Development*, 37(4), 874–888.
- Zhou, C. (2018). Wenhua chuangyi chanye dui chengshihua zhanlue de yingxiang fenxi [The affecting analysis of cultural creative industries towards urbanization]. *The Comparative Studies of Cultural Creativity*, 26, 151–153.
- Zhou, X., & Li, L. (1998). *Hui Shang yu Jingjing, Wenhua, Hui Merchant and management culture*. Xingjie Book Press.
- Zhou, X., & Tang, J. (2009). A study on commercial development pattern and planning method of historic district: Taking Jinli, Kuanzhai Lane and Wenshu District as example. *Urban Planning Forum*, 183(5), 107–113.
- Zhou, Y. (2013). A study on space reproduction of creative industries based on the perspective of consumer cultural in transition period: A case study of Tianzifang. *Modern Urban Research*, 11, 29–34.
- Zhu, X., & Wu, C. (2010). Preservation and rehabilitation: Interview about the regeneration of industry buildings. *Architecture Technique*, Z2, 84–99.
- Zhu, Y., & Ji, X. (2011). Shequ fuli lianheti goujian shiqi nongmin baozhang tixi de xin tujing – jiyu shanghai minhangqu jiuxingcun de shizheng yanjiu [The combination of construction of community welfare for the new perspectives of the land-lost peasants -

based on the study of the case for Jiuxing Village, Minhang District, Shanghai]. *Hubei Shehui Kexue*, 12, 56–60.

Zukin, S. (1991). *Landscapes of Power: From Detroit to Disney World*. University of California Press.