

# **New Opportunities from Old Foundations:**

## **798 Art Zone a Case of Industrial Heritage Tourism**

by  
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## **Author's Declaration**

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

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## Abstract

Industrial remains can be found in many regions that experienced industrialization. However, they are, in general, at risk of loss through destruction and abandonment. Promoting tourism can be a helpful tool for regional restructuring and economic development. The creative economy is also emerging as a powerful tool for reinvigorating economic growth, employment and social cohesion of those areas, which may affect the development of touristic activities and industries. However, little research has been done to link creative economy theory and industrial heritage tourism. This paper elaborates on and clarifies the link between industrial heritage tourism and creative economy, and illustrates the impact of creativity and the driving role of the creative class in industrial heritage tourism through a case study. The study site, 798 art zone, is a newly emerged tourism destination in China which developed based on an abandoned soviet-style factory. Through analyzing the initiation status of tourism development in the factory, the interests of visitors, the influences of tourism, and the role of artists, the research reveals the dramatic change under the impact of tourism and more recently added development boom that has taken place at the 798 art zone. The findings identify the characteristics of 798 art zone in different periods and the contributions of the artist community to the art zone. Unlike most industrial heritage tourism sites, the development of 798 art zone was bottom up owing to the creativity of artists. With their creative eyes, artists identified the special features of the abandoned factory (high ceilings, historic design, open spaces, and abundant natural light), and used their creativity to add artistic feelings to this area. When the factory was facing the fate of being razed, they pulled together. With their efforts, the factory was preserved and 798 art zone was

acknowledged by the government. The results are in accord with the creative economy theory that creativity is the driving force of economic development and improve the understanding of how creativity and tourism interact. The development pattern of 798 art zone might not apply precisely to any other places in the world, but it provides an effective alternative model for revitalization of old industrial sites as well as other tourism sites. Some management related suggestions and concerns about 798 art zone and tourists profile are proposed. Both practical implications and academic insights are presented based on the major findings of this study.

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# CHAPTER 1

## Introduction

Heritage Tourism is an important economic and cultural industry for many cities, regions and nations. It is oriented toward the cultural heritage of the location where tourism is occurring. Industrial heritage tourism, focusing on the tourism potential of industrial sites, is an important subset of heritage tourism. It refers to “the development of touristic activities and industries on man-made sites, buildings and landscapes that originated with industrial processes of earlier periods” (Edwards and Llurdes, 1996). There are many traditional industrial regions that have experienced a spiral of decline for decades, and promoted tourism as a helpful tool for regional restructuring and economic development.

### 1.1 The Creative Economy and Tourism

The creative economy is emerging as a powerful tool for reinvigorating economic growth, employment and social cohesion. More and more scholars, planners, and politicians in UK, Europe, North America and increasingly the developed world are beginning to espouse the development of creative economy as a way to revitalize deindustrializing areas. It has been believed that strategies toward mobilizing and harnessing the potential of creative industries offer significant promise for economic growth and development in a globalizing world. According to UNCTAD, creative industries have been estimated to account for 7% of the world’s GDP, and as much as 4% of the GDP of low and middle-income countries. By 2015, the world percentage is expected to reach 11% (Chowdhury, 2005). The value of world exports of creative goods and services reached \$424.4 billion in 2005, representing 3.4 per cent of total world trade (UNCTAD, 2008).

The creative economy links the economy and culture, embracing economic, cultural,

technological and social aspects of development at both the macro and micro levels. It offers the opportunity for a country to use and leverage their cultural and creative resources for the purposes of development. It claims that creativity is the driving force of economic growth and in an era of heightened global competition, primacy has been placed on creativity and aesthetics as ingredients for distinctiveness and indicators of vitality and dynamism on the part of both regions and firms (Leslie and Rantisi, 2006). Creative industries are the heart of the creative economy, and an important vehicle for the promotion of cultural diversity and key to help countries claim their own histories and envision their own futures. The creative class, the newly emerged social class, is the dominant class in society who add economic value through their creativity. The creative class theory believes that humans, not simply technological and organizational capacity are the key economic growth asset. The super creative core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society. Creativity is also closely connected with cities and regions. Developing creative industries and attracting creative class members have become the key for cities, regions and organizations to economic growth and to participate in this age of globalization and information. According to Landry (2000), there are over 60 cities worldwide that called themselves 'creative city'.

With the popularity of the creative economy theory, creativity is also increasingly being applied to the tourism sphere. However, most research about creativity and tourism focused on tourist experiences, very few studies have analyzed the creative economy theory in other aspects of tourism. The creative economy can be used as an effective tool to rejuvenate deindustrializing areas, which might affect the development of touristic activities and industries

in those areas. Moreover, the contribution of creative artists, super core of the creative class, to industrial heritage tourism development has not been explored. Therefore, there is a need for analyzing the role of creativity in tourism planning and tourism development and the contribution of artists to tourism development. It would provide a new perspective for tourism management and planning and expand tourism into regions and localities that might otherwise offer few attractions to tourists. It will also benefit the study of art and tourism by exploring the role of artists and bridging the literature gap between creativity and tourism.

## **1.2 Chinese Case Study**

In China, because of the reforms of industry since the 1980s, many factories were closed and the material remains of industry, such as sites, buildings and architecture, plants, machinery and equipment were often abandoned. This raises environmental and economical concerns. Often, the solution for structural problems of old industrial regions has been sought in localized policies and institutions aimed at promoting entrepreneurship and innovation (Hospers, 2002). Among them, industrial heritage tourism is one useful tool for restructuring industrial areas. The creative economy also can be used as an effective tool to rejuvenate deindustrializing areas. However, heritage and tourism has not been widely explored in China and industrial heritage tourism has received even less attention. There is only limited literature in China on the issue of industrial heritage tourism, as well as on the role that creativity can play in the tourism industry.

Moreover, the 798 art zone, the selected case study, is a unique and very interesting tourism destination in terms of its development pattern and type of attraction. Unlike the other heritage industrial tourism promoted by government strategies, master plans or public funds, there was no government strategies or public fund made for revitalizing 798 art zone. The

economic development as well as tourism development was stimulated by the artists who had moved into the factory after it was closed. This pattern accords with the creative class theory that creative class members such as artists are the key driver for economic development. By using 798 art zone as case study site, this research will bridge the gaps in the literature, improve our understanding of the connection between creativity and tourism development, and provide practical lessons and insights for future tourism planning, marketing and management in old industrial heritage sites.

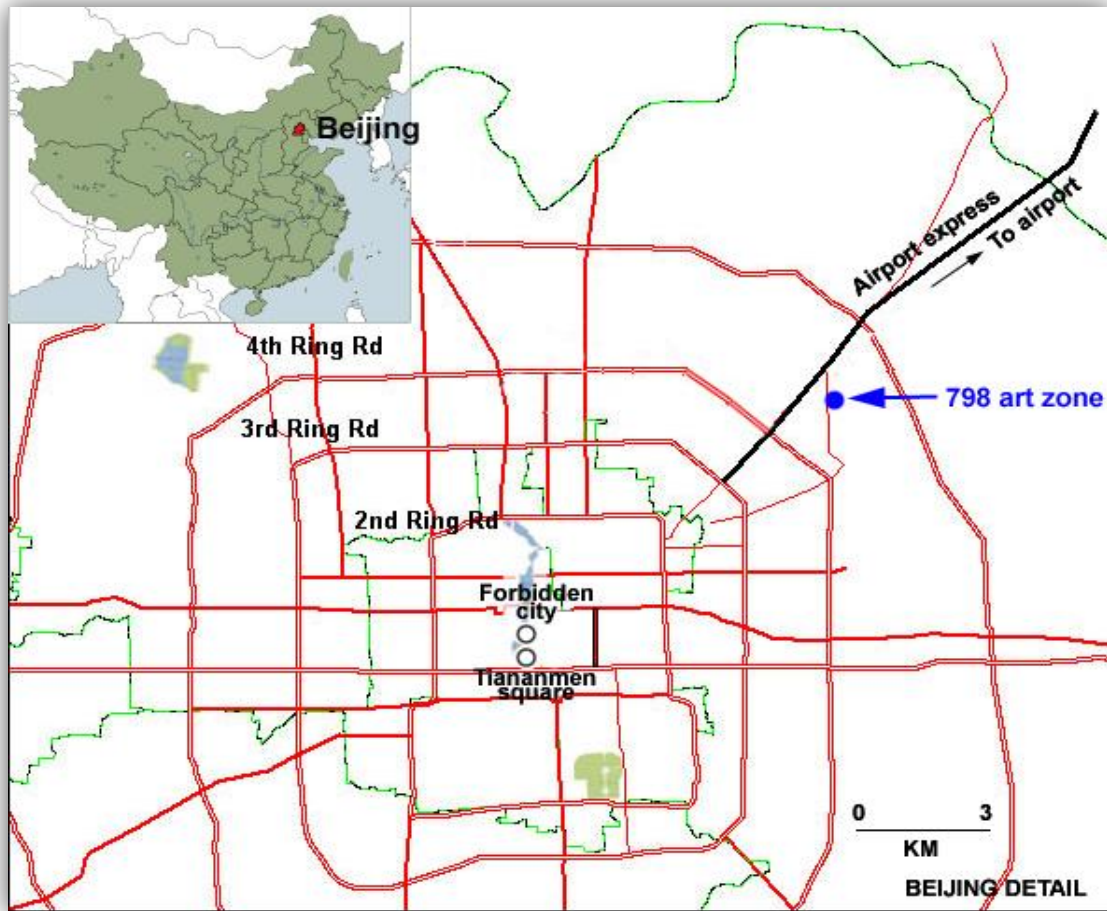
798 is actually the name of a road that runs through a large soviet-style factory compound in the Northeast section of Beijing (Figure 1.2.1). The factory was built in the 1950s, with help from the Soviet Union and designed by East Germany. The design was Bauhaus-influence. It has large indoor spaces designed to let the maximum amount of natural light into the workplace. Arch-supported sections of the ceiling curve upwards then fall diagonally along the high slanted banks of windows; this pattern is repeated several times in the larger rooms, giving the roof its characteristic sawtooth appearance (Figure 1.2.2).

During a very short period, the factory established a reputation for itself as one of the best in China. However, in 1980s, because of the reforms of industry, the factory was facing challenges. By the late 1980s and early 1990s, most sub-factories had ceased production, 60% of the workers had been laid off, and the remains of the management were reconstituted as a real-estate operation called Seven-Star Huadian Science and Technology Group Co., Ltd (SSGC) in 2000, charged with overseeing the industrial park and finding tenants for the abandoned buildings (Beijing 798 art zone, 2009).

In 2000, some artists moved in for the cheap rent and ample workshop space away from downtown. Gradually, through word of mouth, artists and designers started trickling in,

attracted to the vast cathedral-like spaces. Most of the properties are rented, new life and light has been created in these once hollow and unused buildings. Artists and cultural organizations also began to divide, rent out, and re-make the factory spaces after they moved in. Beginning in 2002, artists started using the space for making and showing design, photography, publishing, exhibitions, performance and art. With more attention and increasing fame, some fashion brands have set up shops in 798 as well, bringing more customers and enriching the cultural and business activities. From 2006 to late 2008, the organizations located in 798 art zone have increased from around 200 to more than 400 (Sohu, 2008). They come from 16 different countries including the United States, France, Italy, Holland, Belgium, Spain, German, Japan, Korea, and so on (Beijing 798 Art Zone, 2009). Activities include art, film and publishing, television media, design, consultation and animated cartoon several different areas. Now 798 art zone, a total construction area of 230,000 square meters, assembles many cultural elements such as swanky galleries, hip art centers and studios, pricey design companies and fashion stores, restaurants, and cozy coffeehouses and bars.

The architecture reveals and reminds visitors of the history of New China's industrialization, merging a free, creative spirit with Communist style. The combination of cultural concept, architecture and contemporary art with a historically interesting location and an urban lifestyle in 798 is also attracting attention from all around. Many important international art exhibitions, art activities and fashion shows are often held there. They attract many tourists as well as worldwide political importance, movie stars and social celebrities. The 798 art zone has become one of the top three main tourist attractions in Beijing, according to western tourists (Ribbons, 2007). Statistics show that nearly half million visitors came to 798 in 2004 and 2005, more than a million came in 2006, 1.5 million visited in 2007 and more than



Source: designed by the researcher

**Figure 1.2.1 The location of 798 art zone**



Source: A and C taken by the researcher; B: <http://www.798as.com/bbs/viewthread.php?tid=62>

**Figure 1.2.2 Bauhaus-influenced workshop in 798 art zone**





Source: photos taken by the researcher

**Figure 1.2.3 Art institutions (inside)**



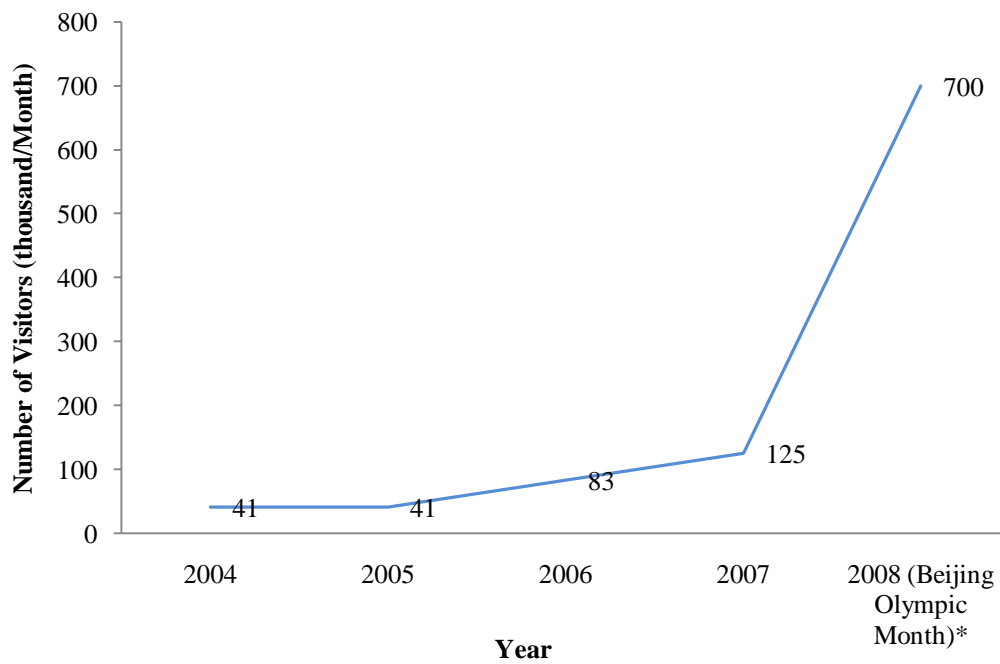
Source: photos taken by the researcher

**Figure 1.2.4 Art institutions (outside)**



Source: photos taken by the researcher

**Figure 1.2.5 Statues and graffiti in the 798 art zone**



**Figure 1.2.6 Number of visitors in 798 art zone**

\* August 2008 (Beijing Olympic month) is not typical.

0.7 million came to 798 during Beijing Olympic month (August) in 2008 (Sun, 2008). Figure 1.2.6 demonstrated number of visitors per month from 2004 to 2008. Since 2004, lots of celebrities have been to 798 art zone, including Prime Ministers from Sweden, Switzerland, and Austria, ex-prime minister from German (Schroeder), the president of European Union (Barroso), the queen of Belgium, wife of Annan (the seventh Secretary-General of the United Nations), French ex-president Chirac's wife, Norway prime minister's wife and the Belgium Crown Prince (Beijing 798 Art Zone, 2009). The old industrial units are now emerging as a combination of galleries, studios, bookshops, restaurants, cafes and tourism destination.

However, tourism in 798 art zone is both a plus and a minus. It is good for the popularity of contemporary Chinese art. With more attention, contemporary Chinese art probably gains higher sales. On the other hand, the quiet and cheap work spaces for artists no longer exist. The rent has been raised several times. More visitors and business activities brought more noise. The quiet, empty work places have turned into an area replete with chaos and some artists have already moved out.

### **1.3 Purpose Statement**

Based on the problems mentioned above, the purpose of this study is first to examine the local changes caused by tourism and the recent development boom at 798 art zone. Then the second phase is to elaborate on and clarify the link between the creative economy theory and tourism and the driving role of the creative class, specifically artists, in tourism development. By doing so, this research can not only enrich the literature by bridging the gap between creative economy theory and tourism, but also provide an effective alternative for revitalization of old industrial sites as well as other tourism sites.

The goal of this research is to provide a conceptual framework focused upon the role of

the creative class in tourism development.

#### **1.4 Questions to be Answered**

- 1) What is the character, past and present, of the 798 art zone as an industrial heritage site?
- 2) How has this tourism site been developed?
- 3) Are artists the driving force to the tourism development in the 798 art zone?
- 4) What are the characteristics of tourists in the 798 art zone?
- 5) What is the impact of tourism to the 798 art zone?
- 6) How important is 798 art zone?

## **CHAPTER 2**

### **Literature Review**

This chapter summarizes the review of literature relevant to the study of heritage tourism and the creative economy. Heritage tourism has gained a lot of attention in recent years, and has been used as a regional economic strategy to promote local economic development worldwide. It is also assumed that creativity has an increased importance to economic development. There is a lot of discussion regarding this issue in the literature. Creativity is now widely acknowledged to be a source of strategic advantage in the contemporary managerial and political lexicon in knowledge-based societies. Currently, research about creativity and tourism mainly focus on tourist experiences. Only a limited literature has adopted creativity theory in other aspects of tourism such as tourism planning and tourism development process in tourism sector, and even less attention is paid to heritage tourism sector. Calls for combining creative economy and heritage tourism are being made in some industrial heritage sites. This literature review, therefore, tries to bridge these two themes.

### **2.1 Heritage Tourism**

#### **2.1.1 Heritage**

Interest in heritage has been a growth phenomenon since the late 20<sup>th</sup> Century (Herbert, 1995). A very brief definition of heritage is that which is inherited from the past (Misiura, 2006). So generally anything (or even nothing) can become heritage, but not everything is (Ashworth and Howard, 1999). The concept of heritage is evolving as a result of and according to the changing attitudes, needs and demands people convey towards it (Misiura, 2006). Cass and Jahrig (1998) defined the concept of heritage when they stated, “communities identify their historical and cultural resources and then develop these resources with the intent of sharing

them with travelers”. Boyd (2002) pointed out that heritage becomes that which society deems it to be, removing or obscuring those elements it considers not suitable to the tourist gaze. Heritage is not only something that people wish to pass on generation by generation (Timothy and Boyd, 2003), it is also something that is preserved and survived for years and something that is “created by establishing a number of principles, processes and practices” (Misiura, 2006). Heritage has stopped being divorced from its societal context and is increasingly perceived as a human construction, made by people and defined by them (Loulanski, 2006). The roles of heritage, seen before in the narrow meaning of symbols of national unity and pride, have expanded to include much broader phenomena, contributing to political ideals, economic prosperity, social cohesion and cultural diversity (Clark, 2001).

Heritage can be divided as tangible heritage and intangible heritage (Jamieson, 2006). Tangible heritage requires there to be some physical object relating to the history or culture and intangible heritage is the expression of values, lifestyles, traditions, social structure, festivals and events, etc. There are some examples of tangible and intangible heritage presented in Table 2.1.1. Industrial heritage is mainly tangible heritage, which includes a wide range of material and “consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value” (TICCIH, 2003). The quantity of industrial remains that can be found in different areas, however, industrial heritage is, in general, at risk of loss through destruction and abandonment, endangering some of the greatest testaments to the creative genius of humanity.

The value of industrial heritage has gained more and more attention in recent years. Nizhny Tagil Charter for the industrial heritage was released in 2003 by International Committee for the Conservation of the Industrial Heritage (TICCIH) in Russia, which intends

to explore the importance of industrial heritage and enhance the protection of industrial heritage. At the 15<sup>th</sup> general assembly of International Council on Monuments and Sites (ICOMOS) in 2005, the theme of the 2006 International Day on Monuments and Sites was set as ‘industrial heritage’ in order to “encourage all national and international committees to organise activities to raise awareness for industrial heritage and to help its conservation” (ICOMOS, 2005). The movement for the preservation of the industrial heritage began in England in the 1960s, and today is present in every country that has some experience of industrialisation. China was also actively involved in this process. The first Forum on Industrial Heritage Conservation in China was held on April 18<sup>th</sup>, 2006. During this forum, *Wuxi Suggestion: protection of industrial heritage during economic highly developing era* was passed, which indicated the formal start to the protection, management and research of industrial heritage in China.

In 2006, Industrial Heritage Bibliography was edited by ICOMOS, which is by far the newest index of international industrial heritage literature. 1619 articles in English, French, German, Spanish, Italian and several other languages were collected. All collected articles were divided into 19 categories, including blast furnaces, bridges, canals, chimneys, conversion of buildings, factories, hangars, harbour buildings, industrial development, industrial landscapes, industrial heritage at risk, kilns, mills, mines, museums, railways, textile, warehouses, and workers’ housing (ICOMOS, 2006). Most articles were published between 1970 and 2005. There are only 8 articles published before 1970, including 6 from 1960s and 2 from 1950s. In terms of number of publications, bridge, railways, mines and factories are the first four categories, while chimneys and hangars have the fewest publications (Table 2.1.2).

Industrial heritage was discussed through diverse aspects in the literature, such as research

**Table 2.1.1 Examples of tangible and intangible heritage**

| <b>Tangible/Visible Heritage</b>    | <b>Intangible Heritage</b> |
|-------------------------------------|----------------------------|
| Sites                               | Values                     |
| Landscapes                          | Lifestyles                 |
| Buildings                           | Traditions                 |
| Materials, sizes, textures          | Religion/spiritual life    |
| Everyday activities                 | Decision-making structures |
| Settlement patterns                 | Sense of community         |
| Relationship of buildings to spaces | Societal structures        |
|                                     | Emotions                   |

Source: compiled from Jamieson, 2006.

**Table 2.1.2 Statistic results of industrial heritage bibliography**

| <b>Categories</b>           | <b>Number of Publications</b> | <b>Paper before 1970</b> |
|-----------------------------|-------------------------------|--------------------------|
| Blast furnaces              | 26                            |                          |
| Bridges                     | 206                           | 2 (1952 & 1954)          |
| Canals                      | 92                            |                          |
| Chimneys                    | 4                             |                          |
| Conversion of buildings     | 158                           |                          |
| Factories                   | 169                           | 1 (1967)                 |
| Hangars                     | 5                             |                          |
| Harbour buildings           | 27                            |                          |
| Industrial development      | 46                            | 1 (1968)                 |
| Industrial landscapes       | 22                            |                          |
| Industrial heritage at risk | 151                           |                          |
| Kilns                       | 22                            |                          |
| Mills                       | 136                           | 1 (1965)                 |
| Mines                       | 172                           | 1 (1964)                 |
| Museums                     | 45                            |                          |
| Railways                    | 180                           |                          |
| Textile                     | 64                            | 2 (1961 & 1965)          |
| Warehouses                  | 19                            |                          |
| Workers' housing            | 75                            |                          |
| <b>In total</b>             | <b>1619</b>                   | <b>8</b>                 |

Source: ICOMOS, 2006



about conservation of industrial heritage including how to protect industrial heritage and the importance of the protection; studies about the reuse and management of industrial heritage; case studies of industrial heritage; and research about industrial heritage related museums. Using the examples of two foundries in Sackville, New Brunswick, Summerby-Murray (2002) suggested that the creation of an industrial heritage is bound up with the maintenance and creation of memory in the celebration, commemoration and commodification processes and that the representation of industrial heritage is highly selective. Severcan and Baralas (2007) studied industrial heritage as a tool for individuation and socialization. How industrial landscapes could function as public spaces and how it could be used for public purposes to meet the social needs of humans were explained.

### **2.1.2 Heritage tourism**

Heritage attractions worldwide and people visiting them have grown dramatically in recent years. There is also an increase in attention paid to heritage tourism by scholars, government officials and tourism site planners.

The definitions of heritage tourism vary. Some literature concentrated on the power of tradition and the education function of heritage tourism. Hollinshead (1988) concluded that local traditions and community heritage can serve as attractions and that heritage tourism embraces folkloric traditions, arts and crafts, ethnic history, social customs, and cultural celebrations. Dickinson (1996) asserted that heritage tourism seeks to draw visitors to historic and cultural sites. Capalbo (1996) considered the term heritage tourism to mean traveling to historic sites and attractions to learn about the past in an interesting and enjoyable way.

Other definitions focused on economic benefits of heritage tourism. Fyall and Garrod (1998) defined heritage tourism as an economic activity that makes use of socio-cultural assets

to attract visitors. Heritage tourism can be described as an economic venture where the tourist discovers or learns some aspect of the host culture by consuming its cultural products.

Still other definitions emphasized the motivation of tourists. Zeppal and Hall (1991) emphasized motivation and viewed heritage tourism as “based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms”. Poria et al. (2001) defined heritage tourism as “a phenomenon based on visitors’ motivations and perceptions rather than on specific site attributes”. Cameron and Gatewood (2000) explored the reason why people go to visit historical sites and the desires, motivations and expectations of historical sites visitors. They suggested that the most effective approach to site design will be one that arouses affect while providing a cognitive framework for continued learning (Cameron & Gatewood, 2000). Li and Lo (2004) considered heritage tourism as “a special form of special interest tourism, which caters to the desire of tourists to learn about the history and lifestyle of a destination”. Understanding motivations and perceptions “is helpful for the management of heritage sites with respect to such factors as pricing policy, the mission of heritage attractions, and understanding visitor profiles, as well as public funding and sustainable management (Poria et al., 2001).

According to Herbert (1995), the rise of heritage tourism is due to people having more free time and their need to find more places, which can be both entertaining and educative to visit on their vacations. Nuryanti (1996) believed that heritage tourism offers opportunities to portray the past in the present, which meet the needs of postmodern tourists who use the power of their intellect and imagination to receive and communicate messages, constructing their own sense of historic places to create their individual journeys of self-discovery. Misiura (2006) also indicated that tourists not only want something more authentic, they are also more mature,

demanding and discriminating in their choice of travel. Heritage tourism enables this type of tourist to engage in more intellectualized and specialized activities. With the development of heritage tourism, tourism is being more anticipated and experienced in different ways than previously. This phenomenon therefore indicates a search for authenticity, identity and encounters that differ from those obtainable through mass tourism.

The issue of authenticity is a debated topic among heritage tourism literatures. Some believe that the quality of heritage tourism is enhanced by authenticity. Some point out that the authenticity of events and attractions is staged and distorted to suit the needs of both the guests and the hosts. Ehrentraut (1993) examined touristic authenticity in terms of domestic tourism and the conservation of rural heritage architecture in Japan. It links touristic authenticity to ideology formation and social stratification. Chhabra et al. (2003) analyzed the role of perceived authenticity as a measure of product quality and as a determinant of tourist satisfaction by using the case of Scottish Highland games in the State of North Carolina, United States. Based on a sample survey, this study quantified the level of authenticity perceived by those attending the festival, explored differences in their perceptions, and related perceived authenticity to their overall satisfaction.

Managing and planning of heritage tourism is another issue discussed very often in the literature. Garrod and Fyall (2000) investigated the major constraints and imperatives relating to the long-term management of built heritage attractions by analyzing the findings of a Delphi survey of owners and managers of historic properties, officers of heritage-based organizations, consultants and academics from across the United Kingdom. The study connects heritage mission and the widely acknowledged principles of sustainable development. Chang et al. (1996) argued for an integrative approach instead of a 'top-down' perspective stressing the role

of global factors and external actors in driving urban redevelopment, or a “bottom-up” perspective focusing on local influences.

The impact of local and global forces toward heritage tourism has also been studied. Heritage tourism has emerged in Newly Industrialized Countries (NICs), such as Singapore (Teo and Huang 1995), and it is equally important to identify the global processes contributing to this phenomenon. The study by Chang et al. (1996) shows that the power of global economic forces must be incorporated in future attempts to theorize the development of urban heritage tourism. At the same time, the role that local factors can play in mediating top-down processes must be analyzed. Chang (1999) explored the way local and non-local factors are responsible for shaping the form and function of tourism development. Using the case of Singapore, he examined Singapore’s heritage tourism phenomenon as the outcome of local and global forces. The results of this study reinforce the argument that place uniqueness need not be sacrificed as a result of globalization. Teo and Li (2003) found that globalization is mediated by local agencies and locally constituted relationships. In short, global doesn’t annihilate the local.

### **2.1.3 Industrial heritage tourism**

Industrial heritage tourism is a distinctive subset of the wider field of heritage tourism. In this broadest context it is concerned with the development of touristic activities and industries on man-made sites, buildings and landscapes that originated with industrial processes from earlier periods (Edwards and Llurdes, 1996).

In recent decades, many traditional industrial regions and some older industrial cities, which were the forerunners of the Industrial Revolution, have entered a spiral of decline. Those countries or regions have been plagued by the complete closing of vast factory complexes and

manufacturing plants, and the infrastructure associated with them (Andreae and Trotter, 1994). Therefore, attempts have been made to rejuvenate them. Often, the solution for structural problems of old industrial regions has been sought in localized policies and institutions aimed at promoting entrepreneurship and innovation (Hospers, 2002). However, these policies are not the only strategies used to rejuvenate local economies. Industrial heritage tourism has gained popularity as an additional policy tool to regenerate the local economy among many regions, especially industrial areas in the European Union. Initiatives aiming to develop industrial heritage tourism are undertaken notably in the UK, Germany, the Netherlands, Belgium, Austria, France, Spain and Italy (Hospers, 2002). The roots of industrial heritage tourism can be found in the UK, the ‘birthplace of the Industrial Revolution’, where the decline in manufacturing started earlier than in the rest of Europe (Hospers, 2002). In the 1980s, the concept of industrial heritage tourism was occasionally propagated and applied as a strategy of regional restructuring, but still notably in the UK (Harris, 1989).

During the 1990s, due to the experiences in the Ruhr area with industrial heritage tourism, the potential of industrial heritage tourism was widely highlighted. Anecdotal evidence suggests that this localized ‘industrial culture policy’, industrial heritage tourism, may have contributed to the success of local innovation policy towards structural change in the Ruhr area (Kilper and Wood, 1995; Knapp, 1998). Inspired by this alleged ‘best practice’, more and more regions in Europe have turned to industrial heritage tourism as an additional restructuring device (Hospers, 2002). It is viewed as a helpful tool for reconstructing industrial areas (Harris, 1989; Mansfield, 1992; Goodall, 1994; Edwards and Llurdes, 1996), which can help preserve a region’s identity and stimulate the formation of local service activities and employment. The general expectation is that ultimately these new forms of tourism, developed around industrial

monuments, could play an important role in revitalising industrial regions, thus helping them to build a better economic future.

The subjects of industrial heritage encompass the material remains of industry, such as sites, buildings and architecture, plants, machinery and equipment (Xie, 2006). But obviously, all regions that apply some strategy of industrial heritage tourism have experienced a different path of historical development (Hospers, 2002). Therefore, the industrial tourist attractions are also distinguished. Some comprise industrial relicts in the field of production and processing, including numerous sites located underground (mines) or on the earth's surface (e.g. plants, blast-furnaces and shipping yards) (Hospers, 2002). In other cases, industrial monuments are neglected consciously with the aim to show visitors the 'aesthetics of de-industrialization' (Edwards and Llurdes, 1996). The third category consists of socio-cultural attractions associated with a region's particular industrial past, such as former working-class houses and employers' estates (Hospers, 2002).

Areas of industrial heritage tourism literature, among many, include introduction of industrial heritage tourism resources and development process (Yale, 1997); evaluation of tourists perception toward industrial heritage tourism (Prentice et al., 1998; McIntosh and Prentice, 1999); regional effects of developing industrial heritage tourism (Bramwell and Rawding, 1996; Hospers, 2002), the analysis or comparison of tourism development at specific industrial heritage (e.g. mines, quarries, and factories) (McBoyle, 1996; Edwards and Llurdes, 1996; Wanhill, 2000; Pretes, 2002), and studies about industrial heritage museums (Alfrey and Clark, 1993; Wanhill, 2000; Xie, 2006).

The benefits brought by industrial heritage tourism were studied. By stressing the value of the local industrial past, the shift to tourism may enhance local residents' identity and

encourage localization in an increasingly globalized world. Industrial heritage tourism may improve a region's image and function as a public relations tool to counteract public prejudices of industrial areas in decline (Harris, 1989; Mans. eld, 1992; Goodall, 1994). Apart from being touristic attractions, old buildings might also act as breeding places for new ideas that possibly contribute to local economic development (Hospers, 2002). However, research also pointed out that in practice the effects of industrial heritage tourism will not be large enough to rejuvenate an entire industrial region in decline (Hospers, 2002). New employment brought by industrial heritage tourism can never fully compensate for the loss of jobs resulting from the closure of the former industrial sites (Hospers, 2002; Edwards & Llurdes, 1996). Rapid returns on investment are impossible (Edwards & Llurdes, 1996). But there is no doubt that rustbelt regions all around the world should keep restoring their industrial legacy and by doing so local industrial heritage could complement and reinforce other regeneration initiatives.

#### **2.1.4 Industrial heritage tourism in China**

Compared to the large number of publications about industrial heritage tourism and the long history of studying industrial heritage tourism in western countries, both the study and practice of industrial heritage tourism in China is relatively new. The first article in Chinese about industrial heritage tourism was published in 2002. It brought the idea of industrial heritage tourism to China through the case of Ruhr area, introduced the actual process and development model of Ruhr's industrial heritage tourism, and explained the role industrial heritage tourism can play during the process of revitalization in economic, cultural, social and environmental dimensions (Li, 2002). This new concept was soon acknowledged by academics.

Different areas of industrial heritage tourism were researched. There are introduction of industrial heritage tourism development experiences in western countries, mainly Germany and

UK (Li, 2002; Zhu, 2003; Zhang, 2008; Lu et al., 2009). The idea of industrial heritage tourism was brought to China by studying the experiences of industrial heritage in Germany (Li, 2002), as introduced above. However, there is some overlap in the literature. The same topic or same industrial heritage site in Europe was discussed over and over with only a few new ideas added. For example, the articles of Li (2002), Zhu (2003), Zhang (2008) all discussed the experience of industrial heritage tourism in Ruhr. Some points made were similar.

Several conceptual studies were made concerning different aspects of industrial heritage tourism (Li and Wei, 2005; Hu, 2005; Liu and Wu, 2007). Hu (2005) discussed origination, definition, development model and benefit of industrial heritage tourism. Theme museum, public leisure space, shopping and entertaining, business trip and exhibition, and combination five developing models were summarized.

Lastly, some case studies were carried on in old industrial sites of China (Li and Qi, 2003; Liu, 2007; Dai et al., 2007; Fan, 2008; Wei, 2008). Because industrial heritage tourism is a new phenomenon in China, the case studies mainly focus on how to integrate specific industrial heritages with local tourism plan and thus help the rejuvenation of an old industrial area or city. Little research has done on evaluating and assessing the impacts of industrial heritage tourism in China. Fan (2008) explored the potential of tourism development of an old industrial city, Fuxing, from a stakeholder's point of view and developed a dynamic model of tourism development for the city.

There is an increase in popularity of developing industrial heritage tourism in China. Industrial heritage tourism is becoming an important socio-economic phenomenon and has the potential to contribute to regional image, to political ideals, to economic prosperity and to social cohesion. Despite the developments, the foci of industrial heritage tourism study in



China are quite narrow in scope, primarily on introduction of western concepts and experiences, and suggestions for future development of China industrial heritage tourism. Little systematic research has been undertaken into the impacts of industrial heritage tourism in China and the changes brought by industrial heritage tourism in the context of China.

## **2.2 Creative Theory**

### **2.2.1 Introduction of creative economy theory**

In the recent years, there has been a great deal of interest in creativity and economic development. Creativity is seen as one powerful engine driving economic growth and promoting development in a globalizing world. ‘Creativity’ in this context refers to the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creations, scientific inventions and technological innovations (UNCTAD, 2008). Creativity can be found in any society and any country. In the contemporary world, with a growing understanding of the interface between creativity, culture and economics, a new concept called ‘creative economy’ is emerging. The creative economy links the economy and culture, embracing economic, cultural, technological and social aspects of development at both the macro and micro levels. It offers the opportunity for a country to use and leverage their cultural and creative resources for the purposes of development. It has been believed that strategies toward mobilizing and harnessing the potential of creative industries offer significant promise for economic growth and development in a globalizing world.

Over the period 2000-2005, trade in creative goods and services increased at an unprecedented average annual rate of 8.7 percent. World exports of creative products were valued at \$424 billion in 2005 as compared to \$227 billion in 1996, according to preliminary UNCTAD figures. Creative services in particular enjoyed rapid export growth--8.8 percent

annually between 1996 and 2005. The value of world exports of creative goods and services reached \$424 billion in 2005, representing 3.4 per cent of total world trade (UNCTAD, 2008). Creative industries have been estimated to account for 7% of the world's GDP, and as much as 4% of the GDP of low and middle-income countries, according to UNCTAD. By 2015, the world percentage is expected to reach 11% (Chowdhury, 2005). This positive trend occurred in all regions and groups of countries and is expected to continue into the next decade, assuming that the global demand for creative goods and services continues to rise.

So, what is the 'creative economy'? The idea of creative economy theory can be traced back to economist and political scientist Joseph Alois Schumpeter who pointed out that innovative entry by entrepreneurs was the force that sustained long-term economic growth. In 1979, before the concepts of the 'creative economy' or the 'creative class' had been formulated, Gouldner used the expression 'the new class' to allude to an early manifestation of something like the upper employment stratum. By this expression, Gouldner meant an intelligentsia-cum-technocracy composed of individuals whose interactions are based on a sort of critical rationality governing their practical engagements in work and life.

The concept 'creative nation' was raised by Australia. In 1994, the government of Australia launched its very first national cultural policy report called 'Creative Nation' which delivered a powerful message that "cultural development will be driven as far as possible by the creative energy of individuals, groups and communities" (Creative Nation). Later in 1997, United Kingdom (UK) formed the Creative Industries Task Force (CITF) that was charged with the responsibility of taking forward the UK creative-industries agenda. The strategic objective of the Task Force was "to analyse the needs of the creative industries and develop policy across government to ensure their value to the UK economy was sustained and developed" (DCMS,

2000).

The term ‘creative economy’ appeared in 2001 in John Howkins’ book *The Creative Economy: How People Make Money from Ideas*, in which he discussed the relationship between creativity and economics. For him, “creativity is not new and neither is economics, but what is new is the nature and the extent of the relationship between them and how they combine to create extraordinary value and wealth” (Howkins, 2001). Howkins’ use of the term ‘creative economy’ is broad, covering fifteen creative industries extending from arts to the wider fields of science and technology.

There is no single definition of the ‘creative economy’. It is a subjective concept that is still being shaped. According to UNCTAD’s report, the definition of ‘creative economy’ can be summarized as: the creative economy is an evolving concept based on creative assets potentially generating economic growth and development; it can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development; it is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy; and it is a feasible development option calling for innovative multidisciplinary policy responses and interministerial action (UNCTAD, 2008).

Developing the creative economy is emerging as a strategic choice of many countries or districts for reinvigorating economic growth, employment and social cohesion. More and more countries and districts have pursued a cultural/creative-industries development agenda over the past decade or so, such as Canada, Australia, New Zealand, Russia, Hong Kong, Norway, Denmark, South Africa, Taiwan, South Korea, Singapore, China, several Latin American countries, autonomous regions of Spain, and states in the USA. Undoubtedly, the developed

countries are taking the lead, where creative industries are well established and participation in global markets for creative products is strong. However, the developing countries have also started benefiting from the dynamism of the global creative economy and are putting in place tailored cross-cutting policies to enhance their creative industries (UNCTAD, 2008).

Some representative data are shown in Tables 2.2.1, Table 2.2.2, Table 2.2.3, and Table 2.2.4. Table 2.2.1 shows the contribution of the creative industries to gross domestic product (GDP) or gross value added (GVA) for five developed countries in various years. Table 2.2.2 indicates some survey results based on *the WIPO Guide* which is developed by WIPO and a team of international experts in 2003 outlining a methodology in economic terms. The example of contribution of creative industries to employment is shown in Table 2.2.3. The contribution of the creative industries to employment is significant: account for around 2 to 8 per cent of the workforce in the economy, depending on the scope of the sector as defined. In the United States, the creative industries accounted for about 2.5 percent of total employment in 2003 (Table 2.2.3). The largest concentration of creative workers occurred among independent artists, writers and performers and in the publishing industry (Table 2.2.3). More basic information about creative economy in different countries and districts is demonstrated in Table 2.2.4.

Although there are variances among the data due to the variety of approaches, the message delivered from the data is the same: the creative economy is the leading sector in generating economic growth, employment and trade.

### **2.2.2 Creative industry**

As a new concept which only appeared less than two decades ago, the creative economy has raised fierce discussion and strong attention among scholars, planners, and politicians. The associated notions of the ‘creative industries’, ‘creative city’, ‘creative cluster’ and ‘creative

**Table 2.2.1 Contribution of creative industries (a) to GDP or GVA for five countries, various years (b)**

| Country        | Reference year | Currency | Aggregate measured | Contribution of cultural industries |              |
|----------------|----------------|----------|--------------------|-------------------------------------|--------------|
|                |                |          |                    | Value (millions)                    | % of GDP/GVA |
| Australia      | 1998-1999      | \$A      | GDP                | 17,053                              | 3.1          |
| Canada         | 2002           | \$Can    | GDP                | 37,465                              | 3.5          |
| France         | 2003           | €        | GVA                | 39,899                              | 2.8          |
| United Kingdom | 2003           | £        | GVA                | 42,180                              | 5.8          |
| United States  | 2002           | \$US     | GVA                | 341,139                             | 3.3          |

Notes: (a) Industries included: Advertising; architecture; video, film, photography; music, visual arts, performing arts; publishing, print media; broadcast media; art and antiques trade; design, including fashion design.

(b) For qualifications to the interpretation of these data, refer to source.

Source: Gordon and Beilby-Orrin, International Measurement of the Economic and Social Importance of Culture, OECD (2007).

**Table 2.2.2 Some results of the surveys based on the WIPO Guide**

| Country            | Creative industries contribution to GDP (%) | Creative industries % of employment |
|--------------------|---|-------------------------------------|
| United States      | 11.12                                       | 8.49                                |
| Singapore          | 5.70  | 5.80                                |
| Canada             | 4.50  | 5.55                                |
| Latvia             | 4.00  | 4.50                                |
| Hungary            | 6.67  | 7.10                                |
| Philippines        | 4.92  | 11.10                               |
| Russian Federation | 6.06  | 7.30                                |
| Mexico             | 4.77  | 11.01                               |
| Croatia            | 4.42  | 4.23                                |
| Lebanon            | 4.75  | 4.49                                |
| Jamaica            | 5.10  | 3.03                                |
| Bulgaria           | 3.42  | 4.31                                |

Source: WIPO, quoted in the UNCTAD creative economy report (2008)

**Table 2.2.3 Workers in creative industries in the United States, 2003**

| Creative industries              | No. of workers (000) | Proportion of workforce (%) |
|----------------------------------|----------------------|-----------------------------|
| Advertising                      | 429                  | 0.3                         |
| Applied Design                   | 428                  | 0.3                         |
| Architecture                     | 296                  | 0.2                         |
| Broadcasting                     | 320                  | 0.2                         |
| Film and Video                   | 142                  | 0.1                         |
| Music Production                 | 41                   | 0.0                         |
| Performing Arts                  | 159                  | 0.1                         |
| Publishing                       | 700                  | 0.5                         |
| Visual Arts                      | 122                  | 0.1                         |
| Others (a)                       | 611                  | 0.5                         |
| <b>Total-creative industries</b> | <b>3,250</b>         | <b>2.5</b>                  |
| <b>Total-all industries</b>      | <b>132,047</b>       | <b>100.0</b>                |

Note: (a) Includes independent artists, writers and performers in creative industries.

Source: United States Census Bureau, quoted in the UNCTAD creative economy report (2008)

**Table 2.2.4 Summary of status of creative economy of some countries and districts**

| Country or district   | Creative industries  | Time of development | Generation of employment                                | Creative industries contribution to GDP             |
|-----------------------|--|---------------------|---|---|
| <b>United Kingdom</b> | advertising, architecture, the art and antique market, computer software and services, crafts, design, designer fashion, film and video, interactive leisure soft-ware, music, the performing arts, publishing, television and radio | Since 1997          | 4.3% (2001); average increase 5% annually (1997-2001)   | 5% (2001); average increase 8% annually (1997-2001) |
| <b>United States</b>  | Books, music, film and video, and some other copyright-based industries  | Since 1996          | 4.02% (2002) increased 1.33%                            | 12.0% (2002)  |
| <b>Hongkong</b>       | advertising, architecture, the art and antique market, cartoon, design, film, video and computer games, music, performing arts, publishing, software, television   | Around 2000         | 3.7% (2002); average increase 6.1% annually (1996-2002) | 3.8% (2001)   |
| <b>Japan</b>          | IT industry, television, multimedia system, digitalized creative content, software, music recording, book and magazine, news, car navigator, leisure, tourism, video games, vocal accompaniment, design, makeup,                     | Since 2000          | ---   | 18.3% (2003)  |
| <b>Korea</b>          | Film, animation, online game, video, television and radio, cartoon...(9 industries in total)   | Since 1998          | ----  | 6.6% (2002)   |
| <b>Australia</b>      | Film, television, home video, software, entertainment software, book, music, record.   | Since 1994          | 3.7%(1999)  | 3.3%(1999)  |
| <b>Singapore</b>      | Photograph, performing and visual art, the art and antique market, handicrafts, software, advertisement, architecture, design, graphic and clothing design, publishing, radio, digital media and film...                             | Since 1998          | 3.8% (2003)   | 3.2%  |
| <b>Taiwan</b>         | Visual art, music and performing, cultural exhibit facilities, craft, film, television and radio, publishing, advertising, design, designer fashion, architectural, creative household goods, digitalize creative content            | Since 2002          | 1.75% (2004)  | 2.8% (2004)   |

Source: Zhang (2006), quoted in Fan and Chang (2008)

class' have also been circulating.

There is no single agreed definition of the 'creative economy' or the 'creative industries', (Table 2.2.4 lists some examples of various usages of the term 'creative industries' among countries and districts), but it is generally agreed that at the heart of the creative economy lies the creative industries. The term 'creative industries' first emerged in Australia in 1994 with the releasing of the report: *Creative Nation*. Then in 1997, with the set up of creative industries task force in UK, this term was given wider exposure. According to DCMS, the creative industries are "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property ... [and include] advertising, architecture, the art and antique market, computer software and services, crafts, design, designer fashion, film and video, interactive leisure soft-ware, music, the performing arts, publishing, and television and radio" (DCMS, 2001).

Richard Caves (2000) defines creative industries as these that supply goods or services that we broadly associate with cultural, artistic or simply entertainment value. It includes publishing, visual art, performing art, recording, film and television, fashion, toys and game. According to Howkins, the sum total of four sectors, the copyright, patent, trademark and design industries, together constitute the creative industries and the creative economy (Howkins, 2001). The creative economy report (2008) summarizes four representative models that have been put forward over recent years. According to it, those models are means of providing a systematic understanding of the structural characteristics of the creative industries. There is no 'right' or 'wrong' model of the creative industries, simply different ways of interpreting the structural characteristics of creative production (Table 2.2.5).

### 2.2.3 Creative class

The concept ‘creative class’ was introduced by Richard Florida (2002) in his book *The Rise of the Creative Class*. It makes a compelling argument for a new way to define the kind of people that increasingly are associated with growing knowledge-based economies (Rosenfeld, 2004). Florida proposed that the key element of a creative economy might be people, which is the newly emerged social class—the creative class, a label intended to convey the sense that its members are the fountainhead of innovative energy and cultural dynamism in modern urban society. He suggested that something like the same stratum, which he defines operationally in terms of a wide swath of professional, managerial, technical, and cultural workers, constitutes the ‘creative class’. The creative class has the power, talent and numbers to play a big role in reshaping our world (Florida, 2002). More specifically, the creative class includes people in science and engineering, architecture and design, education, arts, music and entertainment whose economic function is to create new ideas, new technology or new creative content. In Florida’s approach, the creative class also includes a broader group of creative professionals in business, finance and law. Florida estimated that at the beginning of the 21st century, the creative class represented almost one-third of the workforce in the United States of America and accounted for nearly half of all wage and salary income, about \$1.7 trillion, or as much as the manufacturing and service sectors combined (Nadler et al., 2004).

According to Florida, the super creative core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers. In sum, they are people who add economic value through creativity. The values of the creative class are



**Table 2.2.5 Classification systems for the creative industries derived from different models**

| <b>1. UK DCMS model</b>  | <b>2.Symbolic texts model</b>         | <b>3. Concentric circles model</b>    | <b>4. WIPO copyright model</b>             |
|--------------------------|---------------------------------------|---------------------------------------|--|
| Advertising              | <b>Core cultural industries</b>       | <b>Core creative arts</b>             | <b>Core copyright industries</b>           |
| Architecture             | Advertising                           | Literature                            | Advertising                                |
| Art and antiques market  | Film                                  | Music                                 | Collecting societies                       |
| Crafts                   | Internet                              | Performing arts                       | Film and video                             |
| Design                   | Music                                 | Visual arts                           | Music                                      |
| Fashion                  | Publishing                            |                                       | Performing arts                            |
| Film and video           | Television and radio                  | <b>Other core cultural industries</b> | Publishing                                 |
| Music                    | Video and computer games              | Film                                  | Software                                   |
| Performing arts          |                                       | Museums and libraries                 | Television and radio                       |
| Publishing               | <b>Peripheral cultural industries</b> |                                       | Visual and graphic art                     |
| Software                 | Creative arts                         | <b>Wider cultural industries</b>      | <b>Interdependent copyright industries</b> |
| Television and radio     |                                       | Heritage services                     | Blank recording material                   |
| Video and computer games | <b>Borderline cultural industries</b> | Publishing                            | Consumer electronics                       |
|                          | Consumer electronics                  | Sound recording                       | Musical instruments                        |
|                          | Fashion                               | Television and radio                  | Paper                                      |
|                          | Software                              | Video and computer games              | Photocopiers, photographic equipment       |
|                          | Sport                                 | <b>Related industries</b>             |  |
|                          |                                       | Advertising                           | <b>Partial copyright industries</b>        |
|                          |                                       | Architecture                          | Architecture                               |
|                          |                                       | Design                                | Clothing, footwear                         |
|                          |                                       | Fashion                               | Design                                     |
|                          |                                       |                                       | Fashion                                    |
|                          |                                       |                                       | Household goods                            |
|                          |                                       |                                       | Toys                                       |

Source: UNCTAD creative economy report (2008)

individuality, meritocracy, diversity and openness. His theory differs from the conventional theory since he argues that talent drives growth. He pointed out that we are entering the creative age, as the rise of creativity is the prime factor of our economy (Florida, 2005). He then went a step further by presenting his '3 Ts theory' of economic growth: technology, talent and tolerance, which are necessary to ignite the economic sparks of creativity. The third T, tolerance, is the crucial magnet in enabling places to mobilize and attract technology and talent. The works of Florida found a strong connection between successful technology-and talent-harnessing places and places that are open to immigrants, artists, gays, and racial integration (Florida, 2005). Humans, not simply technological and organizational capacity, are the key economic growth asset.

Criticisms have been raised about the creative class theory, centering on the identification of the creative as a "class", and the various indicators used to measure creativity. Some researchers have criticized that the range of occupational categories to define the creative class is too broad. Peck (2005) provided a detailed review of the issues raised with the creative class concept. The creative class theory has been criticized as being elitist, and Florida's data have been questioned (Peck, 2005).

Some critics think that the conditions Florida describes may no longer exist, and that his theories may be better suited to politics, rather than economics (Malanga, 2004). "The basic economics behind Florida's ideas don't work" (Malanga, 2004). Florida doesn't provide any data demonstrating that his creative cities actually have vibrant economies that perform well over time, and the connection linking all of his creativity indexes to economic growth is supported by very little evidence (Malanga, 2004). Clark's research (2002) questioned the correlation between the presence of significant numbers of gay men in a city and the presence

of high-technology knowledge industries by using Florida's own data-sets. Moreover, Friedman (2005) agreed with Florida that creative people are essential assets in the modern economy, but he argued that these people can be found anywhere. For Florida, cities should strive to attract creative people to move there, whereas Friedman argued that transnational firms are seeking out the creative class in the places they live now.

Although Florida's work has generated heated debate from a variety of political perspectives, and by both academics and journalists, his contribution to advancing a public discourse about the emerging creative economy was recognized.

#### **2.2.4 Creative city**

Creativity is closely connected with cities and regions, leading to the emergence of the concept of a 'creative city'. According to Landry (2000), there are over 60 cities worldwide that called themselves 'creative city', such as Toronto, Vancouver and Ottawa in Canada, Manchester, Bristol and London in UK, Brisbane in Australia, Auckland in New Zealand, Cincinnati, Tampa Bay and Washington, D.C. in the United States, Osaka, Yokohama in Japan. In the United States, Michigan launched a program called Michigan's Cool Cities program, which seeks to reverse the state's 'alarming' negative balance of trade in young 'knowledge workers' on the basis of an "economic development strategy that puts 'creative people' first" (Michigan, 2003). To simplify, there are four ways in which the term 'creative city' has been used: the creative city as arts and cultural infrastructure, the creative city as the creative economy, the creative as synonymous with a strong creative class, and the creative city as a place that fosters a culture of creativity (Landry, 2000).

As a summary, creativity is the driving force of economic growth and in an era of heightened global competition, primacy has been placed on creativity and aesthetics as

ingredients for distinctiveness and indicators of vitality and dynamism on the part of both regions and firms (Leslie and Rantisi, 2006). Creative industries are an important vehicle for the promotion of cultural diversity and key to help countries claim their own histories and envision their own futures. The creative class is the dominant class in the society who add economic value through their creativity. Finding mechanisms and strategies to attract the creative class is the key to greater productivity, improved working and living conditions, and more sustainable patterns of development of cities and countries (Florida, 2004).

### **2.2.5 Creative tourism**

Creative tourism was first defined by Richards (2000) and Richards and Raymond (2000) as an extension or a reaction to cultural tourism. According to them, creative tourism was “tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where they are undertaken” (Richards and Raymond, 2000). Richards and Wilson (2006) take this to mean empowering individual tourists to produce their own narratives and experiences, with tourism providers supplying the creative raw materials.

Any form of tourism which is related to imagination, whether the imaginative capabilities of the producers or consumers of tourism, could be considered to fall within the sphere of ‘creative tourism’ (Richards and Wilson, 2007). According to Richards and Wilson (2006) there are three basic types of creative tourism experience: creative spectacles--creative and innovative activities which then form the basis of more passive tourist experiences as spectacles; creative spaces--creative enclaves populated by cultural creatives to attract visitors; and creative tourism--active participation by tourists in creative activities, skill development and/or creative challenge.

A number of studies have been done concerning creativity and tourism. By using case studies located in towns of Pärnu in Estonia and Porvoo in Finland, a recent study identified the stakeholders' attitudes, values and feelings on destination development in the framework of creative tourism (Lindroth, Ritalahti, and Soisalon-Soininen, 2007). Lovelock (2004) examined three roadside examples of tourist-created attractions in southern New Zealand. The possible motives of tourists were explored. It is proposed that such attractions support the concept of creative tourism, providing tourists with a unique experience and a greater degree of agency or control within a tourism system that is largely defined in terms of capitalist modes of production and consumption.

A book focusing on tourism, creativity and development was edited by Richards and Wilson (2007). Many aspects of creativity and tourism were discussed, including the spatial implications of creative development strategies in regions and cities and the way creativity was produced and packaged for tourist consumption. Case studies from places all over the world such as Venice, Singapore, South Africa were also introduced in the book, which provide different approaches to the question of creativity.

#### **2.2.6 Creative economy in China**

China, as a fast growing developing country, has realized the importance of the creative economy, which is reflected in the mushrooming of creative hubs and clusters in the region. There is a rapidly growing interest in, the discourses around cultural and creative industries, and the policy issues to which these give rise (Justin and Gu, 2006). As a country with a long history and rich cultural heritage, China has always experienced a strong demand for cultural products. The academic and public sectors in China have focused on the value of the creative economy as “a kind of newly emerging culture perspective and economic practice that stresses

the support and promotion to the economy of art and culture”. Therefore, in many cities of China, instead of ‘creative industry’, the ‘cultural creative industry’ is a more commonly used term (He, 2008).

The Chinese government sees the pivotal role of cultural creative industries in the next phase of economic growth. With strong policy support, China is leading the development of creative economy. Since the early 2000s, the industrial profile of many cities in China has tilted perceptibly in the direction of the new creative or cultural economy. For instance, there were 18 creative industry clusters in Shanghai in 2005, and the number of creative industry clusters has increased to 76 by the end of 2006 (Zhang, 2008). Table 2.2.6 shows more city plans about creative industry cluster. Creative industry clusters here refer to groups of creative industries in a defined geographic area.

Creative theory has been discussed through diverse perspectives among Chinese scholars. Many articles review conceptual and operational issues regarding creative sector or the arts and cultural core of creative economy and elaborate on the importance of the creative economy to prosperity in China (Wang, 2006; Liu and Zeng, 2008; Hong, 2006; Liu et al., 2007; Sui and Zhang, 2008; Wang, 2008; Li, 2007; Zhang, 2008; Fu, 2008). Liu (2008) discussed the role of government during the development of the cultural creative industry. He mentioned that the major role of government during the development of cultural creative industry is governing the market and encouraging the creative entrepreneurs. In addition to the discussion of conceptual issues, there has been a heightened interest in how the growth of the creative economy shapes cities and regions and how cities and regions secure a greater quantity or quality of creativity (Guan, 2008; Zhou, 2008; Fan and Chang, 2008; Kong, 2008). The discussions of creative cities mainly concentrate on Beijing or Shanghai, the two major cities in China.

**Table 2.2.6 Comparison of creative industry strategy plans among five cities**

| <b>City</b>      | <b>Objectives of creative industry cluster plan</b>   | <b>Objectives of the city</b>  |
|------------------|---|--|
| <b>Beijing</b>   | More than 30 cultural creative industry clusters by 2010  | Become the center of art performance, publishing, radio and TV, animation design, advertisement and convention, antique and art market, design, cultural tourism, leisure. |
| <b>Shanghai</b>  | More than 100 creative industry clusters by 2010, including 10 influential clusters   | Become one of the influential creative industry center both at home and abroad.  |
| <b>Chongqing</b> | Set up 50 creative industry bases   | Become creative industry center of the middle and higher reaches of Changjiang River.  |
| <b>Nanjing</b>   | Establish one cultural creative industry zone and five creative industry clusters   | Establish influential cultural creative industrial base in China and cultural creative center in the Eastern Region of China   |
| <b>Hangzhou</b>  | Build 10 more creative industry clusters in the next three years; and create 20-30 cultural creative industry clusters in the next five years | Build cultural creative industry base leading Zhengjiang province by 2010; and build top cultural creative industry center in the country                                  |

Source: Zhang (2008).

Creative economy is one of the hottest buzzwords in China, and it has been studied through the perspective of different disciplines. The relationship between creative economy and tourism was also analyzed in the context of China (Feng and Yu, 2006; Yuan et al., 2007; MJTJW, 2008). Feng and Yu (2006) discussed some conceptual aspects of tourism creative industry. They argued that adding creative elements to tourism industry will strengthen the dynamics and participation of tourism activities and products. Some examples of how creative elements can be added to tourism industry were demonstrated, and the approaches of developing tourism creative industry were provided, such as integrate creative theme and local tourism resources to build creative theme park; creatively design and market souvenirs; and activate static tourism resources through comic and animation. Yuan et al. (2007) illustrated the cultural creative tourism development in Chengdu. The strength of Chengdu toward cultural creative tourism, as well as some suggestions toward future development are analyzed in this article. MJTJW (2008) analyzed the current issues existing in Tianjin tourism development and provided some suggestions about how to solve those problems by connecting creativity with tourism development.

Different from mostly positive attitudes demonstrated toward creative economy, there are also some critiques toward the development of creative industry in China (Liu and Ma, 2007; Wang, 2004). Wang (2004) concluded that creative industries as a discourse is of little practical value to mainland China at this moment, and Liu and Ma (2007) expressed some concerns about creative economy development in Beijing and Shanghai.

There are many Chinese publications about the creative economy in recent years. While searching 'creative industry' in title through the search engine "China Academic Journals Full-text Database (CAJ) & Century Journals Project (CJP)", 419 articles are found. Among which



407 were published between 2005 and 2007, with the first article among the search results published in 2003 (Zhang, 2008). However, it is noteworthy that most studies focus on the conceptual issues and duplications are found among papers. The critiques mentioned above didn't gain much notice. Without comprehensive study and research, western experiences were directly adopted in many city plans. Therefore, the depth and breadth of the study of creative economy in China should be increased. By doing so, the role of creativity in the economy can be better examined in the context of China and the heat currently focused on developing creative industries might be cooled down a little bit and better strategic plans can be made based on comprehensive studies.

### **2.3 Research about 798 Art Zone**

With the popularity of 798 art zone, researchers are increasingly directing their attention to the 798 art zone and studying it through different perspectives. Several studies analyze the architecture value of 798 art zone and the self-renewal process of the industrial heritage (Shen and Han, 2005; Wang and Jiang, 2006; Lv, 2007; Yang and Wang, 2007; Dong and Wang, 2008). Wang and Jiang (2006) discussed industrial landscape in detail and calculated three categories of industrial landscape renovation practice by introducing current research and practical status of industrial heritage worldwide. Yang and Wang (2007) discussed the combination of industrial heritage and creative industry by using 798 as an example. Through questionnaire survey toward workers, residents, artists, business owners and tourists, this research analyzed the pattern and timeline of different groups and their suggestions and concerns.

Planners looked into the issues that hinder the future planning of 798 art zone (Wang, 2007). According to Wang (2007), in order to facilitate the planning of the area, properly

treating artist group, corporations and industrial heritage are the key.

There are more studies discussing the potential problems and possibilities of the art zone (Shen, 2007; Gong, 2007; Jin and Hu, 2007; Wang, 2008). Jin and Hu (2007) raised three challenges faced by the 798 art zone, including industry orientation, rent and infrastructure. Wang (2008) suggested that three possible trends can be identified in 798 art zone: the amount and diversity of art products in the art zone would be increased; the 798 art zone might become a government owned 'nonprofit organization'; or it would suffer the same destiny of New York SOHO. The author proposed four suggestions to improve the sustainability of 798 art zone, such as secure the existence of artist community and enhance the corporation with government.

There are also some studies about tourism development in 798 art zone (Beijing tourism Bureau, 2005; Ning and Jin, 2008). In 2005, Beijing Tourism Bureau did a detailed research report about 798 art zone which provided a profile of tourists visiting 798 art zone and identified the problems 798 art zone was facing through a tourist survey. Issues such as planning, management (property rights) and rent were discussed. According to this study, tourists in 798 art zone are mostly well-educated young people with higher income, and many of them are working at university or research institution.

## **2.4 Chapter Summary**

The 'creative turn' that has become so pervasive in recent strategies for urban regeneration that it is also increasingly visible in new approaches to tourism all over the world. Many studies have been done concerning creative tourism, which involved the creative use of destination assets (inherited, created and creative assets) to provide creative experiences for tourists, by adding creativity into the production process as well as the consumption process. However, by focusing on tourist experiences, little research has analyzed the role of creativity

and the creative class in other aspects of tourism such as tourism planning and the tourism development process. Also, there is a lack of empirical studies about creativity and tourism in China. Therefore, there is a need for combining creativity with tourism development through case studies in China, which is necessary both theoretically and practically. It would provide a new perspective for tourism management and planning and expand tourism into regions and localities that might otherwise offer few attractions to tourists. It also will benefit the study of art and tourism by exploring the role of artists and bridging the literature gap between creativity and tourism.

## **CHAPTER 3**

### **Research Methods and Procedure**

This chapter outlines the approaches that were used while conducting field work for this research. It discusses the methods and procedures of research employed to acquire the information needed to answer the questions raised.

#### **3.1 Field Research**

Babbie (1989) suggests that “field research is a social research method that involves the direct observation of social phenomena in their natural setting”. By going directly to the social environment under study, the researcher has the chance to observe it as completely as possible and then develop a deeper and more comprehensive perspective of the study area. There are also many techniques associated with field study have been designed. According to Schatzman and Strauss (1973), a field method is more like an umbrella of activity beneath which any technique may be used for gaining the desired end for processes of thinking about this information.

Field research for this study was undertaken from May to July 2008 in 798 art zone, Beijing, China. The researcher speaks both English and Mandarin, therefore, there was no need for language training. A wide variety of research methods were adopted in the field work and are described in the following sections.

#### **3.2 Research Methods**

For the purpose of this research, both qualitative and quantitative methods were adopted. By using the mixed methods approach, the weakness of one method can be balanced with the strengths of another method. A questionnaire survey was chosen as the quantitative research method since, according to Creswell (2003), it provides quantitative or numeric description of

attitudes, opinions, or trends. Semi-structured interviews were selected as the main qualitative data collection strategy. In addition, the researcher's observations were used to provide complementary information.

### **3.2.1 Questionnaire survey**

A questionnaire survey was adopted to evaluate tourists' motivation and attitude toward experiences in 798 art zone. Questionnaires are commonly-used and are considered to be an effective method for measuring attitudes, behaviours, motivations, satisfactions and various impacts studies. According to Babbie (2004), survey research offers advantages in terms of the amount of data that can be collected, and the chance to sample a large population. The major advantage of using questionnaires is that a large number of respondents can be reached with low cost and little collection time. However, the depth of the information collected by questionnaire survey is restricted by the standardized questions and format designed for the targeted population in general. Another disadvantage of questionnaire survey is the inability to follow up on answers.

In this study, questionnaires were designed for tourists to acquire information on each respondent's journey; travel satisfaction and their experiences of the 798 art zone; demographic and socio-economic data, including gender, age, place of origin, education level, monthly income and employment; and recommendations and suggestions for future development of 798 art zone. Both close- and open-ended questions were used. Questions include exploring motivation, expectation and experiences of tourists, the degree of satisfaction as well as questions concerning experiences, souvenirs and suggestions for future development.

The majority of questions were close-ended questions, asking the participants to select the best answer or multiple answers. This type of question is normally easy to answer, analyze and

compare. However, it can be influenced by the researcher's bias if the researcher offers answers or wording slanted in a particular direction. The answers to open-ended questions, however, are not restricted by the researcher's knowledge and perspective. Therefore, open-ended questions were added to allow participants to express their opinions and to lower the probability of missing important factors. The open-ended questions were designed to collect more comments and suggestions from tourists and as a supplement for some close-ended questions. These questions inquired about the purpose of this trip, information source of 798 art zone, as well as suggestion for future development of 798 art zone. A pilot test of the survey was conducted in April 2008 to verify the validity and clarity of the survey questions. Changes were made based on the pilot test, such as the sequence of the questions and wording of the questions.

Surveys were conducted among both Chinese and international tourists in 798 art zone between May and July during the day time, which is the peak period for visiting 798 art zone. Chinese and English versions of the questionnaire were prepared to match the language skills of different types of tourist. Pencils and questionnaires were ready when visitors agreed to participate in the survey. Questionnaires were collected when the visitors returned the completed form. The data inputting and analysis were conducted at the University of Waterloo.

A copy of the questionnaire used for this research is included in Appendix F (English Version) and G (Chinese Version).

### **3.2.2 Key-informant interviews**

Through in-depth discussion, interviews can provide valuable data. In this research, semi-structured interviews were employed to explore the artists' and officials' perspectives on 798 art zone. Interviews are interactive and provide the interviewer with the opportunity to

understand the participant better. They involve active participation and sensitivity to the participants in the study, which could increase the amount and depth of information acquired. However, interviews have some disadvantages as well, including the complexity of analysis, the researcher's biases, and the amount of time required to complete it.

In this research, different interview questions were designed for artists and officials. However, attempts to interview the officials in 798 art zone were not successful. All the interviews were with artist community members. Eight interviews averaging about 45 minutes were collected during June and July 2008 with various members of 798 art zone, including four artists, two art gallery directors, one art gallery manager, and one art magazine editor (Table 3.2.1). Recruitment letters were distributed to the art galleries and art studios in the 798 art zone in May 2008. Due to the low response rate, a snowball sampling technique was used.

For artists, the following topics were addressed: their living status in 798 art zone; the changes that have occurred in 798 during recent years; the development process of 798 art zone; the concerns or complaints of the art zone; the perceptions of and attitudes toward tourism development in 798 art zone; rewards and challenges of tourism; and suggestions for future development.

For officials, the following interview subjects were planned: the process of tourism development in 798; the historical background and current status of 798 development, specifically tourism development; the policies, plans and efforts for promoting tourism development or economic development in the 798 art zone; perceptions of, and attitudes towards, tourism development; and suggestions for future development.

The complete list of questions used to guide key-informant interviews is included in Appendix C.

**Table 3.2.1 Interviewees' introduction**

| <b>Interviewee</b> | <b>Occupation</b>   | <b>Description of the interviewee</b>   |
|--------------------|---|---|
| A1                 | artist  | set up studio in mid 2003 and moved out in early 2008   |
| A2                 | artist  | set up Red gallery in January, 2007   |
| A3                 | artist  | set up Shi Jingstudio in 2003   |
| A4                 | artist  | set up Li Tianyuan Studio in 2006   |
| D1                 | art gallery director  | art director of TS1 Gallery since April, 2007 when TS1 Gallery was set up in 798 art zone   |
| D2                 | art gallery director  | lived in 798 art zone from early 2003 to the end of 2005 while she was the art director of Time Space. In 2005, she started her own gallery Platform China and she is the art director of it. |
| M                  | president of Highlight gallery                                | set up the office of Highlight in June, 2007 to observe the performance of 798 art zone and decided to open the gallery in July, 2008   |
| E                  | editor-in-chief of Hi ART (contemporary Chinese art magazine) | established the magazine the Hi ART in 2006 aiming to introduce contemporary art of China and located the office of the magazine in the 798 art zone  |



### **3.2.3 Observation**

Observation is used to understand and interpret the meanings and experiences of a group (Silverman, 1993). It is a useful research method to gather first-hand data on the participants (Creswell, 2003). Through observation, a researcher can learn about behaviours and events, and the meanings attached to those behaviours (Marshall and Rossman, 1989).

On-site observation was undertaken in this research to observe and record tourists and artists' activities and behaviours, and the interaction between tourists and artists. At 798 art zone, I observed the tourism facilities, activities and services available and tourists' behavior in order to acquire a firsthand impression of tourism development status of 798 art zone. It was conducted at the early stage of the research which helped determine the context of the study. I also observed the living and working condition of artists when I was conducting interviews in their studios. The observations and impressions were recorded in notes and through photography.

### **3.3 Research Procedure**

This section summarizes how qualitative and quantitative data were collected. The data were gathered in China between May 2008 and July 2008. All the procedures for collecting the data were reviewed and approved by the Office of Research Ethics at the University of Waterloo.

#### **3.3.1 Pilot test**

A pilot test was carried out before distributing questionnaires to the participants. The purpose of the pilot test was to ensure that the questions were clear, easily interpreted, and effectively conveyed the intended meaning. Moreover, the pilot test provided a measure of the approximate time needed to complete the questionnaire. The pilot test was conducted with both Chinese-speaking and English-speaking participants. The participants in the pilot test had

relatively diverse demographic characteristics. Two Chinese in Canada and five Chinese visitors in Beijing 798 art zone were selected for the Chinese version of the questionnaires. English version of the questionnaires was approved by my supervisor and committee members and five international tourists in 798 art zone were selected for the English version of the questionnaires. The participants completed the questionnaire and provided some feedback regarding the wording and layout of the questionnaires. Changes to questions 1 and 4 were incorporated into the final questionnaires.

### **3.3.2 Questionnaire survey operation**

The questionnaires were distributed to tourists of 798 art zone during the period between May and July in 2008. In total, 122 respondents completed questionnaires with 82 Chinese participants and 40 international participants. The response rate for the questionnaire survey carried out in the art zone was very high, over 90% in total. This is probably due to the high percentage of young students among the visitors.

The researcher stood at six different venues (Figure 3.4.1) along the two main streets of 798 art zone, including two main entrances (entrance No. 2 and entrance No. 4), three crossroads in the middle of the art zone, and outside of 798 Art Center Hall which is the center and the biggest sawtooth pattern workshop of 798 art zone, and approached visitors systematically (every fifth person). The purpose of the study was explained to the visitors and visitors were asked to participate in the survey. If the person was interested, he or she completed the questionnaire immediately. Through choosing participants systematically, the researcher's bias was reduced and the samples better reflect the characteristics of the population. Also by approaching participants personally, the researcher can introduce the purpose of the research and help participants understand particular question.

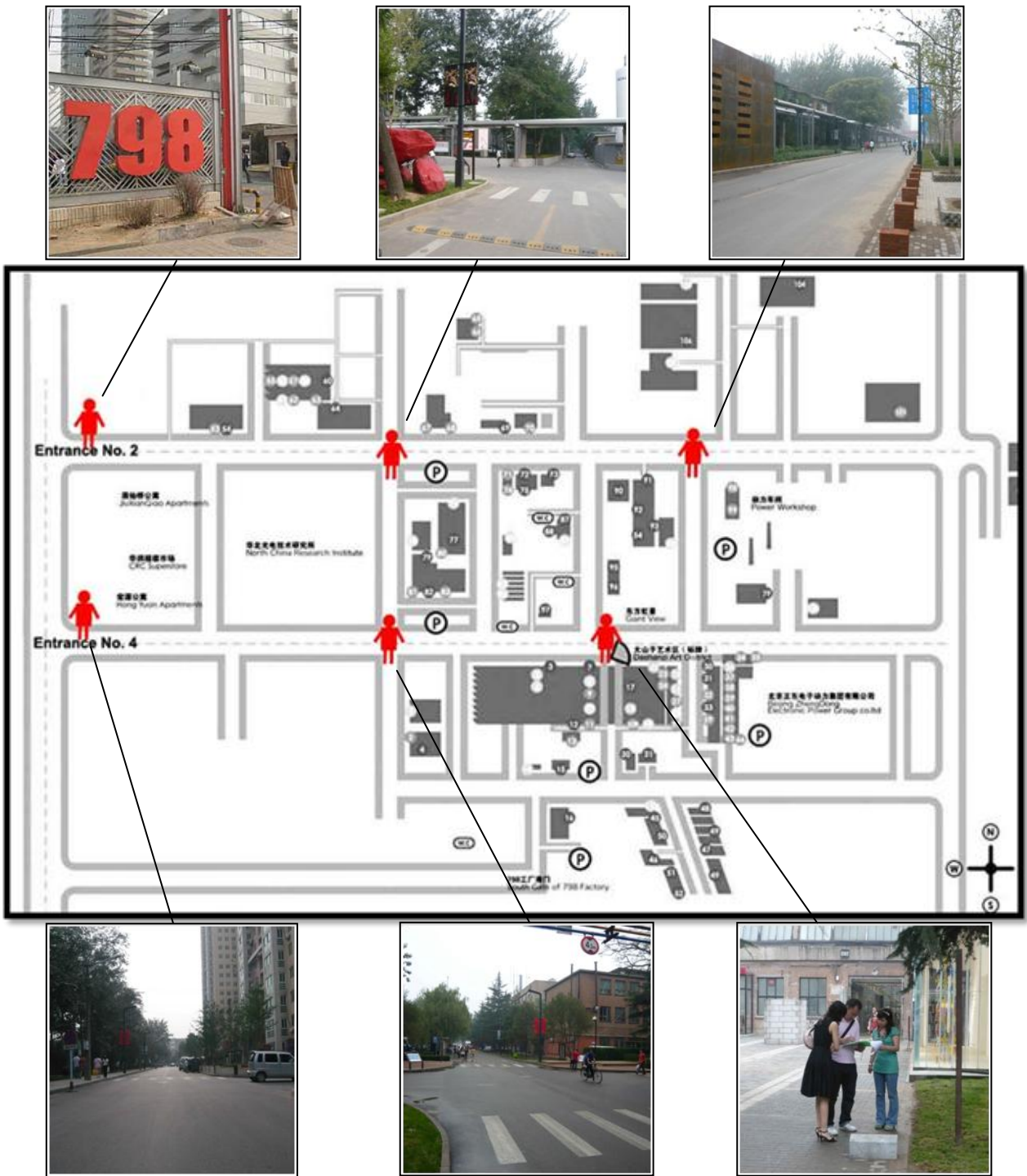


Figure 3.4.1 Questionnaire distribution venues

### **3.3.3 Interview data collection procedures**

There are more than 400 art studios, art galleries and some other institutions located in 798 art zone. The researcher chose every tenth organization in the organization list of 798 art zone's map as a potential interviewee and recruitment letters were sent out to them. However, no response was received from that distribution. Most recruitment letters were distributed to the staff in the art gallery or art studio rather than to the artists or the art gallery directors. Therefore, the researcher started to contact the art gallery directors and artists through the business cards made available in the studios or galleries. One artist and two art gallery directors agreed to have an interview. A snowball sampling technique was then used, which not only increased the sample size, but more importantly, led to interviews with some artists who had witnessed the whole transformation of 798 art zone from 2003 providing valuable firsthand narratives. Without the recommendation or introduction from initial respondents, it would not have been possible to collect these valuable perspectives.

Because all of the interviewees are Chinese, mandarin was used during the interview. The interviews were conducted in the offices or art studios of the participants, which are located in 798 art zone or art clusters nearby. All the interviewees agreed to be tape-recorded, which facilitated translation and the data analysis process.

### **3.3.4 Data analysis methods**

Analysis can be defined as the mental process of dividing the phenomenon into its "constituent parts and viewing these parts in relationship to some whole" (Ragin, 1994). It involves "preparing the data for analysis, conducting different analysis, moving deeper and deeper into understanding the data, representing the data, and making an interpretation of the larger meaning of the data" (Creswell, 2003). For the purpose of this research, both

quantitative and qualitative data were analyzed and interpreted as the findings of the study in the next chapter. All collected data were converted to electronic format. Qualitative data were coded by classifying and categorizing individual pieces of data. The organization and preparation of the qualitative data included the transcription of the interviews, typing up the field notes and sorting the data based on the sources of information. The quantitative data were analyzed by using statistical software (SPSS). The most frequently used statistical techniques were descriptive statistics and frequency tables.

### **3.4 Limitation**

Attempts were made to interview the officials of Beijing Seven-Star Huadian Science and Technology Group Co., Ltd (SSGC), who is currently responsible for renting, planning and reconstructing the 798 art zone. I intended to interview the director of SSGC, but I was notified that the director only accepted interviews from reporters or government officials. Then I tried to attend the tour held by the reception department of SSGC which takes about half an hour with a brief introduction of the art zone. Attendants are charged ¥200 (Chinese Yuan, CNY). However, I failed again because this tour is arranged for the government officials, reporters and people sent by them. Therefore I didn't get the chance to talk to the director or staff in SSGC, thereby creating a limitation to this research.

All my current information about SSGC comes indirectly from secondary sources, such as interviews of the artists, news reports and so on. With information provided directly by the director or staff in SSGC, a more detailed profile of SSGC could be acquired, and the results of this research could be more comprehensive. However this inability to interview the director or staff in SSGC will not change the main findings of this study.

### **3.5 Chapter Summary**

A mixed methods approach combining both qualitative and quantitative methods was selected for the purpose of this study. The research was carried out in 798 art zone from May 2008 to July 2008.

The quantitative data were collected by using a nineteen-question survey targeting tourists of 798 art zone. Demographic and socio-economic information, travel satisfactions and their experiences on the art zone, and recommendations and suggestions for the future development of 798 art zone were acquired. In total, 122 respondents completed questionnaires with 82 Chinese participants and 40 international participants. To supplement the questionnaire survey, 8 semi-structured interviews with artists, art gallery directors and an art magazine editor were conducted. Questions concerning the development process of 798 art zone, the residents' attitude toward the development, points of dissatisfaction and suggestions for future development were addressed.

After data collection, the interviews were transcribed, coded and interpreted. The questions in the survey were coded and analyzed using SPSS. The results of the analysis are presented in the following chapter.

## **CHAPTER 4**

### **Research Results**

This chapter summarizes the findings from quantitative and qualitative analyses of the data collected in 798 art zone. The chapter is organized into three sections, trends, stakeholders conflicts and champions, to parallel the prominent themes that have emerged from the research undertaken. The qualitative and quantitative findings presented in this chapter were integrated with each other to make a comparison between the collected data and to balance the weaknesses of one method with the strengths of the other.

#### **4.1 Trends**

Like everything else in China, the 798 art zone in Beijing has evolved at warp speed. It took 30 years for SOHO district of New York to become dominated by boutiques and chic restaurants from funky, brave, cutting edge, post-industrial and vaguely dangerous area. It took only five years for the same phenomenon to happen in 798 art zone.

##### **4.1.1 Artistic rebirth**

Due to the economic reform started in 1978, many unprofitable government-owned enterprises were closed, including six electronics factories producing components for the Chinese military: Factories 706, 707, 718, 797, 798 and 751. These six electronics factories altogether used to be called Joint Factory 718. It was designed and built by the East German government with funds earmarked for the Soviet Union, and occupied 600,000 square meters (Beijing tourism Bureau, 2005). The industrial area was strongly reminiscent of European industry. The workshops are Bauhaus influenced style, the largest of its kind in Asia, as well as being a unique industrial building for anywhere in the world (Figure 4.1.1). In 1964, the supervisor units canceled the organizational system of Joint Factory 718, and established

factories 706, 707, 718, 797, 798 and 751 (Beijing 798 Art Zone, 2009). After these six factories fell into disuse in the early 1990s, a large number of the buildings, some the size of football fields and flooded with natural light, were left vacant. For survival, the factories began to rent out the unused work areas, starting in 1999 (A1, A3, D1, D2). In December 2000, the six remaining sub-factories were reconstituted as the Beijing Seven-Star Huadian Science and Technology Group Co., Ltd (SSGC), responsible for overseeing and renting the vacated workshops of 'Joint Factory 718'. Many of the early tenants were vendors or small business owners paying very low rents.

New life came to 798 when the Beijing's Central Academy of Fine Arts (CAFA), China's leading art school, temporarily moved to defunct Factory 706 near Joint Factory 718<sup>1</sup>. The teachers and students, especially those from sculpture department, were looking for large spaces to work. The quiet, cheap, ample workshop space in 798 is ideal for them. In 2000, Sui Jianguo, dean of the Department of Sculpture at CAFA, located his own studio in the area (D1). Early 2000 was also the time that a group of avant-garde artists, mainly painters, were looking for a place to create an artists' village (D1). 798 area's low-cost space, well-designed layout, convenient transportation and unique Bauhaus-inspired buildings attracted those artists. Soon after, the sculptor was joined by these artists.

In early 2002, Robert Bernell, the first foreigner of 798, moved his Timezone 8 Art Books bookshop and publishing office (founded in 1997) into 798 (Holly, 2007). Later that year, Beijing Tokyo Art Projects (BTAP) from Japan was set up in one of the main areas of the factory (Fu, 2006). It was the first renovated space featuring the high arched ceilings that would become synonymous with the art district. Space Gallery was also located in 798 in 2002

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<sup>1</sup> CAFA moved out from old location in downtown Beijing in 1995 and moved into new location in 2001. During six years of transition (1995-2001), it located in defunct Factory 706 (New Beijing, 2008).





Source: <http://www.bj798arts.com/show/2006-7-8/129.htm>

**Figure 4.1.1 Joint Factory 718 (late 1990s)**

next to BTAP by artist Huang Rui and Xu Yong, who have played important roles during the evolution of 798 art zone (D2).

During the early days of 798 art zone, the site was closely guarded, off-limits to outsiders and some workshops in the factories were still operating (Cao, 2006). Occasional bursts of steam and clangs of metal coming out from operating workshops provided links to the past. No matter where one comes from, one may be hit by a sense of soul-stirring excitement when stepping into the antiquated factory, where they can not only experience modern art, but also get a sense of the history of China (A1, A3, A4, D1, D2, E). This area was so deeply loved by the artists. Through word-of-mouth, more and more artists, art agencies and designers moved in and converted the workshops into studios and live-in lofts. My interviewees A1, A3 and D2 were among the first residents.

“I set up my studio in the middle of 2003, shortly after I heard of this area. The factory’s typical Bauhaus-style construction is favourable for creating an artistic atmosphere and its ambience of tranquil remoteness is quiet important for my creation. The rent is cheap and we can reconstruct the workshop with no restriction. Also, it is away from downtown with convenient transportation.” (A1)

Experimental art was the most common art type during the early stage in 798. It then diversified into a broad range of artists and art types, not only the avant-garde, but also some classical styles (M). The factory was gradually crowded with people and evolved into a gathering place for art galleries, studios, and cultural institutions.

#### **4.1.2 From living art community to display art community**

After several years’ development and with the success of Chinese contemporary art in the international auction market, 798 gained rising fame, not only among the artists, but also among the public. With the increasing number of artists and art galleries locating in the art zone, more visitors came to 798 art zone. The artists’ life in 798 art zone was therefore changed.

For the first batch of artists in 798, living in 798 art zone used to be cozy and comfortable. The place was quiet and perfect for art creation (A1, A3, A4). It was also easy for artists to communicate with their artists friends. They often gathered together and had parties (A1, A3, D2). Occasionally, buyers came and bought some pieces (A1, A3, A4). However, now the area is changing from an edgy, creative space beloved by artists and small galleries into a tourist attraction. The chaos and noise of the 798 stopped the artists' residents from living in the area any more. The place is not suitable for art creation and living (A1, A3, A4, D2). Since 2005, more and more former artist residents of 798 moved out. Some still keep the space as a showcase of their work, some left 798 forever. A1, who had lived in 798 for more than 3 years, recalled:

“The ambience of tranquil remoteness 798 used to have has changed. Almost every day journalists and passersby knocked on my door asking to take a closer look. It was like a zoo, where artists are the animals. It is hard to be not interrupted by the tourists...More galleries located in 798 as well. This district used to be mostly artists and a few galleries and now it's completely flipped on its head. The galleries hold opening ceremonies and organise regular exhibitions. People come and go, this place is different now. It is just not suitable for art creation and simple studio. So since 2006, I do not live in 798 anymore. But I still keep my space in 798 until early this year.”

I was surprised by the metaphor 'zoo' A1 used. However, when I was interviewing another artist A3 at his studio in 798 art zone, two visitors came in and took pictures about us, although the door was half closed. By 2008, there were almost no art producers living in the area any more. The former living art community became a display art community with many art galleries in the area.

#### **4.1.3 From display art community to art business center**

As 798 gained more attention, more changes took place. An increasing number of artists, art galleries settled in and visitors came to 798, bringing with them their diverse ways of thoughts and creativity, and transformation. More and more people, including artists and gallery managers I interviewed, believed that the burgeoning art area, 798, will suffer a fate like that of New York's Soho neighbourhood as high rents divert artistic talent elsewhere (A1, A3, A4, D1, M, E). The art zone is developing into an art business center embracing both art and commerce, rather than a pure art community. Moreover, 798 art zone developed into a display art community from a living art community in 5 short years. According to the prediction of some interviewees, 798 will 'degenerate' into a luxury fashion center with no relationship to art in another 5 years.

The transformation is largely driven by the rapid commercialisation of 798. Since more people and organizations try to break into the area, rents have increased more than ten-fold during the past decade and will continue to climb as fashion and leisure companies make bids for space (A1, A2, A3, A4, D1, D2, M, E).

For instance, as shown in Figure 4.1.2, A1 signed one year lease with the factory in 2003 and the rent then was ¥0.6 (Chinese Yuan, CNY) per square metre per day (¥18 or \$2.64 (USD)/m<sup>2</sup>/month).<sup>2</sup> The rent increased slightly to ¥24/m<sup>2</sup>/month in 2004, ¥30/m<sup>2</sup>/month in 2005, ¥36/m<sup>2</sup>/month in 2006, ¥48/m<sup>2</sup>/month in 2007, and then tripled to ¥120/m<sup>2</sup>/month in 2008. It was the high expense at the art zone that triggered the departure of A1, as well as many other artists. A1 closed his studio in 798 art zone in early 2008. According to him, spending ¥500 a day just for reading in the studio is not worth it anymore. But it is worth noticing that even though most artists have already moved out from 798 art zone, they remain

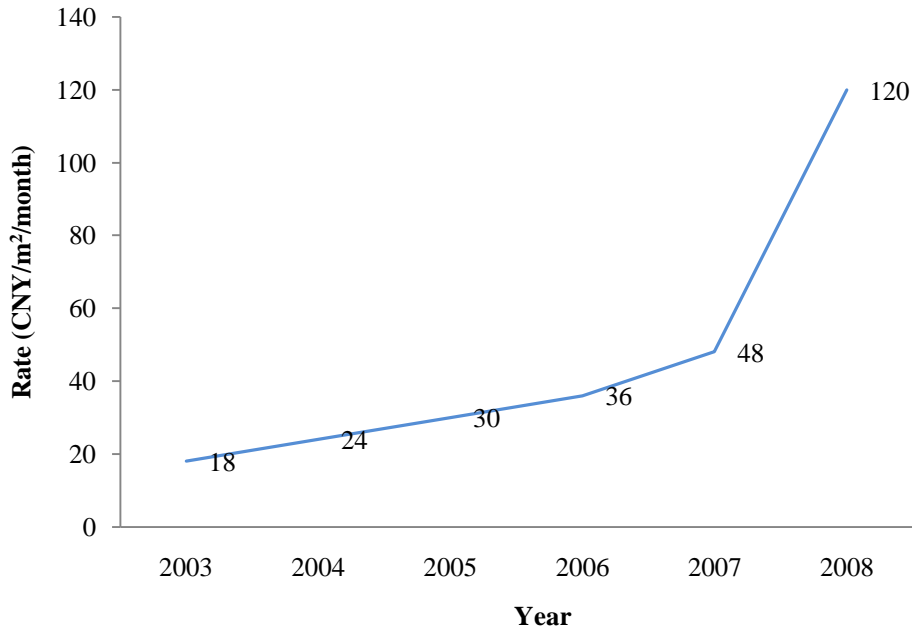
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<sup>2</sup> The currency conversion result is based on Chinese Yuan to U.S. Dollar exchange rate at August 21, 2009 at currency converter at Yahoo, see as <http://ca.finance.yahoo.com/currency/convert?amt=18&from=CNY&to=USD&submit=Convert>.

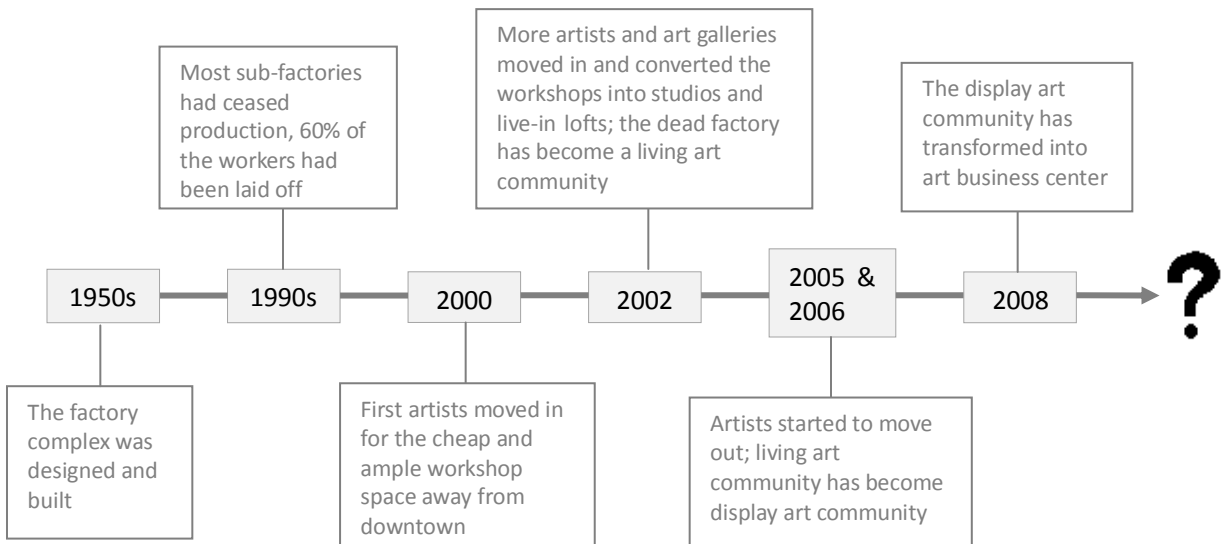
closely connected to the area. The new locations of their studios are mostly located near the 798 art zone. A big art cluster centered with 798 art zone has been established. An abandoned wine factory, some factory warehouses and several other places have been developed into artist residents and studios. Moreover, according to interviewees, most artists are still more than happy to demonstrate their work in the 798 art zone, which to them is still the most influential art center in town (A1, A2, A3, A4, D1, M).

According to A3, the lowest rent back in 2003 was ¥7.5/m<sup>2</sup>/month. The factory offered him ¥15/m<sup>2</sup>/month. In order to get a longer lease, he was willing to pay ¥30/m<sup>2</sup>/month for 5 years. After his contract finished in 2008, he renewed it with SSGC for ¥105/m<sup>2</sup>/month, as a big favour from SSGC. By August 2008, the highest rent in 798 had already reached ¥270/m<sup>2</sup>/month.

As increasing numbers of art institutions settled in the art zone, 798 became a brand holding great business potential. Countless international big brands like Sony, Motorola, West Wasted, Dior, Omega, BMW, and Chinese Yahoo had made promotions here (Beijing 798 Art Zone, 2009). There are many multinational companies willing to choose 798 to present their sales promotions as well. The art zone is now a community combining culture and commerce. Because the rising rents and other costs make it increasingly difficult for some galleries and cultural institutions to survive, they are turning to more lucrative activities, which include using their sites to promote launches of big brands (e.g. Sony and Motorola), and some fashion shows as well (Cao, 2006). Meanwhile, a number of furniture, fashion and catering establishments have set up shop in 798, bringing more customers and enriching the cultural and business activities. 798 is truly becoming an art business center rather than a simple art zone and according to the artists, the essence of 798 has already changed compared to the art zone of



**Figure 4.1.2 Example of the changes of the rent in 798 art zone (2003-2008)**



**Figure 4.1.3 Development process of the 798 art zone**

5 years ago. Figure 4.1.3 demonstrates the development process of the 798 art zone.

## **4.2 Stakeholders Conflicts**

Tourism stakeholders can be identified through their direct or indirect involvement in the tourism industry and benefits gained through this involvement. In 798, the landlord, SSGC, and the tenants, including artists and art galleries, were both affected by the development of the art zone. Therefore, they are studied as the stakeholders of 798 and their conflicts are the key to the development of 798. The history of 798's development reflects the struggles between the desires of the artist community and the realpolitik of the landlord, SSGC.

SSGC was responsible for overseeing and renting the vacated workshops when it was first established. After the government decided to establish 798 as a representative of contemporary art and creativity in Beijing in 2006, SSGC was also in charge of planning and managing 798 art zone, as well as renting out the space.

In the very beginning when SSGC rented the workshops to the artists, they had not thought the place would become an art zone. Contemporary art at that time in China was frowned upon by the government and the artists had traditionally existed on the fringes of the city. They were evicted from run-down houses near the Old Summer Palace (Yuanmingyuan) in north-western Beijing in the late 1990s (Wang, 2005). After that, they found the vacated factory workshop in 798 and settled down. SSGC were fully aware of the possible troubles that could accompany the artists. Therefore, the art community was beset with SSGC's increasing irritation from the beginning. It is true that the artists who brought new opportunity for the abandoned industrial site from today's point of view, but 5 years ago, SSGC believed it was the artists who were ruining every opportunity the factory had.

The first conflict between the artists' community and SSGC was triggered by the new name of the art zone '798'. The whole factory, now known as 798 art zone, was formerly known as Joint Factory 718. Factory 798 is only one of six factories within the complex. The workshops that the artists rented in 2002 and 2003 were mostly located in factory 798 and then gradually '798' was conceived the name of the art zone among artists (A3, D1, D2, E). However, SSGC was not so happy with it. They did not want the factory's name connected with the artists' activities. In April 2003, the artists in the art zone jointly launched a campaign titled 'Reconstructing 798', in which all the studios and galleries were open to the public on the same day (D2). The artists designed the map of the area and sent it out to the public for free. It attracted about 1,000 visitors in one day, a larger number than any other contemporary art event held in Beijing at that time (Wen, 2007). It is also the first event which brought 798 to the public and raised its popularity. But SSGC did not agree with the activity, especially the name '798' used by the artists. D2, organizer of the event, recalled:

This one-day event was so successful. But it was not going on smoothly. The landlord didn't allow us to use the name '798'. They thought we didn't have the right to represent them. They forbid us posting posters too. On the day before the event, in order to publicize this event, we had to remake all the posters by using some red paper to cover the old name '798'.

The conflict between artists and the landlord SSGC was intensified by the destruction plan. For SSGC, renting the vacated workshop was just a temporary solution. According to the original Beijing city plan (1991 to 2010), the Dashanzi area, where 798 is located, was to be developed into a high-tech electronics hub as part of an industrial park in northeast Beijing. The entire factory was going to be razed to the ground by the end of 2005. In 2004, the area's real estate was valued at an estimate of more than ¥1 billion (Muyneck, 2007). Landowner



SSGC thus hoped, by selling the land, to get a large assignment fee and to re-employ most of its 10,000 laid-off workers in the future electronics area (Xiao, 2004).

The one-day event, ‘Reconstructing 798’, brought forward the new destiny of 798 that was becoming an art zone or a cultural center instead of a copied Zhongguancun electronics zone (a well known technology hub in Beijing, often referred to as ‘China’s Silicon Valley’), which terrified SSGC of losing the potential benefits from the land. It then stopped the rental of new spaces and prohibited all renewals from 2004, which increased the subdividing and subleasing activities in the area (Cui et al., 2004). In order to drive out the artists, the landlord forbid subleasing to cultural organizations or to foreigners after 2005. Tenants were given the ultimatum of December 31, 2005 to vacate the premises, although some of them had leases that were still valid for several years (Xiao, 2004). The construction workers have already begun the demolition process since 2004. One of my interviewee A1 recalled:

No one is quite sure what exactly to expect at that time. SSGC was determined to sell the land and drove the artists out. Four Bauhaus style buildings, which was the largest architecture complex in the area, were razed to the ground in just 15 days. The workers worked day and night. I have never seen any construction in such a rare fast speed. It was the scene that I will never forget. It was a warning for all artists from SSGC.

Artists gathered together and staged several flourishing contemporary art events trying to stop the reconstruction plans, which in the end, helped change the destiny of 798 (A1, A3, A4, D1, D2, E).

Some leading artists of the area, including Xu Yong, Huang Rui, established an owner committee to cope with the construction and to present proposals about protecting 798 to the city. We had regular meetings. There are professors and deputy of the people’s congress of Beijing among us, who have played important roles during this destruction conflict. (D2)

The first Dashanzi International Art Festival was held in 2004, from April 24 to May 23, named Radiance and Resonance/Signals of Time (光•音/光阴), directed by Huang Rui (Cui et

al., 2004). More than 30 art activities were conducted that month. Among them were influential avant-garde concepts such as visionary and audio art, along with live concerts, dance, drama, performance art, architecture and design exhibitions. The organizers aimed not just to further showcase contemporary Chinese art to the world, but simultaneously hoped to secure the future of 798. The festival was as much a public protest against the area's destruction as a showcase of art itself. The art festivals of 798 were largely credited to the influence of 798 art zone and pushed it onto a wider art stage. This festival, also, facilitated the ongoing protection of 798.

Professors from architecture schools such as Beijing's Central Academy of Fine Arts and the Southern California Institute of Architecture (SCI-ARC) have proposed various development plans for the area that involve preserving the buildings (Beijing News, 2004). Meanwhile, artists tried to encourage more galleries or studios to settle in 798 by subdividing or subleasing (A3). "With more international galleries, destruction became more difficult for the landlord", A3 said. He actively joined the activities of preserving the 798 art zone and invited White Space from Germany to locate in 798 in 2004.

Li Xiangqun, an established sculptor living in 798 as the deputy of the 12th People's Congress of Beijing in 2004, handed over a formal bill to the municipal government requesting "an immediate suspension of the planned large-scale destruction" and "a re-evaluation of the area's potential worth as a cultural center instead of a copied Zhongguancun electronic zone on the basis of extensive investigations" on February 20, 2004 (Xiao, 2004, A1, A3, D1, D2). The bill explained five values of 798 art zone including architecture value, historic value, artistic value, economic value and Olympic value. It pointed out that such communities are important if Beijing, and China, is to become a major source of creative design instead of mere manufacturing.

The building is uncommonly sturdy in structure and rich in natural light, such an ideal workshop is rare in

China. If we let it develop naturally, it's more likely to become an art 'CBD' like SOHO in the United States. Its value is immeasurable (CRI, 2004).

This proposal was approved in late February, 2004. An investigation team from People's Congress of Beijing was assigned to 798 in April 2004 (CCTV, 2004). With the hard work of artists, the art zone developed into an influential gathering place of the cultural and creative industries. In the end, 798 maintained the diversity of artistic genres, rather than another ordinary skyscraper among thousands of others.

Moreover, the popularity of 798 also helped with this protection. The value of 798 had been seen by the world. In 2003, 798 was ranked by US-based *Time* magazine as being among the 22 municipal art centers with the highest sense of culture in the world. That same year, Beijing appeared on the annual *Newsweek* world cities list by virtue of the 798 art zone and in tribute to 798's existence and development. In 2004, *Fortune* magazine listed Beijing as being one of the world's 20 cities with the greatest potential for development (Beijing Tourism Bureau, 2005). This designation, too, was largely due to the tremendous contribution of the 798 art zone. 798 was also ranked number three in the Beijing top ten architectures election in 2004, the forbidden city was ranked fourth (Cui et al., 2004). Articles in *Newsweek* and the *New York Times* about 798 have brought many intrigued foreign artists and interested business people to Beijing to have a look of 798 art zone for themselves.

City officials decided to preserve 798 and made it into one of the ten places concentrating the cultural and creative industry in 2006. Later that year, the government of Chaoyang District and SSGC co-established the Beijing 798 Art Zone Construction and Administration Office to boost the development of contemporary art and creative industry in 798, following the principle of 'coordination, service, instruction and management'(Beijing 798 Art Zone). They decided to make 798 an art-centralised business district (art-CBD). Their objective,

beyond a possible boost to finances, is to show the world that Beijing should not just be regarded for its historical sites, but also for its contemporary cultural importance. According to relevant regulations, no structures on the list may be demolished, and renovations must be examined and implemented without changing their original layout.

However, this reconstruction was not the last conflict between SSGC and the tenants. In 2006, after Huang Rui had successfully held two editions of Dashanzi International Art Festival, the festival was taken over by SSGC (D2). Huang was kicked out from the art zone. By the autumn of 2006, city officials and SSGC had together organised the art event, 798 Creativity Culture Festival.

Then, in October 2008, artist Hao Guang wrote an open letter criticizing the management of SSGC (Hao, 2008). He addressed several issues about the management process of SSGC which raised some discussion in China. Many people in art community showed support in different ways while SSGC expressed disagreement with the criticism and claimed that most of contents in the open letter were untrue. In early 2009 before Chinese New Year, Hao Guang's studio was sealed without any notice or procedure. Few days later, the studio was broken in and some valuable paintings went missing (Hao, 2009). Hao suspected it was done by SSGC. The fight between them was heightened.

It also triggered a negotiation between artists and SSGC. In early March 2009, 20 delegated artists who had lived in the 798 art zone since 2004 had a negotiation with SSGC hoping to make some adjustment about rent and lease agreements and some preliminary agreements have been made. SSGC agreed to change the length of lease from one year to 3 or 5 years, and the rent is negotiable as well. Artists wished SSGC can reduce the rent from ¥3.5 per square metre per day (¥105/m<sup>2</sup>/month) to ¥0.8 per square metre per day (¥24/m<sup>2</sup>/month) for

artist studios and ¥1.2 per square metre per day (¥36/m<sup>2</sup>/month) for art galleries during the global economic crisis period (Li, 2009). SSGC indicated its intention to reduce the rent (Li, 2009). More detailed regulations are expected to release after discussion between SSGC and the district government. By April 2009, there was still no updated news available.

### **4.3 Champions**

The landlord SSGC, artists and tourists all play very important roles in the development of 798. However, they functioned differently during the development process.

#### **4.3.1 Artist community**

Undoubtedly, contemporary artists are the driver of the development of 798. They changed the destiny of 798 art zone. They found this abandoned space and rejuvenated this place with their creativity. They produced a kind of cultural renaissance in the area. When the factory was facing the fate of being razed, they pulled together. From ordinary artists, professors to deputy of the city, everyone was using their own way to protect their hard-earned home, home of the contemporary art of China. With their efforts, the factory was preserved and the 798 art zone gained its fame both domestically and abroad and has become the most influential art hub of the culture and creative industry in China.

Meanwhile, the artists in the area are the primary beneficiaries as well. Their fate and the development of 798 art zone were originally intertwined. They all experienced the changes of going from unknown to well-known in five short years. The price of Chinese contemporary art in the international auction market experienced a sudden rise in 2005 (A1, A3, A4, D1, D2, M, E). The commercialisation of Chinese art, both at home and abroad, has significantly raised the value of many art works, which substantially changed the life of many avant-garde artists living in the 798 art zone. The more attention contemporary artists gained, the more notice was

put on the 798 art zone. Gradually, 798 art zone gained its fame, which in turn contributed to the acceptance of originally fringed, avant-garde artists by the government of Beijing.

The fame brought visitors and commercialization. More visitors came to the art zone, and more noise and chaos arose. Moreover, with the commercialization of 798 art zone, more art galleries and commercial organizations rushed into the area. The rent tripled, and became too high for non profit organizations or persons. Gradually, most artists and small galleries left because of the tourism development and commercialization.

Although some artists mentioned unpleasant feelings about the tourists' unexpected visits while they were living in the art zone, their perspectives towards this transformation, were similar to the rest of the artist community. The old residents, as well as the newly coming art galleries all expressed acceptance of the change, which they think is the result of a market economy (A1, A2, A3, A4, D1, D2, M, E). They all pointed out New York SOHO as the example. M, the manager of High Light gallery told me,

The development process of 798 art zone is pretty standard, not only in China. Worldwide, art districts, when successful, move towards increasing visitors, expensive rents and quick changes in tenants. The transformation from an experimental art community into an art business district is an inevitable trend. It is the destiny of art districts... it is also the destiny of pure artists...

M also mentioned that he thinks 798 art zone will become one of the world's biggest clusters of galleries with increasing influences and more tourists. Currently, 798 art zone is the biggest and most influential art zone in China (A1, A2, A3, A4, D1, D2, M). It supported the development of Chinese contemporary art (A3). Its location, architecture and reputation provided an enriched soil for Chinese contemporary art (A3). Moreover, the art institutions from foreign countries in 798 art zone, such as Beijing Tokyo Art Projects (BTAP), the Ullens

Center from Belgium, and Italian gallery Galleria Continua, have also promoted the prosperity of Chinese contemporary art (A1).

798 art zone is vital important for Chinese contemporary art. Chinese contemporary art used to be unaccepted by the government and the public. Thanks for 798 art zone, it now has been acknowledged by the government and been accepted by the public. More importantly, 798 art zone has contributed to the success of Chinese contemporary art in the international market. 798 also encouraged artists, especially young artists to have faith in Chinese contemporary art and art creation. (D2)

On the other hand, according to M, 798 art zone is leading the direction of the consumption of art and art collection. M also believes that the development of 798 will have some positive impact toward the art students in China who are the future of Chinese art. Similarly, many interviewees emphasized the importance of 798 art zone toward Chinese contemporary art or toward artists (A1, A2, A3, A4, D1, D2). 798 art zone is now the center of Chinese contemporary art.

However, there are also some artists and gallery managers who have concerns about the future of 798 art zone. D1, art director of ST1 Gallery is one of them. He worried about the crises 798 are facing such as the high cost of this area. With extremely high cost, the art zone will drive the edged artists or small galleries away which will eventually turn 798 art zone into a shopping area, a luxury fashion display zone rather than cultural orientated district in the future. The 798 art zone is already a different place compared to the place they used to stay. Some artists think that the glory of 798 will gradually fade over time. Although it will probably still be a popular tourist destination or commercial center in Beijing, it would not gain as much attention as today. The booming of Chinese contemporary art started at 798, the final degeneration must occur here as well, according to them (D1).

Some dissatisfaction towards 798 art zone was also expressed by the artist community. First of all, they are not satisfied with the management from the SSGC (A2, A4, D1, M, E). They thought it should be more standardised and more professional. Currently, there are too many uncertainties, unpredictable things, and even some corruption in the management system of the SSGC, and SSGC behaves like a supervisor over the tenants rather than a service provider (A2, M, E). According to my interviewees, without a long term point of view, SSGC is trying to grab everything they can grab at this moment, which is killing the soul of 798 and forcing the artists to flee. Moreover, there are no professional promotions of 798 art zone (D1, M). No brochures, publications and introductions from SSGC are provided. This is also because of the lack of a long term point of view and mature management system. However, it is important to have a better management system with long term of view from SSGC to create a sustainable environment where creativity and profit are not competing, but reinforcing and supporting each other.

Secondly, the planning and reconstruction of 798 was not suitable for the art zone according to my interviewees (A1, A2, A3, A4, D1, M, E). The factory has witnessed many ups and downs over the past five decades. Here, one can not only experience modern art, but also get a sense of the history of China. However, the reconstruction of the area didn't demonstrate the above features of 798 at all. The road was expanded and repaved; flowers were put on both sides of the road, like every place else in Beijing; and three red doors with huge letters of 798 were built at each entrance. However, no artistic features were shown at entrances or during those processes of reconstruction. The interviewees told me that the planners and decision makers of the renovation process in 798 know nothing about art. To them, it is a shame.



A creative idea may give new life to unused things, and now the bad planning is ruining the new life. During the start of reconstruction, the lawn was removed and replaced with flowers. However, few days later, flowers were dead and the construction team put in new lawns. It is not only a waste of resources, but also example of poor planning of 798. (M)

Lastly, some of my interviewees wished for more freedom in the art zone (A2, D1). Officials from SSGC examine art galleries and studios irregularly after 798 became a government project (A2, D1, E). Some art works on sensitive subjects will be excluded from exhibition. There is no strict basis for this behaviour. The only explanation for this behaviour is that SSGC doesn't want to get involved in any kind of troubles caused by artists' community.

#### **4.3.2 Tourists**

A questionnaire survey was distributed to the tourists of 798 art zone to study the experiences and perceptions they had regarding the art zone and 122 questionnaires were completed and analysed. The response rate for the questionnaire survey carried out in the art zone was very high, over 90% in total.

##### *4.3.2.1 Characteristics of respondents*

Summaries of the demographic characteristics of the respondents are reported in Table 4.3.1. The difference in gender representation is small, with 52 percent female respondents and 48 percent male respondents. The results show a high concentration of respondents in two age groups 18-25 years (50%), 26-35(32%). The smaller age groups are 36-45 years (5%) and over 60 years (3%), which together only account for 8% of the sample. It accords with my observation and suggests that the majority of visitors to 798 art zone were aged between 18 and 35, which explains the marital status of the respondents with 81 percent being single. In terms of respondents' places of origin, 40 international visitors (33%) responded to the survey and

these were from Canada, Denmark, France, Germany, Japan, Singapore, United Kingdom, and United States. The remaining 82 respondents (67%) were Chinese, and most live in Beijing.

The socio-economic characteristics of the respondents are shown in Table 4.3.2, including education levels and monthly incomes. The sample is centralized in terms of education level with a high concentration of respondents in higher education level (undergraduate/college 50%; graduate 42%). This suggests that the visitors are a very well educated group.

Due to the income gap between China and developed countries where most international visitors come from, this research used different income categories to investigate the monthly income of Chinese visitors and international visitors (Table 4.3.2). The results show that the distribution of monthly income of international respondents is relatively even, with the category of less than \$1,200, \$3,501-6,000, \$6,001-8,000, and over \$8,001 all constitute 20 valid percent of the sample. Over 60 valid percent respondents have more than \$3,501 monthly income. According to Statistics Canada, the average monthly income for 2007 of unattached individual was \$2483 CAD (\$2305 USD)<sup>3</sup> (Statistics Canada, 2009). For Chinese respondents, the category of less than ¥800 constitutes 33 valid percent of the sample, followed by the category of over ¥10,001 (22%) and the category of ¥2,001-5,000 (18%). The National Bureau of Statistics of China reported that the average monthly salary of the first 9 months of 2008 in Chinese cities was ¥2,192 (\$320.6)<sup>4</sup> (NBSC, 2008). Due to the fact that a lot of respondents are university students, it was not be a surprise to see a high number of respondents in the category of lowest monthly income (less than \$1,200/month for international visitors and less than ¥800 for Chinese visitors). Besides that, it can be concluded that, in line with their higher education, the sample in this study has an above average income level.

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<sup>3</sup> The currency conversion result is based on Canadian Dollar to U.S. Dollar exchange rate at August 21, 2009 at currency converter at Yahoo, see as <http://ca.finance.yahoo.com/currency/convert?amt=2483&from=CAD&to=USD&submit=Convert>.

<sup>4</sup> The currency conversion result is based on Chinese Yuan to U.S. Dollar exchange rate at August 21, 2009 at currency converter at Yahoo, see as <http://ca.finance.yahoo.com/currency/convert?amt=2%2C192+&from=CNY&to=USD>.

**Table 4.3.1 Demographic characteristics of sample**

| <b>Characteristic</b>                                   |          |          |                |
|---|----------|----------|----------------|
| Attribute   | <b>n</b> | <b>%</b> | <b>Valid %</b> |
| <b>Gender</b>   |          |          |                |
| Female.....   | 62       | 51       | 52             |
| Male.....   | 58       | 48       | 48             |
| Missing.....  | 2        | 2        |                |
| <b>Age Group</b>  |          |          |                |
| 18 to 25 years.....                                     | 60       | 49       | 50             |
| 26 to 35 years.....                                     | 38       | 31       | 32             |
| 36 to 45 years.....                                     | 6        | 5        | 5              |
| 46 to 59 years.....                                     | 12       | 10       | 10             |
| 60 years of age or older.....                           | 4        | 3        | 3              |
| Missing.....  | 2        | 2        |                |
| <b>Marital status</b>                                   |          |          |                |
| Single.....   | 96       | 79       | 81             |
| Married.....  | 20       | 16       | 17             |
| Divorce/separate.....                                   | 2        | 2        | 2              |
| Missing.....  | 4        | 3        |                |
| <b>Place of Origin</b>                                  |          |          |                |
| No. of International .....                              | 40       | 33       |                |
| No. of Chinese .....                                    | 82       | 67       |                |
| <b><i>Distribution of international respondents</i></b> |          |          |                |
| European Countries.....                                 | 23       | 58       | 61             |
| North America.....                                      | 8        | 20       | 21             |
| Asia.....   | 7        | 18       | 18             |
| Missing.....  | 2        | 5        |                |
| <b><i>Distribution of Chinese</i></b>                   |          |          |                |
| Beijing.....  | 56       | 68       | 79             |
| Outside of Beijing.....                                 | 15       | 18       | 21             |
| Missing.....  | 11       | 13       |                |

**Table 4.3.2 Socio-economic characteristics of sample**

| <b>Characteristic</b>                                    |          |          |                |
|--|----------|----------|----------------|
| Attribute  | <b>n</b> | <b>%</b> | <b>Valid %</b> |
| <b>Education</b>   |          |          |                |
| None or elementary.....                                  | 4        | 3        | 3              |
| High school.....   | 4        | 3        | 3              |
| Undergraduate/college.....                               | 60       | 49       | 50             |
| Graduate.....  | 52       | 43       | 43             |
| Missing.....   | 2        | 2        |                |
| <b>Monthly income (international respondents)</b>        |          |          |                |
| Less than \$1,200 (us.) .....                            | 6        | 15       | 20             |
| \$1,201-2,000(us.) .....                                 | 4        | 10       | 13             |
| \$2,001-3,500(us.) .....                                 | 2        | 5        | 7              |
| \$3,501-6,000(us.) .....                                 | 6        | 15       | 20             |
| \$6,001-8,000(us.) .....                                 | 6        | 15       | 20             |
| Over \$8,001(us.) .....                                  | 6        | 15       | 20             |
| Missing.....   | 10       | 25       |                |
| <b>Monthly income (Chinese respondents) <sup>a</sup></b> |          |          |                |
| Less than ¥800 (\$117.0) .....                           | 18       | 22       | 33             |
| ¥801-2,000 (\$117.2-292.5).....                          | 2        | 2        | 4              |
| ¥2,001-5,000 (\$292.7-731.4).....                        | 10       | 12       | 19             |
| ¥5,001-8,000 (\$731.5-1170.2).....                       | 8        | 10       | 15             |
| ¥8,001-10,000 (\$1170.3-1462.7).....                     | 4        | 5        | 7              |
| Over ¥10,001 (\$1462.9). .....                           | 12       | 15       | 22             |
| Missing.....   | 28       | 34       |                |
| <b>Occupation</b>  |          |          |                |
| Student.....   | 36       | 30       | 34             |
| Company employee.....                                    | 25       | 21       | 24             |
| Government employee.....                                 | 2        | 2        | 2              |
| Teacher.....   | 8        | 7        | 8              |
| Self-employed .....                                      | 7        | 6        | 7              |
| Journalist.....  | 3        | 3        | 3              |
| Art-related career.....                                  | 17       | 14       | 16             |
| Non-profit.....  | 7        | 6        | 7              |
| Researcher.....  | 1        | 1        | 1              |
| Missing.....   | 16       | 13       |                |

<sup>a</sup> The currency conversion result is based on Chinese Yuan to U.S. Dollar exchange rate at August 21, 2009 at currency converter at Yahoo, see as <http://ca.finance.yahoo.com/currency/convert?amt=1&from=CNY&to=USD&submit=Convert>.

In summary, the data suggest that tourists to 798 are mostly single young people with generally higher education levels and higher-than-average monthly incomes.

#### *4.3.2.2 Basic trip information*

Some basic trip information was also examined including number of the company, purpose of the trip, motivation, length of stay, expenses and information sources.

The majority of respondents were visiting 798 art zone with their friends (55%), 37% came alone and only 8% came with their family (Table 4.3.3). In terms of their purpose of travel, most respondents (54%) went to 798 for general sightseeing or vacation, 14 percent for study, 13 percent for photography, and 10 percent for business. The categories visiting family or friends (5%) and leisure (5%) were the same size, each constituting a substantial minority market among visitors to 798.

With respect to the reasons for coming to 798 art zone, 68 out of 122 respondents (66%) pointed out that they visit 798 art zone because of art (Table 4.3.3). Some were modern art lovers, some were there to attend a certain art exhibition, and some just wanted to see the Chinese contemporary art. Another 13 (13%) were curious about 798 art zone and decided to check it out. Other reasons for coming include the diversity and differences of 798 art zone (16 respondents), work (5 respondents), and 1 respondent used to live in the complex when he was a child and came to visit 798 art zone to refresh his memory of his childhood. There are also differences in motivations between international and Chinese visitors. Art serves as the most important motivational factor to the international visitors (84%), while only half of the Chinese visitors (55%) were motivated by the art of 798 art zone. The other factors such as curiosity (14%) and diversity and difference (25%) were more important factors to Chinese respondents, indicating that Chinese visitors desire to see something different in the 798 art zone.

Surprisingly, the same proportion of Chinese and international respondents were motivated to visit 798 by their work (5%).

The length of stay for visitors in 798 art zone varies from a few hours to 7 days (Table 4.3.4). Most respondents (81%) spent 1 to 6 hours in 798 art zone. The mean length of stay of those respondents was 2.98 hours (Table 4.3.5). The length of stay is longer for the rest respondents. 6 percent respondents spent one day in 798 art zone, and the length of stay for another small portion of visitors (5%) is more than one day. There are also some respondents (7%) who visit art zone 798 frequently.

In terms of trip expenditure, it is as shown in Table 4.3.4, 48 percent of tourists spend nothing in the art zone, the most common response indicated. Also, 37 percent respondents who didn't answer this question commented that most of them didn't spend any money on the art zone as well. Together, this indicated that the majority visitors spend no money in 798. Among the respondents who spent money, 30 percent spent ¥1 to 99 in the art zone, and 21 percent spent ¥100 to 500. There is also one respondent who spent ¥2000 (\$292.8) in the art zone. The mean trip expense in the art zone among those expending money is ¥111(\$16.2) (Table 4.3.5). Furthermore, the amount spent in 798 art zone varied widely, with ¥2000 the highest expense and ¥10 the lowest expense.

The common type of expenditure was food and beverage, 57% of those reporting expenditures. Art products (35%) and books (33%) were purchased by the next biggest groups. There were also some respondents spent money on souvenirs (27%) and gallery tickets (17%). All galleries in 798 art zone are free, except the Ullens Center for the Arts, which is one of the biggest galleries and is considered to be a 'must see' gallery. It charges ¥15 for the entry fee and opens free for the public every Thursday.

**Table 4.3.3 Basic trip information**

| <b>Characteristic</b>                                |          |          |                |
|--|----------|----------|----------------|
| Attribute  | <b>n</b> | <b>%</b> | <b>Valid %</b> |
| <b>Are you visiting</b>                              |          |          |                |
| Alone.....   | 45       | 37       | 37             |
| With family.....                                     | 10       | 8        | 8              |
| With friends.....                                    | 67       | 55       | 55             |
| <b>Purpose of this trip (multiple choices)</b>       |          |          |                |
| General sightseeing, vacation.....                   | 65       | 53       |                |
| Business.....  | 12       | 10       |                |
| Visiting family or friends.....                      | 6        | 5        |                |
| Study.....   | 17       | 14       |                |
| Photography.....                                     | 16       | 13       |                |
| Leisure.....   | 6        | 5        |                |
| Other.....   | 15       | 12       |                |
| <b>Motivation of this trip (open-ended question)</b> |          |          |                |
| Art.....   | 68       | 56       | 66             |
| Curiosity.....                                       | 13       | 11       | 13             |
| Diversity & difference.....                          | 16       | 13       | 16             |
| Work.....  | 5        | 4        | 5              |
| Lived here.....                                      | 1        | 1        | 1              |
| Missing.....   | 19       | 16       |                |
| <b>Motivation of international respondents</b>       |          |          |                |
| Art.....   | 32       | 80       | 84             |
| Curiosity.....                                       | 4        | 10       | 11             |
| Work.....  | 2        | 5        | 5              |
| Missing.....   | 2        | 5        |                |
| <b>Motivation of Chinese respondents</b>             |          |          |                |
| Art.....   | 36       | 44       | 55             |
| Curiosity.....                                       | 9        | 11       | 14             |
| Work.....  | 3        | 4        | 5              |
| Diversity & difference.....                          | 16       | 20       | 25             |
| Lived here.....                                      | 1        | 1        | 2              |
| Missing.....   | 17       | 21       |                |

**Table 4.3.4 Visitors' length of stay and expenses**

| <b>Characteristic</b>                 |          |          |                |
|---------------------------------------|----------|----------|----------------|
| Attribute                             | <b>n</b> | <b>%</b> | <b>Valid %</b> |
| <b>Length of stay (open-ended)</b>    |          |          |                |
| 1-6 hours.....                        | 90       | 74       | 81             |
| 1 day.....                            | 7        | 6        | 6              |
| More than 1 day.....                  | 6        | 5        | 5              |
| Often.....                            | 8        | 7        | 7              |
| Missing.....                          | 11       | 9        |                |
| <b>Expenses (¥)<sup>a</sup></b>       |          |          |                |
| 0.....                                | 37       | 30       | 48             |
| 1-99 (\$0.2-\$14.5).....              | 23       | 19       | 30             |
| 100-500 (\$14.6-\$73.2).....          | 16       | 13       | 21             |
| >500(\$73.2).....                     | 1        | 1        | 1              |
| Missing.....                          | 45       | 37       |                |
| <b>Expenses on (multiple choices)</b> |          |          |                |
| Food and beverage.....                | 34       | 28       | 57             |
| Souvenir.....                         | 16       | 13       | 27             |
| Art products.....                     | 21       | 17       | 35             |
| Book.....                             | 20       | 16       | 33             |
| Tickets.....                          | 10       | 8        | 17             |
| Other.....                            | 1        | 1        | 2              |
| Missing.....                          | 62       | 51       |                |

<sup>a</sup> The currency conversion result is based on Chinese Yuan to U.S. Dollar exchange rate at August 21, 2009 at currency converter at Yahoo, see as <http://ca.finance.yahoo.com/currency/convert?amt=18&from=CNY&to=USD&submit=Convert>.

**Table 4.3.5 Descriptive statistics for visitors' average length of stay and expenses**

|                       | <b>n</b> | <b>Mean</b> | <b>Std. Dev.</b> |
|-----------------------|----------|-------------|------------------|
| <b>Length of stay</b> |          |             |                  |
| 1-6 hours.....        | 90       | 3.0         | 1.1              |
| <b>Expense</b>        |          |             |                  |
| Expenses.....         | 40       | ¥111        | ¥333             |



**Table 4.3.6 Information sources for 798's visitors**

| <b>Characteristic</b>  | <b>n</b> | <b>%</b> | <b>% of cases</b> |
|--|----------|----------|-------------------|
| Attribute  |          |          |                   |
| <b>Information sources (multiple choices)</b>                  |          |          |                   |
| Internet.....  | 29       | 18       | 24                |
| TV.....  | 16       | 10       | 13                |
| Newspaper/magazine.....  | 28       | 17       | 23                |
| Word of mouth from friends/relatives.....                      | 71       | 43       | 58                |
| Local guide.....   | 6        | 4        | 5                 |
| By work.....   | 7        | 4        | 6                 |
| Other.....   | 7        | 4        | 6                 |
| <b>Information source of international respondents</b>         |          |          |                   |
| Internet.....  | 2        | 5        | 5                 |
| TV.....  | 2        | 5        | 5                 |
| Newspaper/magazine.....  | 8        | 18       | 20                |
| Word of mouth from friends/relatives.....                      | 24       | 55       | 60                |
| Local guide.....   | 4        | 9        | 10                |
| By work.....   | 4        | 9        | 10                |
| Other.....   | 0        | 0        | 0                 |
| <b>Information source of Chinese respondents</b>               |          |          |                   |
| Internet.....  | 27       | 23       | 33                |
| TV.....  | 15       | 13       | 18                |
| Newspaper/magazine.....  | 20       | 17       | 24                |
| Word of mouth from friends/relatives.....                      | 46       | 38       | 56                |
| Local guide.....   | 1        | 1        | 1                 |
| By work.....   | 2        | 2        | 2                 |
| Other.....   | 9        | 8        | 11                |
| <b>No. of information sources</b>                              |          |          |                   |
| One.....   | 94       | 77       |                   |
| Two or more.....   | 28       | 23       |                   |
| <b>No. of information sources of international respondents</b> |          |          |                   |
| One.....   | 36       | 90       |                   |
| Two or more.....   | 4        | 10       |                   |
| <b>No. of information sources of Chinese respondents</b>       |          |          |                   |
| One.....   | 58       | 71       |                   |
| Two or more.....   | 24       | 29       |                   |

Word of mouth referrals from friends and relatives was the most important and widely used information source for 798's visitors. More than half (58%) of all 122 respondents learned about 798 art zone from their friends or relatives (Table 4.3.6). The internet and newspapers/magazines were also important media channels for disseminating and accessing information about 798 art zone, with 24 percent of respondents using internet and 23 percent of respondents using newspapers/magazines to get to know 798 art zone. Only 13 percent of respondents heard about 798 by TV. This coincides with the profile of the visitors of 798, which are high educated single young people who tend to use the internet more. Although 798 art zone is now featured in many guidebooks to Beijing, only a small portion of visitors know 798 through a local guide or guidebook (5%). Another 6 percent respondents heard about 798 art zone through work. Differences are found between international respondents and Chinese respondents of their information sources. Although word of mouth from friends or relatives serves as the most common information source for both Chinese and international respondents, the importance of 'internet', 'TV', 'local guide' and 'by work' as the information source was different. Only a few international respondents learned about 798 art zone from internet (5%) or TV (5%), while 33 percent Chinese respondents heard about 798 art zone from internet and 18 percent Chinese respondents from TV. Moreover, there were more international respondents knew 798 art zone from local guide (10%) or through work (10%) than Chinese respondents (local guide 1%; by work 2%). The majority (77%) of respondents heard about 798 from only one source, and about 23 percent of respondents were informed of 798 through more than 2 sources. However, only 10 percent of international respondents knew 798 art zone through more than 2 sources, with 29 percent of Chinese respondents using more than 2 sources.

#### *4.3.2.3 Perspectives toward the trip of 798 art zone*

Respondents' evaluation of their experiences in 798 art zone were measured by asking respondents to rate their overall impression of 798 and 6 features of 798, including performances & exhibitions, culture, galleries, architecture, bars & restaurants, and environment (Table 4.3.7). Respondents expressed a good overall impression of 798 art zone with a mean score of 3.0 based on a 'four-point scale' (1 meaning 'poor', 2 meaning 'average', 3 meaning 'good', 4 meaning 'excellent'). Six features were rated on a 5-point scale (1 being 'very poor', 2 being 'poor', 3 being 'average', 4 being 'good', 5 being 'excellent'). As indicated in Table 4.3.7, all six factors received similar ratings, with 'culture' (M=3.87, SD=0.747), 'galleries' (M=3.81, SD=0.661) and 'performances & exhibitions' (M=3.80, SD=0.621) ranked the first three, indicating respondents' satisfaction of 798's cultural ambiances. But surprisingly the historically exotic architectural style which acted as a strong draw to the artists was only ranked fourth amongst six. It received a mean score of 3.67, 'bar & restaurants' scored 3.41, and 'environment' scored 3.27. However, differences were identified between international visitors and Chinese visitors. Compared to Chinese respondents, international respondents had a higher evaluation of every aspects of 798 (Figure 4.3.1). For international respondents, 'architecture' received the highest score (M=4.42, SD=0.769), and for Chinese respondents, 'architecture' ranked only fourth among six with a mean score of 3.31.

Moreover, as indicated in Table 3.4.8, the vast majority of respondents (93%) would visit 798 art zone again. This suggests that respondents enjoyed their visit to 798 art zone, and is consistent with the results in Table 4.3.7 that experience in 798 art zone was generally considered to be good.

#### *4.3.2.4 Suggestions for enhancing 798 art zone's development*

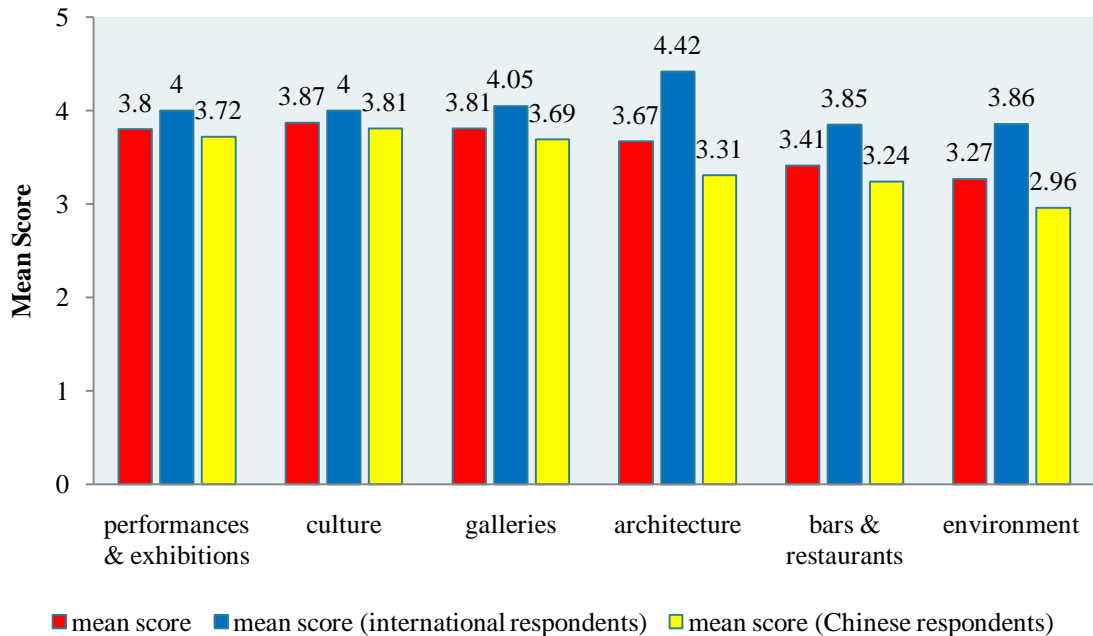
Suggestions concerning the future development of 798 art zone were solicited as an open-ended question in the questionnaire. This was done in order to better understand respondent's

**Table 4.3.7 Experiences felt by visitors to 798 art zone**

| Characteristic<br>Attribute                            | Mean | Std. Dev. |
|--|------|-----------|
| <b>Overall impression of 798 art zone <sup>b</sup></b> |      |           |
| Overall impression.....                                | 3.02 | .701      |
| <b>Aspects <sup>a</sup></b>                            |      |           |
| Performances & Exhibitions.....                        | 3.80 | .621      |
| Culture.....   | 3.87 | .747      |
| Galleries .....  | 3.81 | .661      |
| Architecture.....                                      | 3.67 | .962      |
| Bars & Restaurants.....                                | 3.41 | .686      |
| Environment.....                                       | 3.27 | 1.025     |
| <b>International respondents' impression</b>           |      |           |
| Overall impression <sup>b</sup> .....                  | 3.53 | .772      |
| <b>Aspects <sup>a</sup></b>                            |      |           |
| Performances & Exhibitions.....                        | 4.00 | .816      |
| Culture.....   | 4.00 | .840      |
| Galleries .....  | 4.05 | .780      |
| Architecture.....                                      | 4.42 | .769      |
| Bars & Restaurants.....                                | 3.85 | .689      |
| Environment.....                                       | 3.86 | .864      |
| <b>Chinese respondents' impression</b>                 |      |           |
| Overall impression <sup>b</sup> .....                  | 2.78 | .525      |
| <b>Aspects <sup>a</sup></b>                            |      |           |
| Performances & Exhibitions.....                        | 3.72 | .510      |
| Culture.....   | 3.81 | .701      |
| Galleries .....  | 3.69 | .569      |
| Architecture.....                                      | 3.31 | .832      |
| Bars & Restaurants.....                                | 3.24 | .614      |
| Environment.....                                       | 2.96 | .980      |

<sup>a</sup> based on 5-point scales where higher scores reflect higher evaluation of the experiences in 798 art zone, listed in order on the survey

<sup>b</sup> based on 4-point scales where higher scores reflect better overall impression of 798 art zone



**Figure 4.3.1 Comparison of the means of international and Chinese respondents in evaluation of different aspects of 798**

**Table 4.3.8 Respondents attitude toward next possible visit**

|   | n   | Pct. | Vld. Pct. |
|---|-----|------|-----------|
| <b>Will you visit 798 art zone again?</b> |     |      |           |
| Yes.....                                  | 111 | 91   | 93        |
| No.....                                   | 0   | 0    | 0         |
| Maybe.....                                | 8   | 7    | 7         |
| Missing.....                              | 3   | 2    |           |

**Table 4.3.9 Number of suggestions to the future development of 798 art zone**

|  | n. | Pct. |
|--|----|------|
| <b>Suggestions for the future development.....</b> | 59 | 48   |
| Supporting facilities.....                         | 11 |      |
| Enrich the art content.....                        | 12 |      |
| More art, less commercial.....                     | 12 |      |
| Improve the environment.....                       | 6  |      |
| Better planning.....                               | 7  |      |
| Other.....   | 11 |      |
| <b>Missing.....</b>                                | 63 | 52   |

travel experiences in 798 art zone, the problems that they encountered, their expectation of the art zone and their ideas for improvement. Among 122 respondents, the number of answers acquired and the response rate are shown in Table 4.3.9.

12 out of 59 respondents suggested that 798 art zone should keep developing, hold more good exhibitions and enrich the art content of the area. Another 12 respondents wished for less commercial in future development. However, unlike these 12, there is one that wishes to see more fashion designers in the area. 11 visitors pointed out that supporting facilities in the area are not enough. The art zone should have more maps, signs and better wash rooms. Seven respondents proposed that the 798 art zone should have better planning in the future. Another 6 mentioned the dissatisfaction of the environment of art zone. Some complained about the mud on the road and wished the area make some efforts to change it. One respondent indicated her desire to talk to the artists in the art zone in the future. She mentioned that she met many artists in Moganshan art zone in Shanghai where a special rent policy was applied for the artists. The policy maintains lower rent for the artists while the business' rent changes with the market. That's the reason why there are still many artists in the Moganshan art zone.

Direct observations during the research period are consistent with most of these suggestions. There is a lack of supporting facilities in the area. Although there is an information center on the map, it was under construction during my research period. There was no free map or brochures of the area and signs on the street were not clear. An art gallery is selling a map of the art zone for ¥10, which is relatively high in my point of view. A map of Beijing cost about ¥5. The cheapest one only cost ¥2 or ¥3. Also, it is difficult to see, not to mention talk to, an artist in the art zone. I sent many recruitment letters to art galleries and

studios, but I did not meet a single artist during that period. There were also no responses from them.

## CHAPTER 5

### Discussion

The intent of this chapter is to highlight this study's key findings derived from the academic literature and the case study. The findings of this research will be discussed under trend, stakeholders, and suggestion and concerns three main subjects.

#### 5.1 Trends

Often, the solution for rejuvenating old industrial regions has been sought in government policies. However, the changes that occurred in 798 art zone were from the bottom up. It was never landlord SSGC's or government's intent to get artists into the buildings or to bring cultural regeneration to the area. No one saw the changes coming a decade ago, including the artists.

The Joint Factory 718 closed most operations in the 1990s and large amount of vacant workshops were rented out for survival. The rent at first was low and many of the early tenants were vendors or small business owners. Then in 2000, a couple of artists were attracted by the Bauhaus-inspired buildings and moved in. Sui Jianguo, dean of the Department of Sculpture at CAFA, was the first artist who located his studio in the area (D1). Later, around 2002, more contemporary artists, art galleries and designers started to make the complex their artistic homes. The empty workshops were reconstructed and redecorated and converted to art studios or live-in lofts. At that time, artists were close to each other and they often gathered together once or twice a week. Occasionally, buyers and some art lovers came and bought some pieces. The factory then was like a large living art community for contemporary artists. The joint factory 718 constituted of six electronic factories. 798 was one of them. Because most artists lived in the 798 factory area, '798' has become the name of this community among artists.



Gradually, the popularity of 798 increased. Especially, with the success of contemporary art in international auction markets in early 2005, the once dead factory gained more and more attention among the public and press. As the research shown, increasing number of visitors and reporters came to the area, and opening ceremonies and regular exhibitions were held every day. The tranquil ambience artists had loved, no longer existed. The noise, the chaos, and the tourists, stopped the artists from living in 798. During 2005 and 2006, most of the first batch of artists who lived in the area moved out, but most of them still kept the studio to show their works. 798 art zone has changed from a living art community to a display art community.

However this situation changed further because of the rapid commercialization of 798. With the rapid development and high attention 798 gained, 798 has become a brand holding huge business potential. Besides the artists and art gallery, many multinational companies are willing to choose 798 to present their sales promotions. With more people trying to locate in the area, the rent skyrocketed up and it will continue to climb as fashion and leisure companies make bids for space. As a result, many non-profit artists and small art galleries cannot afford it and are forced to leave. Meanwhile, a number of furniture, fashion and catering establishments have set up shops in 798, bringing more customers and enriching the cultural and business activities. A large group of artists stopped renting 798 space in early 2008, before the Beijing Olympics. At the same time, more art galleries managed into the area and more business activities were held in the area. By 2008, 798 art zone has transformed into an art business center from a display art community.

Many of the artists and small art galleries who moved out didn't leave the 798 area completely. They rented abandoned warehouses, wine factory workshops and some residences of farmers near 798 art zone, which started to bring new opportunities to those once dead areas.



**Figure 5.1.1 Developing trends of the 798 art zone**

Now Dashanzi area, where 798 art zone located, has become a large artist cluster, centered with 798 art zone.

The 798 art zone has had a huge transformation in eight short years (Figure 5.1.1), which leads us to question what will the 798 art zone become in the future: a luxury fashion display zone, a shopping center, the world's biggest cluster of galleries or none of above? Will the future development of 798 still follow the rule of the market or be influenced by the government or SSGC, the landlord? Everyone has different opinions toward it, although nobody is quite sure about what exactly to expect in the future. The future of 798 is subject to competing interests and forces.

## **5.2 Stakeholders**

In this study, any group or individual who affects or is affected by the development of the 798 art zone is identified as a stakeholder of the 798 art zone. The artist community, SSGC and tourists are the three primary stakeholders examined. The conflicts between artist community and SSGC shaped the development process of 798 in a certain way and the appearance of tourists in the area changed the destiny of 798. It is the artist community who found the abandoned factory and turned it into a living art community. Then the appearance of tourists shifted 798 into a display art community. Now SSGC pushed the art zone to become an art business center. Each of these stakeholder groups will be considered in more detail to better understand their role in the development process.

### **5.2.1 Artist community**

The artist community is the driving force in 798. Without the creativity and hard work of the artists, the abandoned factory could not have developed into an influential gathering place of cultural and creative industry while maintaining the diversity of artistic genres. Artist

community shaped the development of 798 through their creativity, which accords with Florida's creative class theory that the creative class has the power, talent and numbers to play a big role in reshaping our world (Florida, 2002). Humans, not simply technology and organizations, are the key to economic growth. The works of Markusen and Schrock (2006) find that a lower cost of living, less congestion, recreational opportunities and a diverse artistic culture serve as important features to draw artists. The evolving process of 798 reinforced those findings.

The artist community in 798 found the abandoned factory and added economic and social value to it through their creativity. It converted the decaying places into live-in lofts and art institutions and fundamentally transformed the identity of 798. The artist community also saved the factory from being torn down and shaped the government's and SSGC's opinion towards contemporary art. As the results show, all artists gathered together and contributed something genuinely and industriously to stop the renovation plans. Dashanzi International Art Festival was staged to further showcase the contemporary art and secure the future of 798. More galleries and studios were invited to locate in 798 in order to increase the difficulty of destruction. Professors proposed better renovation plans to the area including preserving the buildings. A deputy of the People's Congress of Beijing, who is also an artist living in 798 art zone, handed over a formal bill to the municipal government requesting suspension of the planned destruction and a re-evaluation of the area's potential worth as a cultural center. With their efforts, the 798 art zone got acknowledged not only by the world, but also by the government. City officials decided to preserve 798 and made it into one of the ten places in Beijing concentrating the cultural and creative industry in 2006. The Beijing 798 Art Zone Construction and Administration Office were co-established by the government of Chaoyang

District and SSGC in order to boost the development of contemporary art and creative industry in 798. From then, the development of 798 was no longer bottom-up, but top-down.

With the increasing popularity of 798 art zone, more art galleries and fashion organizations wanted to locate in the area. The rent tripled with the growth in demand and this forced many artists or small art galleries to leave the art zone. Although most artists show acceptance of this transformation, some expressed different opinions. The open letter from Hao Guang and negotiations between some artists and SSGC are examples. Moreover, the artist community not only brought new life to Joint Factory 718, it also brought new opportunity to the areas around 798 art zone. After they were forced to leave 798 art zone, they found places like 798 near the art zone and located their studios or art galleries there. Some artists or art galleries who can't afford the rent in 798 art zone also located in those nearby areas. Gradually a large artist's cluster was organized, centered around 798 art zone.

As a summary, there are three major contributions of artist community to 798 art zone. Firstly, the artist community brought life back to the abandoned factory and added economic and cultural value to the area with their creativity. From an artist's point of view, a creative idea may give new life to unused things. Cheap materials, with avant-garde art value, can be transformed into luxury artworks. This is the process of creation and is what happened and is happening in 798 and surrounding areas. Secondly, the artist community saved the factory from being torn down. With their persistence and struggles, the area didn't turn into a high-tech electronics hub, but developed into a showcase of Chinese contemporary art and artists. The valuable industrial heritage was preserved because of artists. Thirdly, thanks to the artist community, 798 art zone has gained high popularity around the world and it is now the most influential art zone in China. There is no doubt that the great attention Chinese contemporary

artists gained in recent years largely contributed to the significant increase of acknowledgement of the 798 art zone around the world. The art zone has been identified as one of the must-see destinations to western tourists in China. It is hard to underestimate the contribution the artist community has made to the art zone. They are the key of the prosperity of the 798 art zone.

### **5.2.2 SSGC**

Unfortunately, staffs from SSGC were not available to be interviewed for this research. All my information about SSGC comes indirectly from secondary sources, such as interviews of the artists, news reports and so on. SSGC certainly was important during the development of 798. It had the power to influence the development process of 798 from the start till now. Because of different objectives and different interests, conflicts between SSGC and its tenants, the artist community, are often seen and have been accumulating from the beginning. The history of 798 is largely shaped by the struggles between these two parties. The role SSGC has played as well as the attitude toward the development of 798 art zone have changed during the development process of 798, which can be categorized into two stages. The establishment of The Beijing 798 Art Zone Construction and Administration Office (798 CAO) in 2006 separated these two stages.

The first stage is before 798 CAO was created. During that period, SSGC functioned simply as a landlord of the abandoned factory and it didn't in favour of the changes accompanied by the artists residents in the factory. When SSGC was first established, its responsibility was to oversee and rent the abandoned workshops. Renting was only a temporary solution to them. SSGC was expecting to sell the land in exchange of a large assignment fee to settle the laid-off workers from the factory. By the end of 2005 the factory

should be razed down and the area would be developed into a high-tech electronic hub. Therefore, they allowed artists to reconstruct the space they rented with no limitation, which actually stimulated the renting in the area and increased the artistic feeling in the area as well. Mottled red-brick wall, scattered orderly industrial plants, crisscross pipelines, slogans of different ages on the wall, special Bauhaus-influenced workshops, cheap rent, and no constraints on reconstruction attracted more and more artists. Gradually, artists made the area their artistic home and considered themselves the owner of the area. They, of course, wanted to protect the area from demolition, which compromised the interests of SSGC and triggered the conflicts between SSGC and the artists. In order to stop the changes that were underway in the area, SSGC forbid subleasing to cultural organizations or to foreigners and gave all tenants an ultimatum of December 31, 2005 to vacate the premises (Xiao, 2004). They also tore down several workshops in a very short time to warn artists.

The second phase started when the government decided to protect the 798 art zone. The responsibilities of SSGC were expanded from renting to managing the art zone in the second period. The development of the 798 art zone has become top-down since then. SSGC now controls development decisions in the art zone including renting, renovation, and area plan. Starting in 2006, the annual 798 Art Festival has been held by SSGC. Renovation was also carried out to improve the supporting facilities in the area. The road was repaved; more parking lots were built; lighting system, fire protecting system and broadcasting system were equipped; 7 public washrooms were renovated; more trees, grasses and flowers were planted; and 30 seats, 40 garbage cans, and 206 signs were added (China, 2008). SSGC also cleaned the outside of the old workshops to present a neat and refurbished art zone. Over 80 million Chinese Yuan has been spent to enhance the overall amenities.

However as a remnant of the electronics factory, SSGC has no experience in managing an art zone. In order to better manage the site, a study delegation was sent by SSGC to Germany, England and several other countries with industrial heritage experiences. Also, an artist committee was established in early 2008. Thirteen artists, from both inside and outside the art zone were on the committee providing advice for the development of 798, according to SSGC<sup>5</sup>. 798 Forum for Art & Capital was held by SSGC in October 18, 2008. Many aspects of art development and economic development were discussed.

### **5.2.3 Tourists**

The appearance of large numbers of tourists in 798 is recent, but it largely changed the development process of 798. Before tourists came, the 798 art zone was a large living art community. Contemporary artists made the area their artistic home. Living in the art zone was cool and fun. However, the chaos brought by the tourists changed everything. Curious tourists always try to get into the artist studio and take a look. Artists do not like the noise and the interruption. Gradually, most of them moved out. It was tourist who shifted the 798 art zone from a living art community to display art community.

The majority tourists in 798 art zone are single, young, well educated people with higher than average monthly income and most of them come with their friends or family. In terms of purpose of this trip, half of the respondents came to 798 for general sightseeing and vacation, while study and photography are the next two popular choices, which suggests that art and architecture are the most important attractions in the area. Undoubtedly, art is the motivation of the majority of tourists. But, there are some differences between international tourists and Chinese tourists. The majority of international tourists are attracted by art while only half of

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<sup>5</sup> However Hao Guang, a Chinese-French artist living in the art zone, said no artists in the art zone is aware of or invited to this committee (Hao, 2008).



the Chinese are motivated by art. 'Curiosity' and 'diversity and difference' are served as another two important motivations of Chinese tourists. This accords with the different origins of tourists. Almost all of the international tourists are coming from developed countries with most of them coming from Europe, which has a long and deep history of appreciating contemporary art. In contrast, the appreciation of contemporary art in China is rather recent.

The length of stay and money spent on the art zone varies among respondents. While the majority of respondents spend 1-6 hours in the art zone, some spend several days in the art zone and some visit the art zone frequently. As for expenditures in the art zone, most tourists actually spend nothing in the art zone. Among those who spend money in the art zone, a wide distribution was identified, with ¥2000 (\$292.8) the highest amount spent and ¥10 (\$1.5) the lowest<sup>6</sup>. The majority spend less than ¥500 (\$73.2) in 798 art zone and half of them spend the money on food and beverage. Art products, books and souvenirs were also common items for tourists to spend money on. However, since none of the tourists interviewed spent more than ¥2000 (\$292.8) and only one spent more than ¥500 (\$73.2) in the art zone, a conclusion can be reached that tourists are not the main consumers of the art products in the art galleries or art studios. The survival of the art galleries and art studios can not rely on the booming tourism in the area. Art gallery managers interviewed also confirmed this conclusion (M, D2). According to them, tourists were normally not the customer of their galleries. The art works mostly sold to regular collectors.

Most visitors heard about 798 art zone from word of mouth from family and friends. 'Internet' and 'newspaper/magazine' served as the second and third major information sources for 798's visitors. However, differences were identified between international visitors and

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<sup>6</sup> The currency conversion result is based on Chinese Yuan to U.S. Dollar exchange rate at August 21, 2009 at currency converter at Yahoo, see as <http://ca.finance.yahoo.com/currency/convert?amt=18&from=CNY&to=USD&submit=Convert>.

Chinese visitors. More than half of the international tourists heard of 798 art zone from their family or friends. Another one fifth learned about 798 art zone from newspaper/magazine. Only a few international respondents knew 798 through internet or TV. To Chinese respondents, word of mouth from family and friends, internet, TV and newspaper/magazine are all very important information sources, while local guide or work are less important to them. The majority respondents heard about 798 art zone through only one source. But comparing to international respondents, there are more Chinese respondents using more than 2 sources.

The overall evaluation of 798 art zone is good and the majority of respondents pointed out that they will definitely visit the art zone again; while few chose the choice 'maybe' and no respondents chose 'no'. There are only slight differences in mean scores of the evaluation of different aspects of 798 art zone. The three aspects 'culture', 'galleries', and 'performance & exhibition' received the top three mean scores among six aspects. However, international respondents tend to give higher evaluation to the experiences in 798 art zone than Chinese respondents. Moreover, 'architecture' received the highest mean score from international respondents, while it only ranked fourth among six according to Chinese respondents. It accords with the differences found between international tourists and Chinese tourists in trip motivation. Chinese lack the history and culture of appreciating contemporary art. It demonstrates the importance of 798 art zone that it is nurturing the culture of appreciating contemporary art and developing a taste of common Chinese toward contemporary art.

### **5.3 Concerns and Suggestions**

Concerns, dissatisfactions and suggestions toward 798 were examined in this study. As the results show, the artists and tourists all demonstrated concerns and suggestions toward the development of 798. The main points are summarized as below.

### **5.3.1 Transition from non-management to management**

In 798 there is a weird contradiction between management and non-management. The development of 798 was bottom up and uncoordinated, there was no planning or management before the government and SSGC got involved. However, after 2006, SSGC and the government try to be the guiding force to make the art zone successful. The development of 798 has changed from bottom-up to top-down, from non-management to management. But most staffs in SSGC are former factory workers, who know nothing about art. Therefore, many people in the field feel that SSGC takes undesirable directions and is actually the source of many current problems.

After SSGC started to manage the 798 art zone, there were more inspections and raids to the art galleries and art studios. Art works about sensitive subjects were seized. This is one specific change after the SSGC got involved and artists are not used to it. Many artists in the area expressed their wishes for more freedom in creation in the art zone.

Furthermore, industrial heritage tourism management is often a top-down process, with decisions made largely by experts, regulated by charters and legislation. Integrative strategies of industrial heritage tourism applied to the regions and created an integrated regional image, which largely helped the publicity of the area. However in 798 art zone, because of the non management period before SSGC and the government came, the development is separate and uneven in the whole area. Therefore, one big task for the management of the 798 art zone is to integrate the new changes within the old layout, to create an integrated regional image and to further publicize it. Current management of the area has, thus far, failed to accomplish this task. Based on 798 art zone's situation, more protection and less construction is a better solution to integrate new planning with old format of the factory and to further develop the artistic feeling of the area. But the renovation of SSGC did not follow this principle.

For example, SSGC spent a lot of money on improving the supporting facilities in the area, by adding parking lots, garbage cans, renovating roads and washrooms. However, the new planning did not enhance the artistic atmosphere of 798, instead it reduced it. 798 was perceived as a huge artwork to the artists: gigantic chimneys emitting white steam, huge storehouses covered with green rattans, twisted rusted pipelines and slogans on walls as the evidence of history evoking a sense of nostalgia while inspiring artists' artistic desire (Figure 5.3.1) (A1, A3, A4, D1, M, E). The whole area was full of artistic feelings. Through renovation, rusted pipelines were covered with shining white iron sheet (Figure 5.3.2); mottled red-brick walls were cleaned and repainted; and some graffiti on the wall was removed as well. Moreover, pruned trees, bushes and pot flowers were put along the sidewalk and new doors with huge red letter of 798 were established (Figure 5.3.3). An open hallway in the center of the art zone was redecorated as well which raised a lot of discussion. Critics think that the renovation kills the coexisting of history and contemporary in the old hallway by turning it into an internal mall (Figure 5.3.4 and Figure 5.3.5). The artist community is not satisfied with current planning. To them, those changes make the whole area more like an ordinary residential area rather than the most influential art center in China (A1, A3, A4, D1, M, E). The spirit of 798 is missing. One can hardly find any artistic feeling outside galleries. Tourists also pointed out that the planning of the area needs to be improved.

### **5.3.2 Poor management**

As the biggest art zone in China, 798 art zone, however, is not managed by artists but by former factory workers and managers. Artists showed dissatisfaction toward the management



Source: photo taken by the researcher

**Figure 5.3.1** Examples of attractions to the artists in 798 art zone

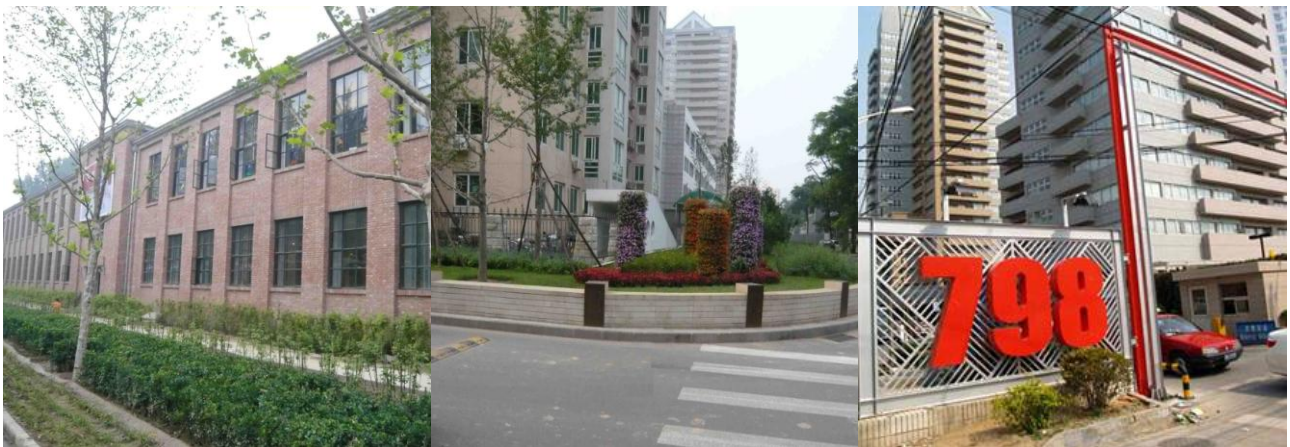


A (Daviding, 2008) and B (Siqi, 2008): pipelines before renovation in 798 art zone (March 2008)

C pipeline under construction in 798art zone (April 25, 2008)

D pipelines after construction in 798 art zone (June 8, 2008)

**Figure 5.3.2** Pipelines in the 798 art zone



Source: photo taken by the researcher

**Figure 5.3.3** Some renovations in 798 art zone



Source: photo taken by the researcher

**Figure 5.3.4 Renovated hallway in 798 art zone**



Source: Tingyi (2007)

**Figure 5.3.5 Original hallway in 798 art zone**

of SSGC. For example, the construction plan of 798 art zone was selected through public bidding. However, the implementation was not in accordance with the bid winners' plan. SSGC changed it. Renovation plans of 798 came from two companies, Turenscape and Zonghao Architecture studio. Both companies indicated that the construction in the area didn't correspond with the plan they designed. "Only 50 percentage of the design we proposed were implemented", the chief designer Yu Kongjian from Turenscape said (Liu and Wang, 2008). Su from Zonghao Architecture studio also pointed out that the core idea of their original plan was maintaining the existing layout of the area, but it was rejected by the leader of SSGC (Liu and Wang, 2008).

Furthermore, the management of SSGC is perceived as unprofessional and sometimes inappropriate. Currently, there are too many uncertainties, unpredictable things, and even some corruption in the management system of the SSGC, and SSGC behaves like a supervisor dictating to tenants rather than a service provider. In Mr. Hao's open letter, he also complained about the management of SSGC. He said:

The management of SSGC is gang style management. 'Accept it or leave' is the most popular words from the main staffs of SSGC and 798 Office. They often cut off the electricity arbitrarily to drive tenants out, and even hire moving company to move tenants' stuff without notifying them. Most tenants are too afraid to complain although they are angry about those behaviours. (Hao, 2008)

SSGC is formally in charge of everything (e.g. plans, rental contracts, approval of events), and the art zone, unfortunately is managed by former factory managers rather than art professionals, which raises concerns. Although SSGC has made some improvement by inviting artists to establish an artist committee to help the management of the art zone and organize seminars with artists in the art zone discussing future development of 798 art zone, the current situation will not change unless artists are not only involved through consultation but also have

the power to make decisions. In order to achieve a long term sustainable development, an appropriate and professional management is crucial.

### **5.3.3 High cost and commercialization in the art zone**

The high cost in the 798 art zone has been discussed frequently, which is a major factor that affects the location choices of artists and art galleries, as well as the future of 798 art zone. It is also the subject that artists and art galleries complained most about. The rent in 798 art zone is rather high and keeps rising. Moreover, the price varies from tenant to tenant. The decision making process has not always been open or transparent. Some interviewees mentioned that they have to pay off officials in SSGC to get a better price (A3).

SSGC also has very rigorous clauses in the lease, such as the tenant has to pay rents for 15 months at one time, three months as deposit, and 8% increase in rent every year. Those rules undoubtedly would stop non-profit organizations, individual artists, and small art galleries from staying in the art zone, which would in turn largely increase the commercialization of 798.

Also, due to the high fixed costs in the art zone, tenants change frequently in the area, which causes a high amount of subleases in the 798 art zone. Therefore, the future of 798 is even more obscure. In 2009 the economic crisis worsened the decline in tourism after the Olympics. More than 60 art galleries in the art zone have shut down or suspended business, while the rent is still rising (002China, 2009). The advertisements for subleasing are all over the art zone. Moreover, the results of the negotiation between artists and SSGC about rent and length of lease have not come out yet.

The high cost has already driven most independent artists and small galleries out. If the rent is still rising with no control, it may drive the art galleries out and leave only fashion brands who can afford the skyrocketing price. By then, 798 will probably become a luxury



fashion center as one of my interviewees predicted (D1). The attraction 798 possessed will be lost. According to the survey, 12 out of 59 respondents suggested that 798 art zone should hold more good exhibitions and enrich the art content of the area. Another 12 respondents proposed that it should be more art and less commercial in future development of the 798 art zone. It suggests the importance of art content in the 798 to the tourists. In order to have sustainable industrial heritage tourism development in 798, adopting some special rent policy toward artists is necessary.

## **CHAPTER 6**

### **Conclusion and Implication**

This chapter reviews the purpose of the research and summarizes the major findings of the study. The major findings of this research are explored, by addressing the five research questions posed in chapter one. The academic and practical implications of the research are then summarized. Contributions of the study and opportunities for future research revealed by this study are also presented.

#### **6.1 Purpose of this Study**

As one of the most influential art zones in China, Beijing 798 art zone is a place full of wonder. History and modern, art and industry, as well as uniformed workers and fashion visitors coexist in this area. While most industrial heritage sites were built with the support of local policy or public funds, 798 is a good example of self-development. Without policy support or any funding, it developed into the most popular contemporary art center of China. China is currently in a transformation period which gives opportunity to anything. The model of 798 might not be suitable for everywhere, but the success of 798 definitely pointed a way out for decayed factories and old industrial cities. By using the magic power of creativity, an unused factory can develop into the most influential art center.

This study identified and evaluated the change under the impact of tourism and the recent development boom taking place at 798 and elaborated on and clarified the link between the creative class and tourism and the driving role of the creative class in tourism development. Interviews with artists and art gallery managers in the 798 art zone, questionnaires of tourists, researcher's observation and news reports were chosen as the major primary data collection

methods in this study.

This study is novel as it is the first one to illustrate the impact of creativity in industrial heritage tourism based on a case study. It clarifies the endogenous development pattern of 798 art zone and the role of artists in this development process, and consequently contributes to the limited number of studies focusing on creativity and tourism.

## **6.2 Major Findings**

1) What is the character, past and present, of 798 as an industrial heritage site?

The development sequence of 798 art zone was examined in this study and the characteristics of 798 in different periods were also identified. At the early stage of 798 art zone, 798 was a living art community. Since 2000, followed by Sui Jianguo, the first artist located in 798, many artists moved in and converted the rented workshops into studios and live-in lofts. At that time, the art zone was only known among artists. Some contemporary art events were held in the art zone occasionally, but the number of visitors was limited. The site was closely guarded, off-limits to outsiders and some workshops were still operating.

Then since 2005 and 2006, the art zone has transformed into a display art community from the living art community. The success of contemporary artists in the international auction market and the rising fame of the 798 art zone since 2005 brought visitors, news reporters and art galleries. More art galleries located in the area and artists who used to live in the art zone gradually moved out. Tourism also started to develop in 798 during this period.

In 2007 and 2008, there is a trend that the 798 art zone developed into an art business center with art events and commercial activities coexisting in the area. It is largely due to the rapid commercialization of the art zone. More and more fashion brands started to set up shops, promote launches and hold fashion shows in 798. The skyrocketing rent is driving independent

artists and small art galleries out. Some galleries and cultural institutions are turning to more lucrative activities for survival, which enrich the business activities and increase the transformation of 798 from display art community to art business center.

As for the future of 798 art zone, the research showed different possibilities as well as different predictions from interviewees. The future is not fixed, if SSGC can use different methods to maintain the creativity of artists in the area, the 798 art zone probably will become a better art business center. Otherwise, it could become another luxury fashion center with little relationship to art and artists.

2) How has this tourism site been developed?

Unlike most industrial heritage tourism sites, the development of 798 art zone was bottom up. No official tourism promotion has been made. Even the official website of 798 art zone was recent phenomenon. Most tourists learned of 798 art zone from their family or friends.

The development of 798 art zone was due to the creativity and actions of artists. After the Joint Factory 718, where the 798 art zone is located, fell into disuse in early 1990s, the factory began to rent out the unused work areas for survival. Artists were attracted by the uniqueness of the factory. One artist moved in and soon he was accompanied by many contemporary artists who were looking for a place to create an artist community. Artists redecorated the workshop and added artistic feelings to it.

Five years later, with the rising fame of contemporary artists and the 798 art zone, tourists started to come to visit the area. The strong artistic ambience and the unique layout of the factory, the combination of history and current, art and production attracted more and more visitors. It therefore gradually became one of the 'must see' tourist destinations in Beijing.

3) Are artists the driving force to the tourism development in 798?

The driving force of tourism development in 798 art zone was identified. As is shown by literature review, the creative class has the power to reinvigorate economic growth, employment and social cohesion. The development of 798 art zone confirmed the ability of creativity and the creative class. Artists are the driving force of the development of 798 art zone. Without the hard work and creativity of the artist group, the old abandoned factory would never have developed into the most influential art hub of culture and creative industry of China and one of the most popular tourist destinations in Beijing.

With the creative eye, artists found the speciality of the abandoned factory, and using their creativity added an artistic feeling in the area. Then when the factory was facing the fate of being razed, they pulled together. From ordinary artists, professors to deputies of the city, everyone was using their own way to protect their hard-earned home, home of the contemporary art scene in China. With their efforts, the factory was preserved and the 798 art zone was acknowledged by the government. The example of 798 art zone demonstrates the important role that creativity and the creative class can play in tourism development.

#### 4) What are the characteristics of tourists in the 798 art zone?

The profile of tourists in 798 art zone is analyzed through questionnaire surveys. As the results show, most tourists in the area are single, young, well educated people with higher than average monthly income and high interest in art.

The money and time tourists spend at 798 art zone varies. No respondents reported spending very large amounts of money in the art zone. News report and magazines are very important information sources for international tourists in 798 art zone, while word of mouth from family and friends are the most important one.

Tourists' overall evaluation of the 798 was relatively high. Although, some respondents pointed out their dissatisfaction toward 'environment', every aspects of 798 art zone received a good and similar mean score. Moreover, majority visitors clearly indicated that they will visit 798 art zone again and only few said maybe.

5) What's the impact of tourism to 798?

The impact of tourism to 798 art zone was analyzed. The appearance of tourism in 798 art zone is recent, but the impact of tourism is huge. Before tourists came to the art zone, 798 was a quiet living art community where artists live and create. Later, after several years' development, 798 gained more attention, not only among the artists, but also among the public. More visitors came to 798 art zone. The art zone has gradually become a popular tourist destination in Beijing. The lives of artists as well as the characters of 798 were then changed. Artists who used to live in the art zone can not stand the noise and interruption brought by the tourists and moved out. More art galleries moved in attracted by the artistic atmosphere of the area and business potential in the area as well. Because of the development of tourism, the 798 art zone transformed from a living art community to display art community.

6) How important is 798 art zone?

798 art zone is vitally important for contemporary Chinese art and artists. It is now the most influential art zone in China and has supported the development of Chinese contemporary art. The existence of 798 art zone has helped the acceptance of Chinese contemporary art by the government and the public, and has enhanced the prosperity of Chinese contemporary art. Moreover, the success of 798 art zone encouraged art students and artists to have faith in Chinese contemporary art and art creation.

798 art zone is also critical as an art hub of culture and creative industry of China and one of the most popular tourist destinations in Beijing. The government has listed it as one of ten places concentrating the cultural and creative industry in Beijing. It is one of the top three main tourist attractions for foreign tourists in Beijing.

### **6.3 Study Implications**

This section discusses the practical and academic implications of the research. Academic implications include comparison of the literature findings and the case study findings, and the thesis contribution to the literature which is expressed through the fulfillment of the literature gaps, identified in Chapter Two. Practical implications of this study are discussed in terms of future development of 798 art zone and tourism marketing of 798 art zone.

#### **6.3.1 Academic implications**

##### *6.3.1.1 Comparison with the literature*

The results of this study confirm the finding in the literature that the creative class is the driving force of economic growth and that creativity has the power to reshape the world. The literature revealed that there are strong connections between creativity and economic development. It has been believed that strategies toward mobilizing and harnessing the potential of creative industries offer significant promise for economic growth and development in a globalizing world. In Florida's creative class theory, it suggests that creativity is the driving force of economic growth and the creative class is the dominant class in the society who adds economic value through their creativity. This research reveals that the artists found the abandoned factory, rejuvenated it and saved it from being razed. Artists are part of the super core of the creative class. The development process of 798 art zone not only illustrates the importance of creativity and artists, but also demonstrates the contribution of creative class

to tourism and economic development. Without the creativity and hard work of the creative class, the valuable industrial heritage site will disappear, and the unused factory will never develop into an influential gathering place of the cultural and creative industry, a vigorous, prosperous platform for artists, a valuable showcase for contemporary art, as well as a popular tourist destination.

Also, the 798 art zone is a very unique study site, not only because of its impact in Chinese contemporary art and creative sector, but also because of its self-development process. The literature research shows that most industrial heritage sites were built with the support of local policy or public fund. However, without any policy support and funding, 798 art zone has developed into the most influential art center in China and most popular tourism destination. This research enriches the literature by providing this valuable self-development model. It also further demonstrates the importance of artists, super core of the creative class, not only to economic sector but also to tourism development. Of course, the development model of 798 art zone might not be suitable for everywhere. It is a product of a certain time and certain area. But the experiences of it definitely pointed a way out for transformation in decayed factories and in old industrial cities. In China, because of the rapid economic development, abandoned industrial buildings were often razed in exchange for rapid returns of the investment. The success of 798 art zone offers an opportunity for those unused buildings and an alternative for developing industrial heritage sites. Attracting the creative class can be vital to the rejuvenation of those areas, and developing industrial heritage tourism could be a good solution as well.

#### *6.3.1.2 Study contribution to academic literature*

While a large amount of literature discusses the creative economy theory and industrial heritage tourism through different perspectives, little has connected these two areas together and explores the role that creative economy theory has played in industrial heritage tourism in-



depth.

Moreover, the foci of industrial heritage tourism studies in China are quite narrow in scope, and are primarily focused on introduction of western concepts and experiences. Furthermore, the studies, recommendations and suggestions are based on western experiences for future development of industrial heritage tourism in China. Little systematic research has been undertaken into the impacts of industrial heritage tourism in China and the changes brought by industrial heritage tourism in the context of China.

Therefore, this study provides a new perspective for tourism management and planning and expanding tourism into regions and localities that might otherwise offer few attractions to tourists. It benefits the study of art and tourism by exploring the role of artists and bridging the literature gap between creativity and tourism. It also broadens and deepens the research about Chinese industrial heritage tourism sites.

### **6.3.2 Practical implications**

#### *6.3.2.1 Future development of 798 art zone*

Dissatisfactions and suggestions from tourists and artists to 798 art zone were collected in this study. Implications and suggestions can be derived for future development of 798 based on that.

The research shows that the major concern from artist group to 798 is the management of SSGC. It was described as unpredictable, unprofessional and sometimes inappropriate. There are too many uncertainties in, and even some corruption in the management system of the SSGC, and SSGC behaves like a supervisor over the tenants rather than a service provider. Moreover, as a part of former electronic factory, SSGC has no experience or qualification on managing an art zone, which raised a lot of complaints from people in the field.

The high cost and rapid commercialization in the art zone is another issue discussed frequently by interviewees. The increasing rent in the art zone and commercialization of the area is intertwined. While the rent of 798 art zone is skyrocketing in recent years, the commercial ambience also increased. With more art galleries and commercial organizations rushed into the area, the rent went triple. Many artists and small art galleries moved out because of it. Meanwhile, some small galleries have to turn to more lucrative activities including using their sites to promote launches of big brands (Sony and Motorola, for instance), and hold some fashion shows. The commercialization in 798 may increase the popularity and real estate price of the art zone, but it also may finally diminish the artistic ambience in the area, which is the attraction 798 now possessed. According to the tourist's survey, majority respondents enjoy the art content in the area and express their wish to enrich it.

Therefore, in order to have a sustainable development, 798 art zone should first of all enable artists in the art zone to participate in the managing process. With some professional opinion, and public supervision, the management of 798 art zone can be improved. Moreover, making some special rent policy toward artists to maintain the artistic feeling in the area is crucial to preserve the attraction of the area and increase the sustainability of tourism development in 798.

#### *6.3.2.2 Tourism marketing of 798 art zone*

Tourists' information was collected during this study, including their travel behaviour pattern, their perceptions of 798 and their demographic information. Implications and suggestions can be derived for 798 tourism marketing based on that.

This study suggests that tourists to 798 are mainly single young people and most of them come with their friends or family. Major career categories include student, employees of companies and some art-related careers such as artist, architect. High education level and

higher than average monthly income were identified among tourists to 798 art zone as well.

Word of mouth referrals from friends and relatives is the most important and widely used information source for 798's visitors, especially for international visitors with more than half international respondents using it. The newspaper/magazine are also important as media channels for disseminating and accessing information about 798 art zone for both Chinese and international visitors. Internet and TV are another two important media channels for Chinese visitors. The majority of travelers were dependent on only one source of information. Therefore it is critical to identify information distribution platforms for effectively delivering information about 798 art zone to potential visitors.

Based on the information of the profile of tourists to 798 and their behaviour pattern, suggestions on marketing channel selection are generated. In terms of media channel selection, Newspapers and magazines should be the first important information platform for both international and Chinese tourists to 798 which are usually preferable to audiences with a higher education level, which coincide with the visitors' profile to 798. For Chinese visitors, internet and TV are also important, while internet should be the first choice as the major media channel target which is also preferred by well-educated young people.

Meanwhile, the study indicates that for tourists to 798, art, curiosity, diversity and difference are the major travel motivating factors. Art was identified as the core motivation for both Chinese tourists and international tourists to 798. As a rapidly developed new attraction in China, 798 art zone is considered as a novelty destination, especially to Chinese visitors, which attracts tourists full of curiosity and seeking new experiences. Moreover, in terms of purpose of this trip, while more than half tourists visit 798 for general sightseeing, study and photography are another two major purposes for tourists to 798, which indicate art as well as

architecture and special layout of the art zone are important to the tourists. Therefore, based on the major motivations and purpose of the trip of tourists to 798 identified in this study, the design and content of the marketing materials promoting 798 art zone should emphasize the artistic ambience, novelty experience visitors might get, and unique architecture and layout of the area.

#### **6.4 Contribution of the Study**

As an influential gathering place of cultural and creative industry, a vigorous, prosperous platform for artists, a valuable showcase for Chinese contemporary art, as well as a popular tourist destination, 798 art zone is a successful example of self-development industrial heritage tourism site. The experience of 798 art zone is valuable in presenting the self-development pattern and demonstrating the importance of creativity and the creative class to tourism. However, there is limited study of the development pattern of 798 art zone and the role of artists in tourism development. By exploring the development process of 798 art zone, this study not only examines the impact of tourism and the recent development boom at 798 art zone, but also elaborates and clarifies the link between the creativity economy theory and tourism development.

Through interviews with artists and art gallery directors, the development process of 798 art zone and the role artist group has played in this process were evaluated, their expectation, dissatisfaction and suggestions toward 798 art zone were also analyzed. Through questionnaire survey with tourists in 798 art zone, tourists' motivations for visiting 798 art zone and experiences in the art zone were examined. Their perceptions of the attractions of 798 art zone and suggestions were ascertained. Based on the quantitative and qualitative data collected in the 798 art zone, trends of 798 art zone development, perspectives from different stakeholders

and suggestions toward future development were clarified.

The analysis provides useful information to understand the self-development pattern of 798 art zone and the role of artist group in tourism development in 798, which not only enrich in the literature with self-development industrial heritage tourism model, but also clarify the link between creativity and tourism and bridge the gap in the literature. This research provides an alternative for industrial heritage sites and for tourism industry. Furthermore, the tourists' profile of 798 art zone gathered from this study also provides valuable information on tourism management and marketing of 798 art zone in the future.

### **6.5 Future Research Opportunities**

Based on this study, several possible research opportunities are identified from different perspectives to further examine the tourism in 798 art zone and the relationship between tourism and creativity theory and thus contributes to more valid and practical inputs in the future planning, development and management of 798 art zone and creative tourism development in other sites.

First, by focusing on the role of creativity in tourism development, the questionnaire survey of this study toward tourists in 798 art zone was rather simple. Future research can conduct a more detailed questionnaire survey to tourists of 798 art zone. By doing so, a profile of industrial heritage tourists and creative tourism tourists can be completed.

Second, the research results reveal that a large art cluster in Dashanzi area centered with 798 art zone has been established. The artists' influence has been extended from inside 798 art zone to outside. However the development of this big art cluster is separate. No integrated planning has been done to manage this cluster. Development in most areas is due to the changes taken in the 798 art zone. Future studies can be conducted examining the development

of this art cluster in detail and determining the characteristics of the artists and thus contribute to literature of creative economy and future planning of the whole area with regard to the balance between the art and commerce.

Thirdly, concentrating on 798 art zone, this study just scratches the surface of creative tourism industry in China. This research shows that creativity is an effective mechanism not only to regional economic development, but to tourism development. More case studies can be done to further elaborate the relationship between creativity and tourism.

In conclusion, the importance of creativity has been proved in different areas. But the link between creativity and tourism is not clear. This study illustrates the role of creativity in tourism sector. However it is necessary to expand current study to different tourism sites and wide range of participants, which can further study the impact of creativity in the tourism sector. By doing so, the relationship between creativity and tourism can be clarified, positive impacts of creativity could be encouraged and negative impacts could be managed.

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## Appendix A: Recruitment letter (English Version)



Dear Sir or Madam,

This letter is an invitation to consider participating in a study, named *New Opportunities from Old Foundations: 798 Art Zone a Case of Industrial Heritage Tourism*, I am conducting as part of my Master's degree in the Department of Geography at the University of Waterloo, Canada under the supervision of Professor Paul Parker. I would like to provide you with more information about this project and what your involvement would entail if you decide to take part.

The number of tourists to 798 art zone has increased rapidly in recent years. However, there is limited study of the development pattern of 798 art zone and the role of artists in tourism development. This study intends to examine the impact of tourism and the recent development boom at 798 art zone. It elaborates and clarifies the link between the creative class and tourism development. As a resident in 798 art zone, your opinions may be important to this study. I would appreciate the opportunity to speak with you about your experience on this topic.

Participation in this study is voluntary. It will involve an interview of approximately 1 hour in length to take place in a mutually agreed upon location. You may decline to answer any of the interview questions if you so wish. Further, you may decide to withdraw from this study at any time without any negative consequences by advising the researcher. With your permission, the interview will be audio recorded to facilitate collection of information, and later transcribed for analysis. Shortly after the interview has been completed, I will send you a copy of the transcript to give you an opportunity to confirm the accuracy of our conversation and to add or clarify any points that you wish. All information you provide is considered completely confidential. Your name will not appear in any thesis or report resulting from this study, however, with your permission anonymous quotations may be used. Data collected during this study will be retained in my locked suitcase while I am in China and be retained for 1 year in my supervisor's locked office after I get back to Canada. Only researchers associated with this project will have access. There are no known or anticipated risks to you as a participant in this study.

If you have any questions regarding this study, or would like additional information to assist you in reaching a decision about participation, please contact me by email at [p2xiong@fes.uwaterloo.ca](mailto:p2xiong@fes.uwaterloo.ca). You can also contact my supervisor, Professor Paul Parker at 001-519-888-4567 ext.33404 or email [pparker@fesmail.uwaterloo.ca](mailto:pparker@fesmail.uwaterloo.ca).

I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the University of Waterloo. However, the final decision about participation is yours. If you have any comments or concerns resulting from your participation in this study, please contact Dr. Susan Sykes of this office at 001-519-888-4567 Ext. 36005 or email [ssykes@uwaterloo.ca](mailto:ssykes@uwaterloo.ca).

I hope that the results of my study will be of benefit to those artists directly involved in the study, as well as to the broader research community.

I very much look forward to speaking with you and thank you in advance for your assistance in this project.

Yours Sincerely,

Puyu Xiong  
Tourism Policy and Planning  
Faculty of Environmental Studies  
University of Waterloo  
Ontario, Canada



## Appendix B: Recruitment letter (Chinese version)



亲爱的先生或女士：

我是一名加拿大滑铁卢大学旅游政策与规划专业的研究生，正在进行由加拿大滑铁卢大学 Paul Parker 教授指导的名为 *New Opportunities from Old Foundations: 798 Art Zone a Case of Industrial Heritage Tourism*（旧址上的新机会：798 艺术区工业遗址旅游案例分析）的研究。这次研究，将成为我加拿大滑铁卢大学地理系硕士论文的一部分。

近几年，游客的数量在 798 艺术区急剧增加。然而 798 艺术区的发展模式，艺术家在艺术区旅游发展中的作用却极少研究。这个项目将会分析旅游业以及近期 798 艺术区的急速发展对于艺术区的影响，并在此基础上明晰以艺术家为代表的创意阶级和旅游业发展的关系。作为 798 艺术区的居民，艺术区发展的见证者和推动者，您的意见对于这次研究非常重要。非常荣幸能和您探讨您对于这一话题的看法，并和全世界分享 798 的成功经验。

您的参与是完全自愿的。采访将持续大约半小时左右。您可以拒绝回答任何提问，同时任何时候您都享有选择退出此次研究的权利。如果您同意，采访将被录音以便于研究者进一步的分析整理。在采访结束后不久，我将发给您整理好的采访笔记供您审阅。您提供的所有信息将被视为机密，只能由与此次研究有关联的研究人员接触。您的姓名也不会出现在任何论文，报道或者是出版物中，除非得到您的许可。收集到的数据将保存在我导师位于加拿大滑铁卢大学的办公室中一年。

如果您有意参加本次研究或者有关于此次研究的任何问题，或希望了解更多的信息，您可以通过电子邮件 [p2xiong@fes.uwaterloo.ca](mailto:p2xiong@fes.uwaterloo.ca) 或者是电话 15010153351 跟我联系。你也可以通过电话 001-519-888-4567 转 33404 或者电子邮件 [pparker@fesmail.uwaterloo.ca](mailto:pparker@fesmail.uwaterloo.ca) 直接与我的导师 Paul Parker 教授联系。

我保证此次研究得到了加拿大滑铁卢大学 Research Ethics 办公室的批准。如果您有任何关于这方面的疑问，可以通过电话 001-519-888-4567 转 36005 或者电子邮件 [ssykes@uwaterloo.ca](mailto:ssykes@uwaterloo.ca) 直接联系加拿大滑铁卢大学 Research Ethics 办公室 Susan Sykes 博士。

我希望此次研究的结果能够使得直接参与本次研究的艺术家们，以及更大范围的群体受益，并和全世界分享中国创意经济的发展成果。

非常期待与您的对话，感谢您对本项目的支持。

此致，

敬礼

熊璞玉  
旅游政策与规划研究生  
滑铁卢大学  
加拿大，安大略省  
2008 年 5 月 4 日

## Appendix C: Sample interview questions

### Artists in 798 art zone interviews

1. How long have you been living in 798 art zone?
2. How & when did you hear of 798 art zone?
3. What originally brought you to 798 art zone? Are original attractions the same when you moved in?
4. What did you find most important about 798 art zone?
5. Does the raising rent trouble you? Do you think that it is reasonable to raise the rent?
6. When did you moved out?
7. Do you satisfied with current situation? Why?
8. When did you notice the tourists? What is your opinion towards them?
9. What do you think has changed the most because of tourism development in 798?
10. Can you describe some positive and negative impacts that tourism has had in 798?
11. Do you find any differences between international visitors and domestic visitors? Which one do you prefer?
12. Do you like the promotion of 798 currently? What's your suggestion for the future improvement of 798?

### Officials in 798 Art Zone interviews

1. How long have you been working here? Are you familiar with the development of 798 art zone? When did it start? Who named it? How did the development start?
2. Is there any projects designed for the promotion?
3. What's the responsibility of the company at that time?
4. When did the company started to manage the development of 798? Do you manage it as an 'industrial heritage tourism site' or an artists' center?
5. Have you ever raised the rent? Why did you do so? Did you estimate the effect of it?
6. When did the tourists start coming to 798? What's your opinion toward this phenomenon?
7. What do you think has changed the most because of tourism development in 798?
8. Can you describe some positive and negative impacts that tourism has had in 798?
9. How would you benefit if tourism in 798 increased?
10. Tourists and artists, who is more important to the development of 798, in your opinion? What type of tourism is most important for 798's economic – domestic or international?
11. What's your expectation of future development of 798? Do you have any strategies to help you achieve the goal? Who made the strategy? Are there any artists involved in the decision making process?

## Appendix D: Cover Letter



Dear Sir or Madam,

I would like to seek your help filling out a questionnaire concerning your experience in 798 art zone.

This questionnaire is designed for my master thesis research, named *New Opportunities from Old Foundations: 798 Art Zone a Case of Industrial Heritage Tourism*. This study examines the impact of tourism and recent changes caused by the development boom taking place at 798 art zone; and the link between the creative class and tourism is elaborated and clarified. It is hoped that the findings can be used to improve the understanding of the connection between the creative class and tourism development and provide practical implications for future tourism planning, marketing and management in old industrial sites.

Your involvement in this survey is entirely voluntary anonymous and there are no known or anticipated risks to participation in this study. If you agree to participate, the survey should not take more than 10 minutes. The questions are quite general (such as your experiences in 798 art zone, or your suggestions for the future development of 798). However, you may decline answering any questions that you feel you do not wish to answer. All information you provide will be considered confidential and will be grouped with responses from other participants. Further, you will not be identified by name in any thesis, report or publication resulting from this study. The data collected will be kept for a period of 1 year in my supervisor's office at the University of Waterloo.

The project has been reviewed by, and received ethics clearance through, the Office of Research Ethics. In the event you have any comments or concerns resulting from your participation in this study, please contact Dr. Susan Sykes at 001-519-888-4567, Ext. 36005 or email [ssykes@uwaterloo.ca](mailto:ssykes@uwaterloo.ca).

If you have any questions about this research, please contact me by email at [p2xiong@fes.uwaterloo.ca](mailto:p2xiong@fes.uwaterloo.ca). You can also contact my supervisor, Professor Paul Parker at 001-519-888-4567 ext.33404 or email [pparker@fesmail.uwaterloo.ca](mailto:pparker@fesmail.uwaterloo.ca).

Your participation is highly appreciated!

Best Regards,  
Puyu Xiong  
Master Student  
Tourism Policy and Planning  
University of Waterloo  
Ontario, Canada

## Appendix E: Feedback Letter



Dear Sir or Madam,

I would like to express my sincere gratitude for your time and valuable information provided by in participating in this study.

This interview is designed for my master thesis research, named *New Opportunities from Old Foundations: 798 Art Zone a Case of Industrial Heritage Tourism*. This study examines the impact of tourism and recent changes caused by the development boom taking place at 798 art zone; and the link between the creative class and tourism is elaborated and clarified. It is hoped that the findings can be used to improve the understanding of the connection between the creative class and tourism development and provide practical implications for future tourism planning, marketing and management in old industrial sites.

All information you provide is considered completely confidential. Your name will not appear in any thesis or report resulting from this study, however, with your permission anonymous quotations may be used. Data collected during this study will be retained in my locked suitcase while I am in China and be retained for 1 year in my supervisor's locked office after I get back to Canada. Only researchers associated with this project will have access.

The project has been reviewed by, and received ethics clearance through, the Office of Research Ethics. In the event you have any comments or concerns resulting from your participation in this study, please contact Dr. Susan Sykes at 001-519-888-4567, Ext. 36005.

In addition, a summary of the findings will be available by the end of 2008. If you wish to receive a copy of the findings, please leave your contact information below and I will forward a copy to you when it is available. You could also email me [p2xiong@fes.uwaterloo.ca](mailto:p2xiong@fes.uwaterloo.ca)

Many thanks for your participation!

Best Regards,  
Puyu Xiong  
Master Student  
Tourism Policy and Planning  
Faculty of Environmental Studies  
University of Waterloo  
Ontario, Canada

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Contact Information of participant (if a copy of the findings is required):

## Appendix F: Questionnaire Survey (English Version)

### A Questionnaire Survey for 798 art zone visitors

Dear Sir/Madam:

This research is conducted by a graduate student of university of Waterloo, Canada to evaluate tourists' perspectives of industrial heritage site. This survey is for academic purposes only and provides an opportunity to improve 798 art zone. Thank you very much for completing the questionnaire. Your cooperation is greatly appreciated.

1. **What are your main destinations on your trip to China?** \_\_\_\_\_

2. **What was your trip's main purpose?**

- General sightseeing, vacation
- Business
- Visiting family and friends
- Leisure
- Other, please describe \_\_\_\_\_

3. **Are you visiting 798 art zone**

- Alone
- With family
- With friends
- Part of organized group

4. **How did you hear about 798 art zone?**

- Internet
- TV
- Newspaper/ magazine
- Word of mouth from friends/relatives
- Local guide
- By work
- Other, please specify \_\_\_\_\_

5. **Why did you come to 798 art zone?** \_\_\_\_\_

6. **What is your overall impression of 798 art zone?**

- Poor
- average
- good
- excellent

7. **Please rate the following features of 798 art zone based on your experiences**

|                             | Very poor                | Poor                     | Average                  | Good                     | Excellent                | NA                       |
|-----------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Performances & Exhibitions  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Culture                     | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Galleries                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Architecture                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Bars & restaurants          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Environment                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Other, please specify _____ | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

8. **How long did you spend in 798 art zone?** \_\_\_\_\_ hours or \_\_\_\_ days

9. **How much money did you spend at 798 art zone?** \_\_\_\_\_ (Yuan)

**10. What was the money spent on?**

- Food & beverage
- Souvenirs
- Art products
- Books
- Other, please specify \_\_\_\_\_

**11. Do you think you will visit 798 art zone again?**

- Yes
- No
- Maybe

**12. What is your suggestion for the future improvement in 798 art zone?**

**13. Sex (please tick in one of the boxes)**       Male       Female

**14. What age range do you fall within?**

- 18-25                       26-35                       36-45
- 46-59                       60+

**15. Marital Status**

- Single                       Married                       divorce/separate

**16. Education completed**

- none or elementary                       undergraduate/college
- high school                       graduate

**17. Occupation** \_\_\_\_\_

**18. Check the category that best describe your monthly income (before tax) :**

- less than \$1,200 (US.)                       \$1,201-2,000 (US.)
- \$2,001-3,500 (US.)                       \$3,501-6,000 (US.)
- \$6,001-8,000 (US.)                       Over \$8,001 (US.)

**19. What country do you live in?**

\_\_\_\_\_

**Thank you again for your time and valuable information!**

## Appendix G: Questionnaire Survey (Chinese Version)

### 798 艺术区旅游者调查问卷

先生/女士:

您好。这份调查问卷是由一位加拿大滑铁卢大学研究生设计和拟定的，是为了评估旅游者对于工业遗址的兴趣或偏好，并期许以此可以更进一步促进 798 艺术区的发展以及向全球展现中国工业遗址旅游业的发展。希望能听取您对 798 艺术区旅游发展现状的建议和意见，敬请您给予配合并认真填写，衷心感谢您的支持和合作！

1. 您这次旅行的目的是

- 观光，休假
- 商务旅行
- 摄影
- 学习
- 其他，请具体说明 \_\_\_\_\_

2. 您参观798艺术区是

- 自己
- 与家人一起
- 与朋友一起
- 某个活动组织

3. 您是通过怎样的途径了解到798艺术区的

- 网络
- 电视
- 报纸杂志
- 亲戚或朋友介绍
- 当地导游
- 其他，请具体说明 \_\_\_\_\_

4. 是什么吸引您来798艺术区呢? \_\_\_\_\_

5. 您对798艺术区的总体印象如何?

- 很差
- 一般
- 好
- 非常好

6. 请根据您的体验给798艺术区打分

|                | 非常差                      | 差                        | 一般                       | 好                        | 非常好                      | 不知道                      |
|----------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 表演及展览          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 文化             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 画廊             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 建筑             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 酒吧或者饭店         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 环境             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 其他，请具体说明 _____ | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

7. 您在798艺术区里呆了多长时间? \_\_\_\_\_小时或者\_\_\_\_\_天

8. 您在798艺术区里花了多少钱? \_\_\_\_\_ (元)

9. 这些钱花在?

- 食物或饮料
- 纪念品
- 艺术作品
- 书籍
- 门票
- 其他, 请具体说明\_\_\_\_\_

10. 您会再次参观798艺术区吗?

- 会
- 不会
- 有可能会

11. 您对于798艺术区未来的发展有什么样的建议吗?

---

12. 您的性别

- 男性
- 女性

13. 您的年龄是

- 18-25
- 26-35
- 36-45
- 46-59
- 60+

14. 婚姻状况

- 单身
- 已婚
- 离异或分居

15. 教育程度

- 高中或以下
- 大专
- 本科
- 本科以上

16. 您的职业是\_\_\_\_\_

17. 您的个人月收入大概是

- 少于 ¥800
- ¥801-2,000
- ¥2,001-5,000
- ¥5,001-8,000
- ¥8,001-10,000
- 超过 ¥10,001

18. 您居住\_\_\_\_\_省\_\_\_\_\_市

再次感谢您的合作与支持!