

How Cultural Industry Policies Promote Urban Space Transformation: A Case Study of Beijing 798 Art District

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Abstract

Against the dual backdrop of accelerated post-industrial development and the continuous evolution of urban governance concepts, the cultural industry has gradually transcended the traditional service sector, becoming a core force driving urban renewal and reconstructing spatial value. Globally, cases such as London's South Bank Arts District, New York's SoHo, and Berlin's Kudam Art District demonstrate that peripheral areas once dormant due to the decline of traditional industries can fundamentally transform from "production spaces" to "cultural consumption spaces" through the intervention of cultural and creative industries. In this process, government cultural industry policies are not merely "administrative directives," but rather establish an ecosystem of deep integration between cultural resources and urban space through coordinated institutional design, resource allocation, and spatial planning, thereby reshaping the social structure, functional layout, and cultural identity of cities. As a landmark case of China's cultural and creative industry development, the 30-year evolution of Beijing's 798 Art District not only comprehensively presents the iterative logic of urban space under cultural industry policy guidance, but also reflects the complex and dynamic interactions between policy orientation, market forces, and social entities, providing a typical sample for understanding China's distinctive urban renewal path (Bianchini & Parkinson, 1993).

Keywords

Cultural Industry; Policy-driven; Mode Exploration.

1. The Spatial Evolution of 798 Art District: From Industrial Heritage to Cultural Landmark

1.1. Historical Starting Point: Spatial Imprint of Industrial Age

The physical prototype of the 798 Art District originated from the "First Five-Year Plan" key project during the new China's industrialization process in the 1950s. In 1954, the North China Radio Joint Equipment Factory (also known as the 718 Joint Factory), aided by East Germany, was established here. The factory buildings, workshops, and warehouses within the complex all adopted the internationally advanced "Bauhaus style" of the time-simple lines, high spaces, and sturdy reinforced concrete structures-which not only met the technical requirements of electronic equipment production but also became the spatial carriers of industrial civilization in that era. By the 1980s, with China's industrial restructuring, traditional electronics manufacturing gradually shifted to suburban areas. The 798 and 797 branches under the 718 Joint Factory were successively shut down, leaving nearly 3 million square meters of factory space idle. The area also transitioned from a "core zone of industrial production" to a "white space zone" on the city's periphery (Beijing Chaoyang APP, 2023)[1].

Although 798 lost its industrial production function during this period, its unique spatial configuration and low rental costs laid the groundwork for subsequent cultural transformation.

Unlike other idle factories in Beijing at the same time, 798's advantages lie in three aspects: First, its spatial scale is well-suited, with individual factory buildings typically spanning 1,000-2,000 square meters and featuring ceiling heights of 8-10 meters, which not only accommodates large-scale art installations but also provides flexibility for spatial reconfiguration. Second, its prime location in Jiuxianqiao Subdistrict of Chaoyang District offers exceptional convenience—just a 30-minute drive from Beijing Capital International Airport, adjacent to the Central Academy of Fine Arts, CBD business district, and embassy area, combining "artistic resource radiation" with "high-end consumer accessibility" (Xinhuanet, 2018). Third, its outstanding industrial heritage value stands out, as Bauhaus-style buildings are rare in China, and the preserved industrial facilities like cranes, pipelines, and machine tools within the factory have become unique materials for integrating "industrial memory with artistic creativity" in subsequent cultural renovations (Niu et al., 2018).

1.2. The Dawn of Transformation: Artists' Spontaneous Spatial Reconfiguration (1995-2002)

In the late 1990s, contemporary art in China was undergoing a critical transition from "underground" to "semi-public," and artists urgently needed low-cost, large spaces for creation and exhibition. In 1995, Sui Jianguo, a teacher at the Sculpture Department of the Central Academy of Fine Arts, accidentally discovered an idle factory in 798 and rented a workshop of about 200 square meters at a monthly rent of 1.5 yuan per square meter, becoming the first artist to settle in 798. Subsequently, with the gradual joining of renowned artists such as Yu Hong and Fang Lijun, 798 gradually formed a small-scale art community (Currier, 2008).

This phase of spatial transformation was entirely artist-led, characterized by "fragmentation" and "personalization": Some artists preserved original industrial pipelines in factory buildings, juxtaposing them with modern sculptures to create dialogues between "industrial memory and contemporary art"; others divided warehouses into creative and exhibition zones, hosting regular informal art salons; while some introduced small galleries and design studios, forming a "creation-exhibition-interaction" micro-ecosystem (Morgner, 2014). Notably, the 798 area was not yet officially recognized at this time, with land status remaining "industrial use". Artists maintained purely contractual leases with factory owners (Beijing Qixing Huadian Technology Group), lacking systematic spatial planning and facing risks of "sudden eviction". Yet it was precisely this "unofficial" and "low-cost" free-spirited atmosphere that attracted nearly 200 artists and over 30 small cultural institutions, establishing 798's initial positioning as a "contemporary art hub" (Wu, 2005)[2-6].

1.3. Brand Formation: From "Artistic Settlement" to "Urban Cultural Landmark" (2003-2020)

In 2003, the inaugural Contemporary Art Exhibition at Beijing's 798 Art District marked a pivotal shift from a niche art space to a public cultural hub. The event attracted nearly 100 artists from China and abroad, showcasing diverse works including paintings, sculptures, and video art. This exhibition not only garnered significant media attention but also highlighted 798's cultural significance to government authorities (Chaoyang Daily, 2024). In 2006, Beijing's Cultural and Creative Industry Development Plan officially designated 798 as a "Key Cultural and Creative Industry Park," defining it as "a multifunctional cultural space centered on contemporary art, integrating creative design, cultural exchange, and tourism consumption." This recognition ushered in a new phase of development characterized by "policy guidance and market-driven growth" (Beijing Municipal People's Government, 2006).

Policy support has driven three transformative changes in 798 Art District: First, infrastructure upgrades. The Chaoyang District government partnered with property owners to invest over 100 million yuan in renovating roads, utilities, and fire safety systems while preserving

industrial architecture, achieving "restoration as original" (Xu & Liang, 2010). Second, optimized business structure. By establishing a "cultural institution access mechanism," the district prioritizes international galleries and museums (e.g., Ullens Center for Contemporary Art UCCA, Beijing Tokyo Art Project B.T.A.P) while limiting commercial catering and retail to 30% (Sanderson, 2015). Third, enhanced brand influence. Government-led events like "Gallery Week Beijing" and "798 Art Festival" have elevated 798 as a key platform for Beijing's cultural exchange. By 2020, the district welcomed 10 million annual visitors, with 30% international tourists and 78.65% cultural institutions. Recognized as a "National Industrial Tourism Demonstration Base" by the Ministry of Culture and Tourism, it has fully transitioned from "industrial heritage" to "urban cultural landmark" (Beijing Daily, 2020)[7-10].

2. Policy-driven: The Core Mechanism of 798 Space Transformation

The impact of cultural industry policies on the transformation of the 798 Art District is not merely a "single-dimensional administrative intervention," but rather a multi-layered driving system formed through the synergistic effects of "policy tool innovation," "land system reform," and "governance model optimization." Examining the policy evolution, three distinct phases emerge, each characterized by unique policy priorities and spatial responses.

2.1. Policy Incubation Period (2002-2006): From 'Passive Tolerance' to 'Proactive Engagement'

Prior to 2002, the Beijing municipal government maintained a "passive tolerance" stance toward the 798 Art District—neither explicitly supporting artist residency nor enforcing forced evictions due to land use disputes. This ambiguous position fostered artistic spontaneity but left the district grappling with legitimacy issues: Firstly, artists' contractual agreements with property owners lacked legal protection, potentially terminating at any time due to factory demolitions or ownership changes. Secondly, infrastructure deficiencies—including the absence of proper parking facilities and outdated fire safety systems—prevented large-scale art events from being hosted (Zhang, 2019).

In 2003, the Beijing Municipal Government issued the "Several Opinions on Accelerating the Development of Cultural and Creative Industries," which for the first time proposed "encouraging the utilization of idle industrial factories, warehouses, and other resources to develop cultural and creative industries." This policy provided a foundation for the transformation of the 798 Art District (Yongzhong, Naping & Minghua, 2012). In 2004, the Chaoyang District Government established the "Cultural and Creative Industry Development Office" to coordinate efforts in parks like 798, resolving spatial conflicts through a "trilateral consultation mechanism" involving the government, property owners, and artists. For instance, when the Qixing Group planned to demolish and develop some 798 factories in 2004, the Chaoyang District Government organized multiple rounds of negotiations, ultimately reaching a consensus to "preserve the core art district while moderately developing supporting commercial facilities," thus preventing the fragmentation of 798's artistic ecosystem (Chou, 2012). The core of this policy phase was to provide "legitimacy assurance" for cultural spaces through "coordinated rather than directive" approaches, facilitating the transition of 798 from a "spontaneous settlement" to "orderly development." [11-14]

2.2. Policy Enhancement Period (2006-2020): From 'Single Support' to 'Systematic Advancement'

The 2006 Beijing Cultural and Creative Industry Development Plan marked the transition of 798's policy support into a systematic advancement phase. The plan not only designated 798 as one of Beijing's Top Ten Cultural and Creative Industry Parks, but also established a policy support framework across three dimensions (Beijing Municipal People's Government, 2006).

(1) Land Policy Innovation: Through the "Temporary Land Use Change" mechanism, the 798 Art District was permitted to temporarily convert industrial land into cultural and creative industries for a five-year period without altering its industrial designation, with renewal options available upon expiration. This policy not only bypassed the complex approval procedures for land use changes but also provided the park with stable spatial usage expectations. During the 2008 Beijing Olympics, the 798 Art District successfully hosted the "Olympic Art Exhibition" under this policy, becoming a vital showcase for Beijing's cultural heritage to the international community (Smith, 1986).

(2) Fiscal and Tax Incentives: Cultural institutions established in the 798 Art District receive three-year tax exemptions (with full refunds of local retained portions of VAT and corporate income tax) and monthly rent subsidies (up to 5 yuan per square meter). The Ullens Center for Contemporary Art exemplifies this: When it opened in 2007, these policies reduced its annual costs by approximately 2 million yuan, enabling greater investment in art exhibitions and public education programs. This strategic approach propelled it to become a pioneering institution in China's contemporary art scene (O' Connor & Gu, 2014).

(3) Spatial Planning Guidance: In 2010, the Chaoyang District Government formulated the "798 Art District Spatial Development Plan", dividing the park into three functional zones: "Core Art District" (60% area), "Supporting Commercial District" (25% area), and "Public Leisure District" (15% area). The Core Art District prohibits commercial development, allowing only galleries, art museums, and artists' studios. The Supporting Commercial District permits catering services and cultural retail businesses while maintaining "consistent artistic style". The Public Leisure District focuses on creating public spaces like plazas, green areas, and pedestrian walkways to enhance the park's openness and inclusiveness (Tallon, 2021). This plan effectively prevented the "commercial encroachment on art" issue, with commercial activities accounting for 28% of the park's space in 2015 – significantly lower than the over 50% ratio seen in other domestic cultural parks during the same period (McCarthy & Wang, 2016)[15-17].

2.3. Policy Optimization Period (2020-present): Transitioning from 'Scale Expansion' to 'Quality Enhancement'

After 2020, as China's cultural and creative industries entered the stage of "high-quality development", the policy support for 798 also shifted from "scale expansion" to "quality improvement". In 2022, the Beijing Municipal Government issued the "High-Quality Development Action Plan for 798 Art District (2022-2025)", proposing the goal of "building an internationally first-class contemporary art district", and introduced three key policies (Beijing Daily, 2025):

(1) Artistic Ecological Conservation Policy: The "798 Art Support Fund" has been established, with an annual investment of 50 million yuan to support creative projects and exhibitions by small and medium-sized art institutions and young artists. For instance, the "Young Artist Residency Program" supported by the fund in 2023 attracted 30 young artists from 12 countries, who held 28 exhibitions. This initiative effectively alleviated the survival challenges faced by young artists under high rental pressures (Sepe, 2018).

(2) Spatial Renewal Policy: Guided by the principle of "restoring the old as it was and creating space for art," 15 aging factory buildings in the park have been renovated to preserve their industrial heritage while enhancing their artistic exhibition capabilities. A prime example is the "798CUBE Art Center," completed in 2024, which features a steel-framed atrium atop the original factory structure, enabling large-scale multimedia art exhibitions. The venue attracted over 500,000 visitors in its inaugural year (Shao, 2024).

(3) Internationalization Enhancement Policy: Promote cooperation between 798 and internationally renowned art institutions, establish the "International Art Exchange Center",

and hold annual events such as the "Beijing International Contemporary Art Biennale" and the "798 International Art Forum". In 2023, 798 reached a cooperation with the Venice Biennale, setting up the "Venice Biennale China Parallel Exhibition" in the park, attracting over 200 art institutions from around the world, further enhancing its international influence (Dellisanti, 2023)[18-22].

3. Contradiction and Balance: The Game between Cultural Function and Commercial Logic

The spatial transformation of 798, driven by both policy initiatives and market forces, has been a complex process marked by persistent tensions between cultural preservation and commercial development. These tensions stem from diverse demands for spatial value and reflect the conflicting objectives of various stakeholders—including the government, artists, commercial entities, and tourists. The evolution of this transformation can be divided into three distinct phases.

3.1. Initial Contradiction Period (2006-2010): Rent Increase and Artist Loss

After policy intervention in 2006, the brand recognition of 798 skyrocketed, triggering a surge in market demand. This caused rental prices to skyrocket from 2 yuan per square meter per month in 2006 to 15 yuan per square meter per month in 2010—a 7.5-fold increase over five years. The rent surge directly led to massive exodus of early-established small and medium-sized artists and galleries: the number of artist studios in the park plummeted from 87 in 2006 to just 32 in 2010, while small galleries dwindled from 45 to 18. Commercial galleries, cultural stores, and upscale dining establishments emerged as new tenants. A prime example is the "798 Art Store" that opened in 2010, specializing in premium art derivatives with monthly rents reaching 100,000 yuan. However, its profitability far exceeded that of traditional artist studios (Zukin, 1989).

The central contradiction in this phase lies in the conflict between "policy-driven brand value enhancement" and "market-driven spatial exclusion". To address this issue, Chaoyang District Government introduced the "rental price cap policy" in 2010, setting a monthly ceiling of 12 yuan per square meter for core art districts. Simultaneously, a "Special Artist Studio Subsidy" program was established, providing eligible artists with 8 yuan per square meter monthly, effectively reducing actual rent to 4 yuan. Following policy implementation, the number of artist studios in the park rebounded to 56 in 2011, initially curbing the deterioration of the art ecosystem (Zeng & Wang, 2009)[23-25].

3.2. The Deep Game Period (2010-2020): Expansion of Business Forms and Dilution of Cultural Attributes

After 2010, with the rise of cultural tourism, the commercial value of 798 became increasingly prominent. Commercial entities sought to expand their operations by circumventing policy restrictions through strategies like "brand collaborations" and "space subletting". For instance, in 2015, an international fast-fashion brand attempted to host a pop-up store in the core art district. Although this violated the park's planning regulations, the brand persuaded the property owner to allow temporary occupancy through an exorbitant rental rate of 50 yuan per square meter per month. Such incidents sparked strong opposition from artists, who argued that "commercial activities encroach on artistic spaces and dilute the park's cultural identity" (Currid, 2010).

To address this issue, the government implemented two key regulatory measures. First, it refined the "business access mechanism" by explicitly prohibiting commercial activities in the core art district. Commercial establishments in adjacent zones must undergo review by the "798 Art Committee" (composed of artists, scholars, and government representatives), with

only approved entities permitted to operate. Second, it strengthened "space utilization supervision" through measures like installing smart meters and conducting regular inspections to prevent commercial entities from "indirectly subletting" spaces. In 2018, the park identified and removed 12 non-compliant commercial subletting cases through regulatory oversight. The cultural business ratio in the core art district has remained consistently above 95%, effectively preserving the purity of the artistic ecosystem (Komorowski & Picone, 2020)[26-28].

3.3. Dynamic Equilibrium Period (2020-present): Synergy between Cultural and Commercial Values

After 2020, with the policy orientation shifting to "high-quality development", 798 gradually explored a collaborative model of "cultural value leading commercial value", realizing a dynamic balance between cultural protection and commercial development. This is manifested in two aspects:

The "Artistic Transformation" of Commercial Sectors: Commercial establishments in supporting business districts no longer solely pursue "traffic monetization," but instead collaborate with art IPs to create integrated "art + commerce" formats. For instance, the "798 Cultural Bookstore" that opened in 2023 not only sells books but also regularly hosts "artist signing events" and "art lectures." Book sales account for only 40% of total revenue, while art-related activities generate 60% from membership fees and merchandise sales. Another example is the "798 Art Restaurant," which decorates with contemporary artworks and offers "art-themed meal sets" priced at 300 yuan per person, requiring a week's advance booking. Its success lies in transforming "catering consumption" into "artistic experiences" (Waibel & Zielke, 2012).

Market-oriented Operation of Cultural Activities: Cultural institutions in core art districts enhance their self-sustaining capabilities through market-driven strategies, reducing reliance on government subsidies. Take "Gallery Week Beijing" as an example: In 2023, the event generated 12 million yuan in revenue through partnerships with art sponsors (e.g., BMW and UBS) and VIP package tours (including guided tours, dinners, and art auction previews). This approach covered 80% of total costs, requiring only 20% government subsidies. This model not only preserves the academic integrity of art events but also boosts market-driven sustainability (Florida, 2003)[29-33].

4. Model Replication and Enlightenment: The Promotion and Reflection of the 798 Experience

The success of the 798 Art District has made it a "model case" for China's cultural and creative industry parks. After 2010, parks such as Shanghai M50 Creative Park, Guangzhou Hongzhuan Factory, Chengdu Dongjiao Memory, and Wuhan Tanhualin all adopted its "industrial heritage renovation + cultural industry empowerment" model to promote local urban space renewal. However, practice has shown that replicating the 798 model is not a "simple copy," but requires "local adaptation" tailored to regional characteristics. Its experiences and lessons can provide important insights for other cities (Lin, Lee & Wang, 2023).

4.1. Replication Practice of 798 Model

(1) Shanghai M50 Creative Park: Deep Integration of Art and Design

Located in Shanghai's Putuo District, M50 Creative Park originated from the Shanghai Chunming Coarse Spinning Factory built in 1937, which began its transformation into a cultural and creative hub in 2000. Unlike the 798 Art District's focus on "contemporary art," M50 leverages Shanghai's "Design Capital" positioning by establishing "creative design" as its core business. The park has attracted nearly 200 institutions specializing in fashion design,

architectural design, and graphic design, while maintaining 15% of its space for contemporary art exhibitions (Zheng, 2011). To support its growth, the Shanghai municipal government introduced a "Design Industry Special Subsidy" program, providing 3% of annual revenue subsidies to M50's design institutions, with a maximum cap of 5 million yuan. In 2023, the park's design industry generated 1.8 billion yuan in output value, accounting for 75% of its total revenue, solidifying its position as a key cluster for Shanghai's creative design sector (Sepe, 2018).

(2) Guangzhou Red Special Factory: The combination of industrial heritage and local culture
Originally established as Guangzhou Canned Food Factory in 1956, Hongzhuang Factory was transformed into a cultural and creative park in 2009. Embracing Guangzhou's Lingnan cultural identity, the site preserved industrial elements like production equipment, chimneys, and transport tracks during its renovation. It also introduced local cultural institutions such as the Lingnan Painting School Art Museum and Guangzhou Embroidery Intangible Cultural Heritage Workshop, creating a distinctive "industrial heritage + local culture" identity (Harvey, 1989). With policy support, the Guangzhou Municipal Government provides an annual 2 million yuan subsidy through the Intangible Cultural Heritage Protection Fund. In 2023, the factory hosted the Lingnan Intangible Cultural Heritage Festival, attracting over 800,000 visitors and becoming a key platform for showcasing Guangzhou's local culture (Wei et al., 2025).

(3) Chengdu East Suburb Memory: The Cross-border Fusion of Music and Art
Dongjiao Memory, originally established as Chengdu State-Owned Hongguang Electron Tube Factory in 1958, was transformed into a cultural and creative park in 2011. Aligning with Chengdu's "Music Capital" positioning, the park focused on developing a music industry ecosystem, featuring four live houses and two recording studios while preserving the industrial heritage of its former factory buildings. It has hosted major events like the "Chengdu International Music Festival" and "Strawberry Music Festival" (Keane, 2011). With policy support, Chengdu's municipal government launched the "Music Industry Incubation Program," offering three years of rent-free space to music institutions. By 2023, the park's music industry revenue reached 900 million yuan, accounting for 60% of its total income, making it the largest music industry cluster in Southwest China (Lloyd, 2006)[34-36].

4.2. Key Implications of Replicating the 798 Model

(1) Policy interventions should be "tailored to local conditions" to avoid "one size fits all"
The success of 798 lies in its alignment with Beijing's "International Cultural City" positioning. The practices of M50, Hongzhuang Factory, and Dongjiao Memory demonstrate that other cities should adapt their policies and business layouts by integrating local industrial foundations, cultural characteristics, and urban positioning when replicating successful models. For instance, cities with weak industrial bases should avoid blindly renovating industrial heritage, while those with abundant cultural resources can focus on the "intangible cultural heritage + creative industries" integration model. This approach helps prevent "homogenized competition" caused by blindly copying the 798 model (Chow, 2017).

(2) Land policy needs to be "flexible" to balance "stability and innovation"
The "temporary land use change" mechanism in Zone 798 provides industrial parks with stable spatial utilization expectations while avoiding the complex procedures of land nature changes. This approach can be replicated in other parks. However, it is crucial to balance the "flexibility" of land policies with "regulation" to prevent enterprises from exploiting the "temporary change" policy for real estate development. For instance, regulations could stipulate that "temporary changes shall not exceed 10 years, with cultural value reassessment required upon expiration," ensuring that space remains dedicated to cultural industries (Zhang, 2019).

(3) Governance models require "multi-stakeholder participation" and coordination of "multi-stakeholder interests"

The tripartite consultation mechanism of 'government-priority party-artists' in 798 has effectively resolved spatial utilization conflicts, and this model can be extended to other industrial parks. It is recommended that other cities establish 'industrial park development committees' in park governance, incorporating representatives from government, enterprises, artists, and residents. These committees should hold regular meetings to coordinate interests and demands, thereby avoiding 'cultural exclusion' or 'over-commercialization' caused by 'single-subject dominance' (Creswell, 2017).

(4) Cultural ecology needs "long-term cultivation" and rejects "short-term utilitarianism"

The artistic ecosystem of 798 took nearly two decades to develop. However, when some cities attempted replication, they prioritized "quick wins" by over-introducing commercial elements, which disrupted the cultural ecosystem. For instance, a city that imitated 798's approach in 2018 transformed industrial heritage sites, introducing 60% commercial facilities within just one year. Within two years, all art institutions had relocated, reducing the park to an ordinary commercial street. This case demonstrates that cultural district development requires "patience" – cultivating artistic ecosystems through long-term policy support rather than chasing short-term economic gains (Flick, 2020)[37-41].

5. Conclusion: The Future Direction of Cultural Industry Policy to Promote Urban Space Transformation

The Beijing 798 Art District case demonstrates that the essence of cultural industry policies driving urban spatial transformation lies in activating "spatial value" through "institutional innovation," achieving multiple transformations from "production space" to "cultural space," "consumption space," and "public space." However, three "alienation tendencies" require vigilance in this process: First, "policy instrumentalization," treating cultural industry policies solely as a means to "land appreciation" while neglecting cultural value; Second, "market dominance," allowing commercial capital to erode artistic spaces, leading to diluted cultural attributes; Third, "model rigidity," blindly replicating successful cases without localized innovation (Wu, 2007).

Looking into the future, cultural industry policies should promote the transformation of urban space in three directions:

(1) From "space transformation" to "ecological construction": Policy focus should shift from physical upgrades of factories and buildings to nurturing cultural ecosystems, including artist support, art event organization, and public cultural service enhancement, ensuring spaces not only possess "aesthetic appeal" but also "substance" (REN & SUN, 2012).

(2) From "Economic Orientation" to "Value Diversity": Policy objectives should transcend GDP-centric thinking by balancing cultural values (artistic diversity), social values (public inclusivity), and economic values (sustainable industries). Establishing a "multi-dimensional value assessment system" is essential to prevent spatial transformation from deviating from its original purpose due to single-dimensional evaluations (Dellisanti, 2023).

(3) From "government-led" to "collaborative governance": By leveraging market forces and social entities through a "government-guided, enterprise-operated, and socially-participated" model, we aim to establish a multi-stakeholder governance framework that aligns with policy objectives while meeting market demands and public expectations (Kornuta & Germaine, 2019). The 30-year evolution of Beijing's 798 Art District demonstrates that urban space's value extends beyond physical presence to cultural identity. The ultimate goal of cultural industry policies is to transform every revitalized space into a "cultural diversity guardian," a "social

inclusion catalyst," and a "city identity showcase" -ultimately achieving "high-quality urban renewal" and "sustainable development."

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