

**Research on stakeholders of art district governance  
from the perspective of social network: A case study  
of Songzhuang art district**

Social& sustainability planning

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## Abstract

The Songzhuang Art District, which is the focus of this study, is currently the largest art district in the world. It is an art district that has developed from the gathering of grassroots artists, and has become a typical example of a bottom-up, spontaneously formed art district. The urbanization process in China is led by a land alliance formed by the government and developers for land development. Due to the urban growth characteristics led by the Chinese government, the Songzhuang Art District was constrained by urbanization during its self-development process, and a series of problems erupted under the government's leadership.

From the perspective of stakeholder theory, this study analyses the characteristics of the relationship between stakeholders in the governance of the art district after studying and analysing the literature and conducting field research interviews and questionnaires on the cases, and measures the indicators of the relationship network through social network analysis methods, analyses the forms of power and interest demands of each stakeholder, explores the differences in the power-interest relationship patterns of the stakeholders. The power-interest matrix of the stakeholders was drawn up, and the core stakeholders located in the social network (the Party Committee of the Art District, Songzhuang Town Government, Songzhuang Investment and Development Company, Xiaopu Village Committee, Songzhuang Village Committee and artists) were identified, summarising the mechanism of power relations formation in the governance of Songzhuang Art District in terms of both external structure and internal causes.

**Keywords:** art district governance. stakeholders. power relations. social network analysis. Songzhuang art district

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# Chapter 1 Introduction

## 1.1 Research background

### 1.1.1 Background to the practice

Globally, art districts are a form of cultural economy common in metropolitan areas in the post-industrial revolution, a place of urban space that emerged to meet the growing needs of people's spiritual life based on the affluence of material living standards. With the advancement of economic globalisation, developed countries have entered the post-industrial period one after another and art districts have emerged. Internationally renowned art districts include New York's SOHO district, Paris' Left Bank art district, Seoul's Heyri art district and Beijing's Songzhuang art district.

After the reform and opening up, globalisation and the trend of the international market for contemporary art directly influenced the art and culture market in China, coupled with the rise in people's demand for spiritual culture and aesthetic aspects, art gradually became known and familiar. The art district was first introduced to China in the 1990s when a group of '*mangliu*' artists gathered near the Yuanmingyuan in Beijing, forming the '*Yuanmingyuan Painter's Village*'. Art districts have since sprung up in many of China's major cities, including Beijing's 798 Art District, Beijing's Songzhuang Art District, Shanghai's M50 Art District and Shenzhen's Dafen Village. In 2010, China became the world's largest art market in terms of auction sales<sup>1</sup>.

### 1.1.2 Policy background

The construction of cultural soft power has become an important task that cannot be ignored in China, and the expanding influence of art districts has aroused domestic attention to the cultural and creative industries. The development of cultural and creative industries accompanies urban transformation and has three major characteristics of knowledge-intensive, high value-added and highly integrated, gradually becoming a support for urban economic development and a driving force for economic transformation. In

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<sup>1</sup> Data source: <https://www.artprice.com/>.

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2021, the Ministry of Culture and Tourism announced the Fourteenth Five Year Plan for the Development of Cultural Industries, in which it proposed to implement the digitalisation strategy of cultural industries with cultural creativity, technological innovation and industrial integration as the main driving force, so as to stimulate new development momentum. In recent years, major cities in China have accelerated the pace of development of cultural and creative industries, with Beijing, Shanghai, Guangzhou and other cities successively issuing relevant policies and establishing a number of creative industry bases, Songzhuang Cartoon Industry Cluster was one of them. In 2020, Beijing further proposed to build an art trading centre and accelerate the construction of art parks such as Songzhuang Art Town<sup>2</sup>. In recent years, there have been more and more art clusters like Songzhuang around Beijing and in major cities.

Art is closely related to Creative industries. The material output of cultural creativity is expressed in the form of art, while the beauty of art is carried by cultural and creative products. Creativity in conceptual form is meaningless, as it is our self-awareness and expressive forms that endow it with rich and colorful meanings; Art is a release and continuation of the spiritual world by humans, presented in concrete ways in the real world. The relationship between the two cannot be ignored as there is me in you and you in me. The combination of creativity and art can enhance the added value of products, and help people to think about beauty while meeting functional requirement.

### 1.1.3 Realistic background

Art districts are not only important carriers of cultural industries, with the intrinsic value of preserving urban culture and promoting artistic development, but they can also contribute to economic construction and become a new driving force for economic development. In addition, art districts can be seen as a marketing tool for cities, and the construction of art districts in major cities such as Beijing helps to form the city image of Beijing as a premier district and a world famous cultural city, creating a city card.

However, there are currently a number of bottlenecks in the development of both the cultural and creative industries and the development of art districts. While China's urbanisation process is advancing rapidly, more and more art

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<sup>2</sup> Released the Medium and Long-term Plan for Beijing to Promote the Construction of a National Cultural Centre (2019-2035).

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agglomerations are springing up, becoming socialised spaces for cultural and artistic production outside the traditional cultural system. The involvement of the government and capital has given a certain boost to the development of art districts, but it has also led to an acceleration of industrial agglomeration and a lack of land for construction, contradictions between native contemporary art and the development of cultural and creative industries, and the problem of the game between native dynamics and government control. If these contradictory issues are not resolved, the development of art districts will certainly be constrained or fall into difficulties.

Although art districts have been developing at a rapid pace, a unified development path has yet to emerge in practice. The artist Li Xianting once said that "the artists' park is a new 'community concept', a utopia of artistic communities, a testing ground for freedom and creativity"(Zhao,2020). Therefore, the study of stakeholders in the governance of art districts can not only expand the scope of application of stakeholder theory, solve the problems arising in the development and construction of art districts, but also contribute to the policy formulation and practice of cultural and creative industry development.

## 1.2 Research implications

### 1.2.1 Theoretical implications

The research will provide insights into the Chinese context for international discussions on creative spaces and art. In the 1970s and 1980s, European and American countries took the lead in entering the post industrial era, creating creative spaces in cities (Evans, 2009). The SOHO Art District in New York, the United States, has become the most typical example (Zukin,1982). Artists rent idle factory areas to create, and soon experienced a complete Gentrification cycle. Afterwards, governments around the world hope to replicate the success of SOHO and begin to play an active role in the development of creative spaces, and the Chinese government is no exception. At present, there is still controversy regarding the discussion of creative space (Gibson&Kong,2005), and the role of government led stakeholders in the creative space in the context of China will provide a unique research topic



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## 1.2.2 Practical Significance

The Songzhuang Art District, which is the focus of this study, is currently the largest art district in the world, and an art district that has developed from the gathering of grassroots artists, and has become a typical example of a bottom-up, spontaneously formed art district in China. The relationship between stakeholders in the governance of Songzhuang Art District provides a typical case for us to reflect on the spatial governance of art districts by local governments in an urban institutional environment. Consideration of how Songzhuang coordinates the various stakeholders will provide ideas and lessons for local governments on how to provide services to the art district, guide its development while maintaining the original vitality of the art community, attracting and retaining artists so that it remains viable.

In addition, there is currently no mature experience in the governance of art districts, and many problems have been encountered in the process of art district governance. A study of the stakeholder subjects and their relationship networks in the governance of arts districts can help to solve the governance challenges arising from the current development of arts districts, and is important for macro policy objectives such as the development of cultural industries, the construction of cultural centres and the presentation of city images. To be specific, more effective management of the art district will enable the art district to develop in a healthy and orderly direction. On the one hand, it can display the image of Urban culture and form a city brand, which is conducive to the construction of the goal of Beijing Cultural Center; On the other hand, it can develop the creative industry of the city and promote its economic development.

## 1.3 Research questions

Starting from a compendium of relevant research in arts district governance, this paper uses the theoretical perspective of stakeholders to explore the power-interest relations and social networks in arts district governance, specifically, the research will answer the following questions:

Firstly, who are the stakeholders involved in the governance of Songzhuang Art District? Secondly, What are their interrelationships and social networks? Finally, What is the power interest relationship among stakeholders?

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## Chapter 2 Theory

### 2.1 Literature review

#### 2.1.1 Studies related to the governance of art districts

Art districts are a form of cultural economy commonly found in metropolitan areas in the post-industrial revolution era. Since the rapid development of art agglomerations in China since the reform and opening up of the country and the construction of cities, the academic community has also spawned many studies dedicated to art districts. Recent studies on art districts have mostly focused on the perspectives of cultural and creative industries, sociology and spatial planning, with some focusing on the characteristics of stakeholders, mainly the leading role of the government, the grassroots power of art clusters and the market forces in the development process of art districts.

##### (1) The leading role of the government

When studying the management of arts districts, current attention is focused on two main areas, both of which relate to government domination. Firstly, some of the research examines the government's focus on and promotion of the cultural and creative industries in arts districts. Zielke and Waibel compare eight creative space arts districts in China and conclude that local governments are the most influential key decision makers, with local governments playing multiple roles in the development of creative spaces including the transfer of land use rights, investors and distributor in public funds (Zielke & Waibel, 2014). Zhu Zhao of Tongji University argues that the competition for land development rights at all levels of government is the core logic behind the continuous changes in spatial governance, with local governments interfering in the cultural and creative industries and spatial governance of art districts for the purpose of economic growth with the land market at its core (Zhu Zhao, 2021).

Secondly, the existing literature focuses on the important role that government subjects and their administrative mechanisms play in the shaping of cultural spaces. Zhang Jun of the University of Toronto suggests that the role of the state and government in the governance of art districts is key to understanding China's art districts, citing the Songzhuang Art District as an example, arguing that the closure of the Yuanmingyuan Art District to the rise of the Songzhuang

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Art District was the result of government governance instruments(Zhang,2019). Princeton University's Zhang Yue analyses the profound changes in government political decision-making on art districts in the context of globalisation and social pluralism, arguing that the government has maintained a high degree of control over the art world through a range of innovative mechanisms. The government has played a central role in the process of resource use and spatial development (Zhang,2014).

## (2) The power of artistic communities

Artists in the spontaneous growth art district, due to their spontaneous growth and utopian worship, are "wild", grassroots and free in their creation, giving rise to a style of contemporary art creation that is mainly cynical and political pop. This cultural phenomenon, which is outside the mainstream, represents a free and pluralistic artistic ecological structure, reflecting the bottom-up grassroots construction of power in the artistic community. A growing body of literature has therefore begun to focus on grassroots power from a sociological and political economy perspective.

The existing literature considers the construction of power in art communities in art districts comes from two sources. On the one hand the sources are based on Foucault's doctrine of the power of knowledge, which holds that in the field of knowledge, power is the will of knowledge and that the interdependence of art and power is an innate property (Foucault,2001). Chinese contemporary art has built up its own independent system of knowledge production and operation, and art power relies on contemporary art knowledge to maintain a stable state of development, while the stability of art power ensures the integrity of the knowledge system, with power and knowledge constructing a corresponding circular mechanism(Qin,2015).

On the other hand, the power of art communities in art districts derives from the power that globalisation has given to art. For a long time, contemporary Chinese artists have been marginalised by the government because many of their works deviate from mainstream political ideology. However, in recent years their work has become increasingly popular in the international art market and has brought global recognition. Globalisation has provided a platform for Chinese artists to gain international recognition, allowing the government to change its attitude towards the art world from one of repeated repression to one of limited tolerance, thus empowering the art community(Zhang,2014) .

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### (3) Market forces for development

Under the influence of the market economy, art communities have transformed from a cultural phenomenon into a special form of industrial cluster, becoming an important carrier of the city's cultural and creative industries. Therefore, from the perspective of economic relations, some scholars like Howkins(2001), Florida(2002), and Cuningham(2002) argue that the driving force of the market has played a crucial role in the development of art districts, while art districts have also become creative spaces in cities, further promoting the development of urban economies. This part of the study focuses on two main areas. The first type of research explores the problems of gentrification and marketization brought about by art, focusing on how artists come to creative spaces and how the injection of capital power creates a dissipation of art, how it produces a gentrification of art(Ma, Wang, & Zhang,2019) and the forced loss of artists(Wu,2019). This type of research reflects the salient shifts that have occurred in cities and creative spaces(Wang, Qiu, & Liao,2019).

Another type of research looks at how creative development strategies can be a cultural strategy for economic development. With Florida(Florida,2010)and Currid(Currid,2007) argue that in the post-industrial era, cities have become an important urban development strategy by refurbishing old industrial areas or abandoned factory sites into art districts and promoting creative spaces such as bars, cafes, galleries and design companies. This is an important urban development strategy to bring economic benefits to the city while enhancing the city's brand image.

### (4) Inter-stakeholder interaction

The different stakeholders in the art district have produced complex interactions, most notably government management and artistic power interacting and playing in parallel, erupting in a series of conflicts in the art district. Scholars such as Yu Changjiang, Zhu Zhao and Zheng Li have all expressed the view that the dilemma in the development of art districts lies in how the government and art get along. Zhu Zhao(2016) and Zheng Li(2020) argue that the government's position based on top-down control is at odds with the bottom-up spontaneity of art districts, resulting in a mismatch between external forces and internal order. Professor Yu Changjiang of Peking University suggests that government-led development is essentially characterised by an 'organised' mode of operation, which contrasts greatly with the internal logic of art(Yu,2012). Specifically, the problems that exist in the current development of art districts are following:

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Firstly, the deconstruction of art space by the injection of market-oriented capital. The artist Li Xianting points out that the government-led cultural and creative industry is a real estate development in the name of culture(Wang,2013).The arrival and operation of various commercial entities in the real estate development inevitably pushes the "upscale" of social life, and the surge in property prices puts pressure on the survival of ordinary artists, who have to spread to the surrounding villages(Yu,2012). The artist has to spread to the surrounding villages. He expresses his concern that art is being manipulated by commerce and that the development of creative industries has completely shattered the dream of the art district as an artistic utopia(Tan, Liang, & Xu,2022).The development of the creative industries has completely shattered the dream of the arts district as an artistic utopia.

Secondly, the disintegration of the original power of art by government administration. The intervention of government planning or fostering policies makes art spaces lose their authenticity, and the intervention of policies makes it difficult for art to maintain a state of freedom completely outside the system, transforming it from a grassroots or free identity to a semi-official or official identity in a sense (Huang, 2012).This dissolves the original political Pop style of art. Li Xianting believes that politics and art have become dead ends in Songzhuang, and that the ideologicalisation of art has completely dissolved the original artistic life of Songzhuang.

Moreover, the land system is in conflict with endogenous development. The artist community's active quest for marginalisation predisposes it to a relationship with the city that fluctuates between proximity and distance, with the urban periphery being their best option(Yu,2006). However, the dualistic land system has led to a series of problems in suburban art districts, this system divides land in China into urban and rural areas, and rural land can only belong to the collective ownership of the village and is prohibited from circulating in the free market. Therefore, when artists come to the art district, they can only rent or illegally purchase the houses of farmers in the village. Therefore, due to the property of land ownership, a series of conflicts about land ownership have erupted in the art district, including the complex ownership of residential property rights, which has led to a lack of protection for artists' rights and interests, difficulties in the transfer of land use rights, which has led to a lack of space for artists to engage in artistic creation, and a lack of order in the use of land in art districts due to the lack of synchronisation between land planning

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and management and the development of art districts(Zhao, Cao, & Yu,2011). This has led to conflicts between artists and villagers over property rights.

### 2.1.2 Research Review

The following section will provide comments on the above articles. There is a growing body of research on the governance of art districts, particularly the Songzhuang Art District as a typical case study. Many artists and scholars have expressed their longing for Songzhuang's 'grassroots' period and their concern for the city as a cultural and creative development and government-run era, and have focused on a series of problems and development dilemmas that have erupted in Songzhuang under government-led management. Although some scholars have focused on the interactions between multiple stakeholders, they lack a holistic analysis, and most studies are qualitative in nature and lack quantitative research.

This paper summarises current articles related to the governance of art districts and finds that there are two main different perspectives (Table 1). Scholars such as Zhu Zhao and Han Yanan argue that the economy is central to understanding Songzhuang and that changes in economic space are the root cause of spatial reshaping, while scholars such as Zhang Yue and Zhang Jun argue that the formation of art districts is not only closely related to globalisation and the development of the market, but is also influenced by the dynamic relationship under the logic of politics or governance of interest subjects, and that urban art districts such as Songzhuang cannot be understood in isolation from institutions and politics.

Table 1 Main ideas from articles related to art district governance

| Author                          | Perspectives   |
|---------------------------------|--|
| Zhu Zhao,<br>Li Caige<br>(2021) | The competition for land development rights at all levels of government is the central logic behind the ongoing changes in spatial governance. The aim of local government intervention in the spatial development of arts districts has gradually shifted from initial political interests to economic growth |
| Jue Zhang<br>(2019)             | The key to understanding the formation of art districts in China is the coexistence of repression and facilitated adaptation by the state in governing the creative sphere, which cannot be understood independently of the institutional context and political process  |

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| Zhang Yue<br>(2014)  | the traditional centralised model is no longer appropriate for a competing shared model in a context of multiple interests, and the governance of the arts district needs to be adapted accordingly, with key governance decisions in the district being the result of a negotiated compromise between different interests.<br><br>Government is "a pluralistic organization of institutions, agencies and individuals with diverse interests and needs" and cannot be understood as a single-cell entity |
| Yue Zhang<br>(2014)  | Despite the invasion of China's diverse and globalised society, the government maintains control of the art world through a range of innovative mechanisms  |
| Han Yannan<br>(2017) | In Songzhuang, the transformation of economic space is the most fundamental driver of spatial reshaping   |

(Table source: summarised from relevant literature)

Furthermore, while both types of studies mentioned above agree that government plays a leading role in the governance of arts districts, there are still some research gaps. Much of the existing research ignores the different roles played by different levels and sectors of government. However, government is not a single-celled entity, but "a pluralistic organisation of institutions, agencies and individuals with different interests and needs"(Zhang,2014). The governance of the arts district involves a number of governmental interests, including the district government, the town government, the village council and the party committee of the arts district.

To this end, this paper will start from the above-mentioned research gaps, take Songzhuang, a typical representative of an art district, as the research object, analyse the power-interest relations of various stakeholders in the governance of the art district and their interrelationships in the social network, analyse the mechanism through which the game between stakeholders influences the governance decisions of the art district, and study the current dilemmas in the governance of the art district, so as to optimise the governance mechanism and path.

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## 2.2 Theoretical framework

### 2.2.1 Stakeholder theory

As a distinctive type of creative space, the spatial evolution of art districts is inextricably linked to changes in social relations. The power-interest relationship of stakeholders is the 'window' to the social space, and this paper will discuss it as such. Stakeholder Theory is a study of two main aspects: the definition of stakeholders in order to be able to identify the individuals, groups, organisations and societies affected. and the types of stakeholders in order to identify and understand their interrelationships.

Stakeholder theory originated in Western countries in the 1960s and was originally used in the field of business management to argue about the ownership of a business(Jia&Chen,2002). In the 1980s, Freeman, an American economist, first developed a broad perspective on stakeholders. In the 1980s, the American economist Freeman first defined stakeholders in a broad sense, expanding their scope of application and defining them as "all individuals and groups who can be influenced by the process of achieving organisational goals, or all people and groups who can have an impact on the achievement of organisational goals"(Freeman,1984).This definition establishes a comprehensive framework for analysing stakeholders in a broad sense.

Categorising stakeholders can help to better understand the nature and characteristics of different stakeholders and is of great research value, as different categories of stakeholders have different levels of influence on decisions and are influenced by them. "Multidimensional segmentation" and "Mitchell scoring" are two research approaches to stakeholder classification. The multidimensional segmentation approach was widely used in the mid1990s to classify stakeholders, and different scholars have defined stakeholder classification based on different dimensions, and have come up with slightly different stakeholder classifications.

Table 2 Different classifications of stakeholders using multidimensional segmentation method

| Scholar | Time | classification criteria                         | Category  |
|---------|------|---|---|
| Freeman | 1984 | Ownership, economic dependence, social interest | Stakeholders with an ownership interest in the enterprise.<br>Stakeholders with an economic dependency on the enterprise. |



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|          |      |  |   |
|----------|------|--|---|
|          |      |  | Stakeholders with a social interest in the enterprise   |
| Fredrick | 1988 | The extent to which behavioural decisions have an impact on the business | Direct Stakeholders. Indirect Stakeholders  |
| Charkham | 1992 | Existence of transactional contracts                                     | Contractual Stakeholders. Public Stakeholders   |
| Clarkson | 1994 | The way in which the various risks of running a business are assumed     | Voluntary Stakeholders. Involuntary Stakeholders  |
| Clarkson | 1995 | The closeness of the relevant groups' links to the business              | Primary Stakeholders. Secondary Stakeholders  |
| Wheeler  | 1998 | Social and close-knit  | Primary social stakeholder. secondary social stakeholder.<br>primary non-social stakeholder. secondary non-social stakeholder |

In order to solve the problem of poor practicality of the benefit allocation method, American scholars Mitchell and Wood proposed the "Mitchell Scoring Method". According to the legitimacy, power and urgency characteristics of stakeholders, stakeholders are subdivided into three categories: Definitive Stakeholders, as shown in Figure 1, area 7. The second is Expectant Stakeholders, as shown in areas 4, 5 and 6 of Figure 1. And Latent Stakeholders, as shown in areas 1, 2 and 3 of Figure 1 (Mitchell & Agle, 1997). The Mitchell scoring method provides a better solution for practical operation, avoids the limitations of the multidimensional segmentation method and provides new ideas for subsequent stakeholder research.

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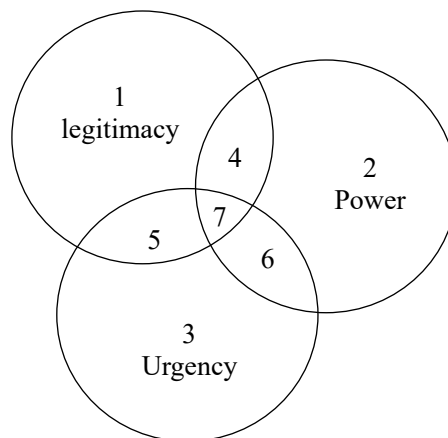


figure 1 Stakeholders defined by the Mitchell scoring method (Mitchell & Agle,1997)

The nature of art district governance can be seen as a multiparticipant activity, where different construction stakeholders play and compromise with each other based on their own perspectives in order to satisfy their own interests, and the conflicting interests of many stakeholders directly affect the outcome of art district governance. Stakeholder theory can therefore be applied to the multiparticipant interactions in the governance of art districts to understand the power-interest relationships and mechanisms in the governance of art districts.

Stakeholders in the governance of art districts can be divided into three main categories: administrative forces, market forces and social forces. Administrative forces include governments at all levels and grassroots self-government organisations, which can dispatch land resources and allocate public financial resources. enterprises, as market forces with technical and financial resources, can directly invest in the development and construction of art districts. artists, as social forces, have innovation and knowledge as resources and are the human capital from which art districts derive their attractiveness.

The stakeholders involved in the governance of the Songzhuang Art District are, according to existing research, the following: the district government, the town government, the village committee, enterprises, social organisations, artists and villagers, which can be further subdivided into those responsible for specific areas of business. Different stakeholders play different roles in the governance of an arts district, and their ideas, power and behaviour all influence the effectiveness of governance, but the extent of this influence depends on the power they hold and the extent to which they are affected by the effectiveness of governance.

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In this regard, Mendelow proposes a 'power-interest matrix', which places stakeholders in a matrix that is divided into four different quadrants based on the degree of influence they can exert and the degree to which their own interests are affected(Jin,2004). Quadrant A is for those with more power but less relevance to the project. quadrant B is for those with more power and more influence. quadrant C is for those with less power and less relevance to the project. quadrant D is for those with less power and more influence.The different positions of the stakeholders in the different quadrants reflect their respective characteristics.

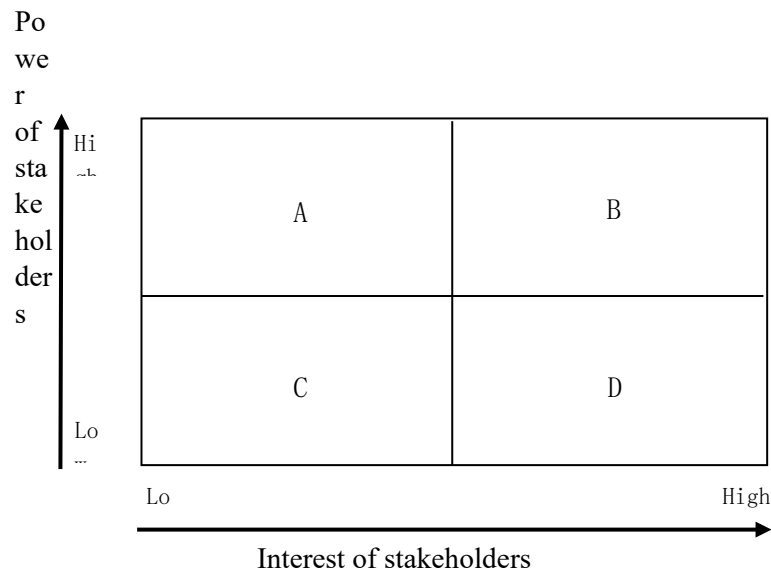


figure 2 Stakeholder power-benefit matrix (Jin,2004)

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### 2.2.3 Research framework

Based on this, in order to analyse the diverse power-interest relationships of different stakeholders, this paper learns from Mendelow's method and builds a power-interest relationship matrix, based on the degree of influence that stakeholders can exert and the degree to which their own interests are affected as the horizontal and vertical axes as shown in Figure 3 below. Using Olander and Landin's(2005) method, the matrix is used to identify and profile the roles of different stakeholders in governance by obtaining relevant information to obtain a score and placing the stakeholders in the appropriate quadrant according to their scores.

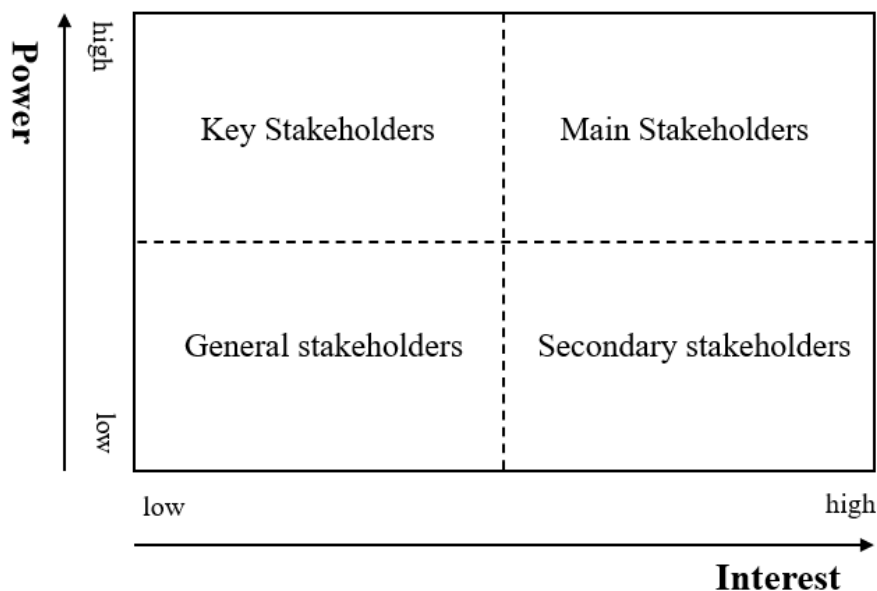


figure 3 Stakeholder power-benefit matrix used in this paper

## Chapter 3 Methodology

### 3.1 Research Methods

The interaction between stakeholders is known as the governance relationship. In order to decipher the mechanisms of power relations in the governance of an arts district, the interactions between stakeholders need to be analysed. In this paper, a social network analysis method is chosen to analyse the

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interactions between stakeholders and a questionnaire is used to collect the data required for social network analysis.

### 3.1.1 Social network analysis method

The idea of social network analysis originated with Western sociologists when the British anthropologist Brown first adopted the term 'social network' to describe social structure in the 1940s, and has been widely used in the fields of management and economics since the 1970s. Social Network Analysis (SNA) is a normative and methodological approach to the analysis of social relations and attributes, focusing on the structure and attributes of relationships between different social units, and is therefore considered an emerging paradigm in the study of social relations(Lin,2009). It is able to quantify relationships with precision and provides a reliable quantitative tool for building certain intermediate theories and validating empirical propositions. This paper therefore adopts a social network analysis approach to visualise and measure network indicators of the relationship network in the governance of Songzhuang Art District, in order to study the interaction between various stakeholders in the governance of the art district.

#### (1)The concept of social network analysis

A "social network" is a whole composed of social actors and their interconnected relationships (Tie). In a visual representation, a social network is a collection of points (social actors) and lines between them (relationships between actors)(Zhu & Li,2008).The 'points' in a social network represent the different social actors, while the 'ties' in a social network represent the various social relations established between the actors. Social ties can take many forms, including interpersonal friendships, superior-subordinate relationships, cooperative relationships, and communication and cooperation between members of organisations, etc(Jiang,2015). All the different relationships and nodes thus form the basic structure of social network analysis, with the two relationships, the nodes and the structure of the network becoming the three dimensions for understanding the relationships in a social network. Social network analysis can be used to quantify the relationships between actors in a social network, which is an important tool for social network theory.

#### (2) Tools for social network analysis

In general, the procedure for social network analysis has the following steps: the first step is to prepare the data and build a matrix of relationships. the second step is data processing and social network analysis using software. and

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the third step is data analysis and drawing conclusions. Social network tools play an important role in this(Wang,2009). There are currently 23 types of social network analysis software applied in various research areas(Carrington, Scott, & Wasserman,2005).Among them UCINET is a widely used SNA software that includes NETDRAW, a visual analysis function for one- and two-dimensional data, and can exchange data with a variety of software. In this paper, UCINET is used as a research tool to measure the centrality, network density and core-edge indicators of social networks.

### 3.1.2 Questionnaire method

### 3.1.3 Data collection and processing

A variety of methods can be used to identify stakeholders in social networks, including expert interviews, Delphi surveys, case studies, flowchart analysis and literature research. This paper identifies and classifies stakeholders through literature combing and expert interviews, first doing a literature-based stakeholder combing exercise, followed by semi-structured interviews to supplement the stakeholders, asking the interviewees to list all stakeholders involved in governance, including those who are related to and play an important role, and finally identifying, after adjustment and validation. The Songzhuang Art District governance has 15 stakeholders who were divided into five main groups: government and grassroots organisations, artists, enterprises, social organisations and the public. Before completing the questionnaire, respondents were asked to identify the characteristics of their stakeholder roles and interests, and to describe the role they play in the governance of the art district (see Appendix 2).

The questionnaire on the governance of Songzhuang Art District is divided into two main sections. The first part measures the degree of closeness and connection between the respondent and other stakeholders, and the second part investigates the degree of power role and relevance of the stakeholder group represented by the respondent in the governance of the Songzhuang Art District. For the questions in the questionnaire, respondents were asked to score the questions using a five-point Likert scale and would be asked to provide an explanation for the score. The matrix uses a 0 to indicate no contact between the two stakeholders, a 1 to indicate a more distant contact, a 2 to indicate a distant contact, a 3 to indicate an average contact, a 4 to indicate a frequent contact and a 5 to indicate a very frequent contact. The research started in September 2022 and ended in March 2023 with three on-site

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interviews, all of which were recorded and summarised in audio and written form to triangulate the content of the questionnaire and amend the findings.

After completing the data collection, an adjacency matrix containing all stakeholders was produced. The NETDRAW plug-in in the UCINET software was used to generate network visualisation diagrams and to measure individual network characteristics and the overall network structure in the social network. The study used a questionnaire to understand the basic situation and interests of artists in Songzhuang Art District. The questionnaire for the artist community was divided into four sections (see Appendix 1): the first section contained basic information about the artists' age, income, education level, art forms practised and satisfaction with various matters. the second section was about the artists' living environment, creative environment, children's education and access to various public services. the third section was about the artists' personal answers to questions, difficulties and main demands in relation to their creative work in Songzhuang. The fourth section focuses on the relationship between the artist and Songzhuang, and asks questions in the form of open-ended questions about the artist's problems and aspirations in Songzhuang. The questionnaire consists of 57 questions, with an average response time of one and a half hours. Due to the length of the questionnaire, the study adopted a random visit method and collected a total of 20 questionnaires.

### 3.1.4 Interview method

The interview outline was developed for different subjects, including five types of subjects: the government (Tongzhou District level government department, Songzhuang Town government department, Art District Party Committee), village committee (Xiaobao Village and Songzhuang Village Committee), enterprises, artists, and social organizations. A detailed understanding of the roles played by each subject in the governance of Songzhuang Art District was provided. The interview with the government focused on the role of government governance, the development achievements and status quo of Creative industries, the practical problems faced by governance, and the expectations of planning and development. Interviews with artists focus on the past, present, and future connections between the artist and Songzhuang, as well as the artist's memories, reality, and expectations towards Songzhuang; The interview with artists was conducted through representatives of typical artists, with a total of 10 artists interviewed. The article selected 5 artists with typical answers for coding and introduction.

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The interviewees of district level government departments mainly include the Development and Reform Commission, Natural Resources and Planning Bureau, Culture and Tourism Bureau, and Propaganda Commission of Tongzhou District. They studied and learned about the construction situation, management difficulties, existing problems, and future development expectations of Songzhuang Art District from district level government departments; The interviewees of grassroots government departments and autonomous organizations mainly include the Songzhuang Town Government, the Party Committee of the Art District, and the Songzhuang Village Committee. This study conducted detailed consultations on the development and evolution process, artist situation, and existing problems of the Songzhuang Art District; The interviewee of the enterprise side is Songzhuang Investment Development Co., Ltd; The interviewee of the social organization is the New Social Stratum Association. The study also visited the studios of five artists in the Songzhuang Art District to learn about the artists' expectations for government work and the needs of their own groups.

Table 3 Types and characteristics of interview samples

| Number | Gender | Identity information   |
|--------|--------|--|
| Z01-A  | Male   | Artist, painter, director of a certain art museum in Songzhuang                                |
| Z02-A  | Male   | Urban public artist  |
| Z03-A  | Male   | Artists, musicians   |
| Z04-A  | Male   | Painter  |
| Z05-A  | Male   | Painter, Sculptor, Collector   |
| Z06-B  | Male   | Administrative personnel of Tongzhou District Development and Reform Commission                |
| Z07-B  | Male   | Administrative Management Personnel of the Publicity Department of Tongzhou District Committee |
| Z08-B  | Male   | Administrative personnel of Tongzhou District Culture and Tourism Bureau                       |
| Z09-B  | Male   | Administrative personnel of Tongzhou District Planning and Natural Resources Commission        |
| Z10-B  | Male   | Administrative personnel of Songzhuang Town Government   |
| Z11-B  | Male   | Administrative personnel of the Party Committee of the Art District                            |
| Z12-B  | Male   | Staff of Songzhuang Village Committee  |
| Z13-C  | Male   | Manager of Songzhuang Investment Development Company   |
| Z14-C  | Male   | Manager of Songzhuang Investment Development Company   |
| Z15-D  | Male   | New Social Stratum Fellowship Staff  |

Note: The ZXX appearing in the above table represents the interviewee number. A represents artists, B represents local government or grassroots autonomous organization workers, C represents enterprise workers, and D represents social organization workers.



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## 3.2 Case selection

### 3.2.1 Songzhuang Art District Development History

Songzhuang Art District, located in the northern part of Beijing's Tongzhou district (Fig. 6), is currently the largest art district in the world. Its development dates back to 1994, when the Beijing government's demolition and clearance of the Yuanmingyuan Painter's Village led to a large number of artists beginning to move out of the area. By coincidence, some artists came to Songzhuang Xiaopu Village and were welcomed by the village secretary, Cui Dabai(Hu,2018). Initially the painter Li Xianting was the first to come to live in Xiaopu Village, after which he used his appeal and contacts in the art world to attract a large number of artists to Xiaopu Village, which was also favoured by the artists because of its location in Beijing and the cheapness of its housing land. Cui Dabai accepted artists to Xiaopu village in order to make money for the villagers and to find work. In the ten years since 1994, the Songzhuang Art District, characterised by spontaneous gatherings, began to grow at a slow pace in Xiaopu village in Tongzhou, a suburb of Beijing.



figure 4 Diagram of Songzhuang Art District

In 2004, Hu Jiebao became Secretary of the Party Committee and Government of Songzhuang Township and proposed the strategy of "cultural creation of the town" and the concept of "China • Songzhuang", expecting Songzhuang to develop into the art capital of China. In 2005, the first China-Songzhuang Cultural Arts Festival was successfully held under the leadership of the

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Songzhuang town government, and in the same year the town government set up a social organisation, the Art Promotion Association, to provide services for artists. These two years were the beginning of Songzhuang's rapid development, with more and more artists gathering in Songzhuang after 2005, and artists began to rent collective land intensively to build art galleries and studios.

From 2006 to 2008, contemporary art became the focus of the world's attention on Chinese culture, and during this period half of China's contemporary artists lived and created in Songzhuang, and various art museums, art expo centres and other art venues were set up in Songzhuang one after another (figure 5) . The Songzhuang Art District has grown rapidly, with art studios expanding to the village of Xiaopu and more than 20 surrounding villages. 2018-2012 saw the peak of Songzhuang's development, with the number of artists reaching 10,000. The free creative atmosphere here has attracted more and more artists from all over the country to Songzhuang, from where artists such as Fang Lijun and Yue Minjun have emerged to international fame, and Songzhuang Art District has become the largest internationally renowned Art District in the world.



figure 5 Shang Shang Art Museum in Songzhuang Art District

After Tongzhou became a sub-centre of Beijing in 2012, Songzhuang was included in the master plan of the sub-centre. 2017 saw the start of the "decommissioning and upgrading" process in Beijing, and the original industrial buildings in Xiaopu Village were demolished on a large scale, forcing many

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artists who used the buildings as a creative space to leave Songzhuang, which led to a large loss of artists. In 2018, the Tongzhou sub-centre positioned Songzhuang Art District as an "art and creative town" in its planning, and by 2022, Tongzhou District plans to "build the Xiaopu Art District into an art-themed netroots destination".<sup>3</sup> . The Songzhuang Art District will gradually play an important role as a cultural card in the city's sub-centre.

It can be seen that the formation of the Songzhuang Art District was entirely the result of the spontaneous gathering of artists. In the early stages of the development of the art district, the art district was only a form of artists gathering and living in pure space, and was in an independent and non-interference state with administrative forces. With the further development of the art district, supporting industries related to art will gradually emerge within the district, leading to increased communication among artists and the formation of a close social network within the district. At this stage, the art district is in a natural development stage, mainly relying on its "internal tension" for independent development. This cultural phenomenon of non-governmental leadership and the coexistence of villagers and artists in the same village represents the art ecological structure that reaches all sentient beings, reflecting the grassroots order of the art community from bottom to top. With the development and maturity of the art district, the administrative force realized the value of the cultural industry of the art district and began to intervene in the self-growth mode of the art district. The driving force for the development of art districts has gradually shifted from endogenous tension to a "comprehensive push" led by the government, reflecting a top-down governance logic led by the government.

### 3.2.2 Status of Songzhuang Art District

#### (1) Artists

After the artists initially gathered in Xiaopu village spontaneously, they rented the villagers' existing houses or rented mansion bases to build studios, forming a rental relationship with the villagers. After the art district formed a scale, the village committee and town government gradually intervened and set up a management body. The arrival of artists brought opportunities for the development of cultural and creative industries in Songzhuang. Along with the arrival of market forces such as developers, Songzhuang formed a social

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<sup>3</sup> Beijing Municipal People's Government. Songzhuang Art Town upgrading in progress [EB/OL] (2021-4-21) [2023-3-11]  
[https://www.beijing.gov.cn/ywdt/zwzt/jjtz/whfzcxq/202104/t20210421\\_2364416.html](https://www.beijing.gov.cn/ywdt/zwzt/jjtz/whfzcxq/202104/t20210421_2364416.html)

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network in which the interests of different groups such as artists, villagers, the government and developers were intertwined.

Artists in the Songzhuang Art District are currently engaged in a variety of art forms, mainly painting, including Chinese and Western oil painting, in addition to music, theatre, calligraphy, sculpture, photography and other artistic disciplines. Songzhuang has also been labelled as a contemporary art district because of the many well-known contemporary artists who have taken up residence there(Jiang,2010). The introduction of contemporary art to China in the 1980s set off a wave of artistic fervour, and after the 1990s Beijing became the centre of contemporary art in China, from Yuanmingyuan to Songzhuang, Songzhuang became the habitat of contemporary artists.

Artists constitute the core competitive advantage and important human resources of the cultural and creative industries in Songzhuang Art District. Artists come from all over China, are generally highly educated and have a wide disparity in economic income. In response, an artist used the sculpture at the entrance of Songzhuang Art District as a metaphor for the survival of the artist community, with most artists living at the bottom of the art pyramid and very few at the top (Figure 6).

However, Songzhuang is currently facing a more serious loss of artists. The number of artists in Songzhuang reached a peak between 2008 and 2012, with a peak of more than 10,000 artists, but the number of artists began to decline after 2012, and in 2022 the number of artists in Songzhuang will be less than 4,000, less than half of the peak of more than 10,000.

Interviewee Z13-C summarised the reasons for the loss of artists in Songzhuang: one is the change in the economic environment, the development and commercialisation of Songzhuang's real estate has led to a corresponding rise in rents, and the influx of high-income groups has compressed the living environment of artists, who are facing the dilemma of loss. In addition, after the vacating of industrial plants in 2019, the living space of artists has been squeezed, and many artists in Songzhuang who use the plants as studios have had to leave Songzhuang and move abroad.

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In interviews with artists, more than 80% of them believe that the current rent has become the biggest pressure to survive in Songzhuang. The results of the questionnaire survey for artists show that the current rent for most artists' studios is between two and five thousand dollars a month. Interviewee Z02-A introduced, "I rent a farmer's private house, 120 square feet, for thirty to forty thousand dollars a year, four years ago I rented a 160 square foot house for sixteen thousand dollars a year," reflecting the fact that the rent has increased exponentially in recent years. The income of artists varies, and artists' contracts for renting private houses are signed annually, so the lack of a stable and affordable space for artists to create and live in has become a major problem for artists staying in Songzhuang.



figure 6 Sculpture at the entrance to Songzhuang Art District

In addition, the difficulty of accessing public facilities is also a major difficulty for artists in Songzhuang. Despite being able to seek help from the Art Promotion Association and the New Social Classes Association, artists surveyed still find it difficult for their children to attend school in the Songzhuang Art District, and agreed that the difficulty comes from the number of certificates required to attend public schools. In terms of the types of public services available to artists, the majority of artists felt that living in the Songzhuang Art District provided access to commercial financial services and municipal utilities, but that it was difficult to access the educational, medical and administrative public services that are more important to artists. The artists' community is the most valuable asset of the Songzhuang Art District, and the loss of a large number of artistic talents (especially young artists) will cause the district to lose its foundation for

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development, which in the long run will pose a serious challenge to the development of the Songzhuang Art District.

## (2) Art Space

The Songzhuang Art District, as it is now known, refers to the area within the town of Songzhuang, including the village of Xiaopu and the areas surrounding it, such as Songzhuang Village. At present, the art district consists of several areas: the artist-built area, the villagers' residential area, the artist villa area and the real estate development area. At the beginning of the artists' arrival, they bought or rented villagers' homes in the area where the villagers lived. Later, when the artists gathered to form a certain scale, the artists transformed old factories and used them as art studios. The government intervened and unified the village area of Xiaopu Village, designating the northern part of the original industrial factory land as an area for artists to build their own houses, and also led the development and construction of a villa area to sell to the artists' community and create street-level businesses(Wang & Li,2018). The area has also been developed into a villa area for sale to the artist community, and street-level retail. Songzhuang has a variety of spatial forms, from the original village fabric to artist-built residential areas and property developments.

An important feature of the Songzhuang art district is the concentration of artists in the village, where artists rent villagers' residential bases or abandoned factory buildings in the village and use them as artist studios after renovation. There are three ways for artists to live in Songzhuang: firstly, they rent villagers' residential bases by signing a lease contract or by verbal agreement, with the monthly rent generally ranging from RMB 2k to 5k/month, mainly for bungalows, and the contract is signed annually. This is the source of artist studios at the beginning of the formation of Songzhuang Art District; The second is to rent village collective land from the land platform of the village committee for independent construction or to rent completed houses. This is the most common method. The third is to rent abandoned industrial buildings and transform them into studios, but this method has gradually become ineffective in the context of "sparing mitigating and promoting"(Kong,2008).

The complexity of land ownership has led to frequent land disputes and escalating conflicts between artists and villagers. Due to the fact that in China, the ownership and use rights of rural residential land belong to village collectives and villagers, so artists' self-built houses on collective village land are illegal in terms of policy, and if they are blindly demolished, not only will they

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lose their economic value, but they will also lose the basic space for artists to survive and create in the art district, and lose their carrier for artistic creation. In addition, due to the prohibition of the circulation of collective land under the Chinese Land Management Law in the free market, artists are unable to legally obtain land use and ownership from villagers. The difficulties in land transfer have led to a lack of artistic space for artists' creation, multiple interests have fallen into disorderly strife, artists' freedom to build their own studios has been constantly stopped by the government, and artists lack a good creative space carrier, leaving Songzhuang with a troubled situation of insufficient artistic momentum and disorderly growth.

Apart from the space for artists to live and create, the lack of exhibition space has also become another problem. At present, the main way for artists to hold exhibitions in Songzhuang is to find their own venues and professional curators. however, there are a number of problems with the existing exhibition venues: there is a lack of high-standard exhibition space within the Songzhuang Art District. With the exception of the Songzhuang Art Museum, which is owned by the village collective, the rest are private venues owned by artists or enterprises, and the Songzhuang Art Museum has long been occupied by people from a fixed circle, and the Songzhuang Art Festival has difficulty in providing exhibition opportunities for artists outside the system. The Songzhuang Art Festival also has difficulty in providing exhibition opportunities for artists outside the system. *"We hope to build an international art museum with the capacity to host top-tier world art exhibitions and provide a venue for the Songzhuang Art Festival,"* said Z13-C, an interviewee at Song Investment, but still face obstacles such as the nature of the collective land and the long payback period for the project.

In addition, the planning and natural resources committee of Tongzhou District still predominantly gives targets for construction land from a spatial perspective, and the planning does not protect the original ecological character of the art space, but is only in pursuit of rapid construction. Songzhuang, located at the border between urban and rural areas, is a gathering place for cultural industries, characterized by a natural agglomeration of cultural industries that has long been in a state of autonomous development and has not been incorporated into the planning system. However, in the face of growing urban-rural tensions, the traditional rigid control approach to planning is incompatible with its spontaneous growth and agglomeration. On the other hand, the lack of participation by artists and villagers in the planning of Songzhuang, which is led

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solely by the government, which has been committed to rapid urbanisation, has led to the planning of the art district losing, to some extent, the original power of art.

In response to these problems, grassroots organizations such as the Xiaopu Village Committee and Songzhuang Village Committee have been exploring new paths by which villagers can take the initiative to transfer their residential land use rights to a platform set up by the village collective, which will use the residential land use rights to cooperate with Songzhuang Investment Company, with part of the construction land converted being used to build relocation houses to solve the resettlement problem and part being used for industrial land, thus solving the problem of residential land transfer. The District Planning and Natural Resources Committee is also actively exploring diverse ways to create an artistic atmosphere for the art district at the detailed design level, such as international competitions to solicit design proposals.

### (3) The art industry

As more and more artists converge in Songzhuang, related art industries also begin to gradually enter, such as art museums, galleries, art supply shops and other supporting industries, from the supply of raw materials to art creation to sales and collection, forming a cultural and creative-based industry chain(Hao et al.,2015). In addition, related industries such as exhibitions, animation and art training have also begun to develop and form a scale. An original art gathering place has been initially built, including art production, exhibition and sales, as well as art training. Interviewee Z11-B introduced that there are currently more than 60 art venues in Songzhuang Art District, of which more than 50 are large, and that sales of art products are made both live and offline. the art industry mainly includes training, film and television, framing, live streaming and galleries, with galleries accounting for the least market share and training and live streaming accounting for a larger share. Interview representative Z08-B introduced that there are now 28 training and management institutions within the Songzhuang Art District, with the least number of two to three hundred people and the most number of two to three to eight thousand, with taxes reaching three to four million to tens of millions (Figure 7). There are more than 260 art enterprises, of which live-streaming enterprises account for more than half, and those with more than 10 million in revenue.



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figure 7 Art training institutions in Songzhuang Art District

However, the current cultural industry in the art district also has certain problems. Interviewee Z13-C said that the current output of the art industry in Songzhuang is relatively small, one of the reasons for this is that transactions are not standardised and there are no records of private transactions. There are currently no well-known auction houses settled in Songzhuang Art District, and art transactions are mainly in the form of acquaintances introducing transactions, spontaneous auctions within WeChat groups, and online live sales, "Songzhuang art is now a small circle of people playing (Z14-C)", and the aforementioned form of private transactions cannot provide tax revenue for the art industry. Secondly, the creative ability of the art community is random, resulting in unstable income. Thirdly, there is a large number of off-site operations, and many art enterprises and institutions operating in Songzhuang are registered abroad and cannot be taxed in Songzhuang. In addition, Songzhuang has not yet fully clarified the industrial positioning, Songzhuang spatial planning proposed to establish an industrial system with art and creativity as the core, but the specific industrial form is still to be explored, "the art trade, if the master does not need, Songzhuang can not be registered, bringing small tax revenue. in pushing radio and television production and network audiovisual (Z07-B) ".

In addition, following the development of Songzhuang's cultural industry, Songzhuang has gradually embarked on a commercial model of operation, becoming a consumer art tourism district. Rents in Songzhuang have risen

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sharply, causing artists to begin to migrate to surrounding villages where rents are affordable, and the living environment for artists has been compressed, with young artists in particular living in dire straits. The market forces are gradually invading the native art space, changing the order formed by grassroots forces, art platforms and the rural atmosphere, resulting in the law of scale of the art district being gradually broken.

### 3.2.3 Related studies

Art districts share the characteristics of government-led and market-oriented entities, and have a great deal in common in terms of organisation, management and operational mechanisms. The case chosen for this paper, Songzhuang Art District, is currently the largest artists' district in the world and an art district that has developed from the gathering of grassroots artists, and has become a typical example of a bottom-up art district that has formed spontaneously across the country. Songzhuang is highly representative and researchable, and an analysis of its stakeholders and social networks can help to gain insight into the mechanisms of art district governance, dissect the power-interest relationship patterns of various stakeholders, and provide ideas for solving the challenges of art district governance.

Research on the Songzhuang Art District is complex, with the main types of research including dissertations, academic journals, interviews with people, published books and press reports. Focusing on the period from 2006 to 2014, when Songzhuang first saw results following the 'cultural town building', the literature relating to this study can be broadly divided into four categories:

#### (1) Cultural Industries Perspective

In December 2006 Songzhuang was recognized by Beijing as one of the ten cultural and creative industry clusters in Beijing, ushering in an era of cultural and creative industry development. Kong Jianhua from the Propaganda Department of the Beijing Municipal Party Committee conducted social surveys and analyzed the reasons for the formation of Songzhuang, the composition of the population, the living conditions of artists, and other specific situations in 2007 and 2008, and summarized the development advantages of Songzhuang. He argued that before Songzhuang was recognised as one of the ten cultural and creative industry clusters, it did not receive enough policy support and development assistance, while after the implementation of various policies in

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2007, Songzhuang developed rapidly, and the initial stage of cultural and creative development moved to a new stage of development.

But the development of the industry has also brought with it the concern of scholars about the phenomenon of commercialisation and the originality of art. In an interview in 2005, artist Li Xianting, one of the founders of Songzhuang, expressed his concern about the commercialisation of art in Songzhuang, at a time when the Chinese art market was booming, and highlighted the non-utilitarianisation of art(Yao,2005). In 2013, in his preface to Wang Lizhe's "Nightmare Songzhuang" - a preface to "The Chronicle of Songzhuang's Housing Lawsuit" - Li Xianting expressed his doubts about his support for the launch of Songzhuang's cultural and creative industries, pointing out that China's cultural and creative industries are real estate developments in the name of culture(Wang,2013).With the relocation of Beijing's urban sub-centre to Tongzhou in 2015 and the transformation of Songzhuang from a village level painter's village to an urban level art district, the gentrification of Songzhuang has gradually become apparent, and the rising property prices are a spatial manifestation of that gentrification(Tan et al.,2022). The rising property prices are a spatial manifestation of this gentrification.

For the development of cultural industries, Kong proposed that the development of art agglomerations should focus on respecting and protecting the original cultural ecology of the art district, and in the development of cultural and creative industries, the art industry should be used as the leader to promote the development of related industries, but care needs to be taken to guide the development in an appropriate manner(Kong,2007b). Wang Guohua(2009) of the Northern Polytechnic University believes that the development of Songzhuang's cultural and creative industries should abandon the current evaluation elements of a single economic indicator for the agglomeration, reform the completely government-led approach, learn from the development rules of the world's cultural and artistic districts, and create a tolerant and diversified artistic atmosphere. Yu Changjiang (2012) pointed out that in the cultural construction of Songzhuang, the process of urbanisation and the original power of art are bound to clash with each other and be in harmony with each other, and that Songzhuang can only become an artistic utopia if it safeguards the "dream" of artistic creation. Songzhuang can only become an artistic utopia if it safeguards the 'dream' of artistic creation.

## (2) Artist Community Perspective

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Sociological research focuses on the "human being", especially the artist's thoughts, behaviour and life in the social context. Professor Yu Changjiang of Peking University, who has long been concerned with the Songzhuang artists' community, analyses the differences in their behavioural perceptions and argues that the artists' active pursuit of marginalisation predisposes them to fluctuate in their relationship with the city between proximity and distance. Songzhuang is at the 'edge of the urban-modern order' in the socio-cultural sense, the perfect distance to remain geographically and psychologically independent but not isolated, making it the best choice for artists(Yu,2006). It is the perfect choice for the artist. In addition, the study explores the relationship between the interaction between the artist community and society by considering the changes in the artist's personal circumstances as he moves from Yuanmingyuan to Songzhuang, the intrusion of marketization, the success of the painter and the cultural identity of the artwork(Yu,2008).

In 2012, Fu Ying(2012) of the Central University for Nationalities conducted a study on the survival and business situation of the middle and lower classes of artists in Songzhuang and concluded that the market economy, policies and regulations, and the quality of the artists themselves were the factors affecting their business. In 2014, Wang Dan and others from the Capital University of Economics and Trade investigated the financial situation of the upper middle class artists in Songzhuang and found that the financial support system for artists still had certain problems(Wang & Ma,2014). Lin Jinglu(2013) of the Yan'an Literary and Art Society's 2013 "Research and Development Report on the Painter's Village in Songzhuang, China" concluded that the real problem for artists in Songzhuang is, firstly, the worrying state of survival and, secondly, the serious problem of bad creative tendencies.

### (3) Spatial planning perspective

Most of the attention to the spatial planning perspective of Songzhuang Art District comes from scholars in the field of architecture and planning. The spatial growth of Songzhuang is characterized by spontaneous aggregation, autonomous construction and not being integrated into the planning framework. The chaotic layout and scattered distribution of buildings of different styles and forms make the entire art district space seem to lack a certain degree of order and coordination. The involvement of profit-seeking subjects such as developers has led to the rising cost of land prices, and the land use of the art district cannot be planned and managed in an orderly manner.

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In response to these problems, Hao Lingjia et al.(2015) of Southeast University argue that traditional planning methods cannot be adopted and propose a land development strategy that combines rigidity and elasticity. The same idea was followed by Chen Xi of Chongqing University. Following the same line of thought, Chen Xi (2016) of Chongqing University proposed a three-point planning strategy of ecosystem construction, structural rigid planning and spatial elasticity guidelines for the Xiaopu Village area. Ma Jianbo(2015) of Beijing University of Architecture proposed a holistic development strategy and a differentiated and hierarchical layout model, as well as a development strategy for each functional area, based on a series of contradictions that exist in Songzhuang.

#### (4) Art District Governance Perspectives

Research on the governance of Songzhuang Art District falls into two main categories. One type of study focuses on government control and dominance over the development of the art district and dissects the means of government governance. Princeton University's Zhang Yue (2014) analyses the profound changes in government political decision-making in the arts district in the context of globalisation and social pluralism, arguing that the government has always maintained control over the arts community. Zhu Zhao(2021) argues that local governments follow a logic of total control over the socio-political, economic and cultural aspects of arts districts through actions characterized by, for example, decentralization. Zhang Jun(2019) of the University of Toronto also argues that the role of the state and government in the governance of the arts district is key to understanding the Songzhuang Arts District, and that the closure of the Yuanmingyuan Arts District to the rise of the Songzhuang Arts District was the result of government governance instruments.

Another type of research focuses on the problems in the governance of the art district from the perspective of Songzhuang's development dilemma and the conflicts that have erupted, thus reflecting on the government-led approach to governance. Yu Changjiang(2006) points out that Songzhuang's development has been strongly controlled by the government, and that government-led urbanisation is characterised by an 'organised' mode of operation that contradicts the intrinsic logic of art. Zhu Zhao(2016) argues that the reason for the dilemma is the incompatibility between the government's position of top-down control and the bottom-up spontaneous character of the art district, resulting in a mismatch between external forces and internal order, and summarises the current dilemmas in the development of Songzhuang Art

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District, including the dissipation of the original power of art by planning, the conflict between the land system and endogenous development, and the deconstruction of art space by capital investment. The art district's current difficulties include the disintegration of the original power of art by planning, the conflict between land system and endogenous development, and the deconstruction of art space by capital investment.

The outbreak of property rights conflicts between artists and indigenous peoples is a microcosm of the contradictions in Songzhuang, reflecting the deep-seated contradictions between different interest groups and the contradictions in land system development. In 2008, a number of scholars focused on Songzhuang's residential bases and property rights, and explored the issues of collective land transfer, rural residential base transfer and small property rights housing(Chen,2008; Fang,2007). In 2013, painter WangLize(2013) published *The Songzhuang House Lawsuit Chronicle*, a detailed account of the house lawsuit that occurred in Songzhuang village. In addition, difficulties in land transfer have led to a serious lack of art space within the Songzhuang Art District. Zhao Zhifeng et al.(2011) systematically summarise the problems faced by Songzhuang in its development, such as the misalignment of ownership and use of residential bases, the inability to transfer collective land, and the lagging and chaotic land management, and then explore the planning strategies for the art village from the perspective of land system reform.

The lack of understanding of the bottom-up endogenous dynamics of the Songzhuang Art District in planning has led to the gradual erosion of the original artistic force in planning and management. Traditional strategic planning, urban design and other related plans have ignored the spontaneous construction of artists and villagers in the Songzhuang Art District(How et al.,2015). In addition, due to the different scope of different plans and cross-authorities, Songzhuang has been in a state of chaos for a long time, with multiple subjects playing games with each other due to the disorderly development and construction and the lack of government control, resulting in a weak spatial foundation and chaotic functional layout of Songzhuang(Zhu,2016).This has led to the problem of Songzhuang's weak spatial foundation and chaotic functional layout.

The injection of commercial capital has dissipated the art space and impacted on the artists' living environment. The development model of Songzhuang's consumer-oriented art and tourism district has brought about large-scale real

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estate development and dramatic increases in rents and land prices, forcing grassroots artists to leave(Hao et al.,2015). The native art space is being deconstructed by the capitalist presence, and the bottom-up endogenous order of Songzhuang is being eroded and dismantled(Zhu,2016).

## Chapter 4 Data Analysis

### 4.1 Stakeholder identification

#### 4.1.1 Stakeholder profile

In 1994, after the Yuanmingyuan Art District was closed, a group of artists came to Songzhuang on their own initiative and were welcomed by the village committee of Xiaopu Village. In 2003, the Songzhuang town government proposed a policy of culture-led town development, advocating a spatial model of a cultural town. In January 2008, the Tongzhou District Government established the Beijing Songzhuang Cultural and Creative Industries Cluster Construction and Management Committee, which is specifically responsible for industrial development, development and construction and various related management work within the district. In 2017, the Party Committee of Songzhuang Town established the Art District Party Committee, which is responsible for leading four social organizations: the Art Promotion Association, the Venue Association, the Art Service Association and the Association of New Social Class People.

#### 4.1.2 Specific Stakeholders

Prior to conducting interviews and data collection, the study used a literature combing approach to make an initial identification of stakeholders. Table 4 below collates the stakeholders involved in relevant research on the governance of the Songzhuang Art District by domestic and international scholars.

Table 4 Subjects of interest in studies related to the governance of

| Research themes | Author | Subjects of interest |
|-----------------|--------|----------------------|
|-----------------|--------|----------------------|

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|  |                           |   |
|--|---------------------------|---|
| Artistic Urbanism                                  | Zhu Zhao, Li Caige (2021) | District Government, Town Government, Arts Promotion Committee, Songzhuang Investment and Development Company Limited, Village Committee, Songzhuang Cultural and Creative Industry Cluster Management Committee, Songzhuang Cultural and Creative Industry Cluster Investment and Development Company Limited, Songzhuang Arts Development Foundation, artists |
| The geopolitical economy of art district formation | Jue Zhang (2019)          | Artists, village clerks, town government, Songzhuang Cultural and Creative Industries Cluster Management Committee, Arts Promotion Committee  |
| Arts District Governance                           | Zhang Yue (2014)          | Village Committee, Town Government, Songzhuang Cultural and Creative Industries Management Committee, Songzhuang Cultural and Creative Industries Development Corporation, Art Promotion Association, artists, villagers  |
| Arts District Governance                           | Yue Zhang (2014)          | Village Secretary of Xiaopu Village, town government, Songzhuang Cultural and Creative Industries Cluster Management Committee, Art Promotion Association, artists, villagers   |
| Spatial Reconfiguration of the Arts District       | Han Yannan (2017)         | Local villagers, artists, outside operators   |

Through literature combing and preliminary pre-research, the main stakeholders involved in the project were identified, which can be categorised into five groups: district government, grassroots government and organisations, enterprises, social organisations and the public. Thereafter, in order to determine the specific composition of each group, snowball interviews were conducted with representatives from the district government, grassroots government and enterprises to supplement the stakeholders, and 15 stakeholders were finally identified, as shown in Table 5.

Table 5 Stakeholder identification for the governance of Songzhuang Art District

|                                 | Subjects of interest                          | No. |
|---------------------------------|---|-----|
| District Government Departments | District Development and Reform Commission    | Q1  |
|                                 | District Party Committee Publicity Department | Q2  |



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|  |   |    |
|--|---|----|
|  | District Culture and Tourism Bureau               | Q3 |
|  | District Planning and Natural Resources Committee | Q4 |
| Grassroots governments and organisations | Songzhuang Town Hall                              | J1 |
|  | Art District Party Committee                      | J2 |
|  | Xiaopu Village Committee                          | J3 |
|  | Songzhuang Village Committee                      | J4 |
| Social organisations                     | Venue Federation                                  | S1 |
|  | Art Promotion Society                             | S2 |
|  | New Social Grassroots Fellowship                  | S3 |
|  | Federation of Artistic Services                   | S4 |
| Companies                                | Songzhuang Investment Development Co.             | Y1 |
| Public                                   | Artists   | G1 |
|  | Villagers   | G2 |

Stakeholders were divided into five groups of 15 specific stakeholders, of which four were from Tongzhou district-level government departments (District Development and Reform Commission, District Party Committee Propaganda Department, District Culture and Tourism Bureau, District Planning and Natural Resources Commission), four were from grassroots governments and organisations (Songzhuang Town Government, Xiaopu Village Committee, Art District Party Committee, Songzhuang Village Committee), four were from social organisations (Venue Federation, Art Promotion Association, New Social Grassroots Association, Art Services Association), one from a company (Songzhuang Investment and Development Co., Ltd.) and two from the public (artists and villagers).

Among them, the district-level department is responsible for the planning and positioning, artistic management and event organisation of Songzhuang Art District, with the participation of several departments with planning, promotion, development and cultural functions. The grassroots government and organisations include the town-level government, the Party Committee of the Art District, a department under the town government, and the Village Committee, of which the Village Committee of Xiaopu and the Village

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Committee of Songzhuang act as land managers for the village's collective land. The four social organisations under the management of the Party Committee are responsible for serving and managing the artist community. Enterprises are responsible for the investment, development, construction and operation of the art district, of which Songzhuang Investment and Development Co Ltd is a state-owned enterprise owned by the town government. Artists are the core group of the Art District, living and creating in the Art District. The villagers, as owners of the collective village land, rent out their homes and residential bases to the artists. In addition, several interviewees described the Songzhuang Cultural and Creative Industry Cluster Construction and Management Committee, which was responsible for developing the various plans and managing the development projects in the art district when the Tongzhou subcentre was established, has now been taken over to work for the district and is therefore not included as a stakeholder in this study.

## 4.2 Stakeholders interest analysis

To further identify the position of these stakeholders in the governance of the arts district, the 15 stakeholders are placed in a power-interest matrix based on the values obtained from the questionnaire, in order to give a more concrete picture of the power-interest pattern of the stakeholders (Figure 8). Using a '3' as a benchmark for the power and interest indicator, all stakeholders can be divided into four categories: main secondary, key and general stakeholders. Main stakeholders have a greater say in decisionmaking and their interests are influenced to a greater extent. Secondary stakeholders are more influenced in the decision making process but lack the corresponding power to make decisions. Although key stakeholders have strong power, they do not have a strong stake in the matter. Ordinary stakeholders have minimal power in governance decisions and their interests are not greatly affected.

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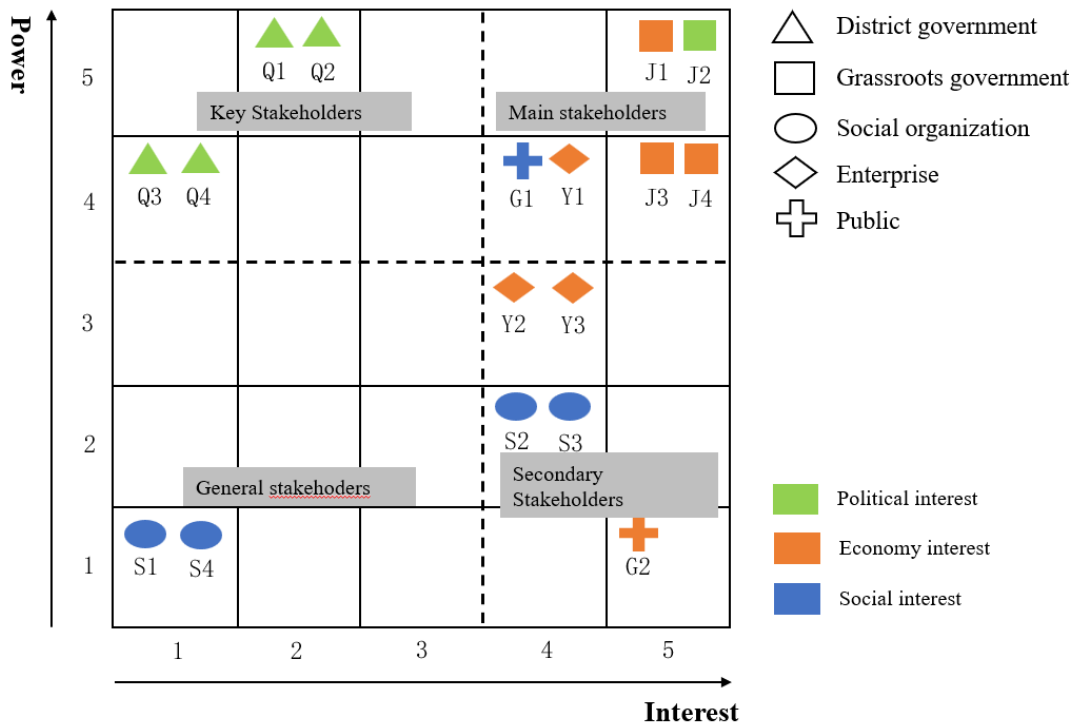


figure 8 Power-interest matrix of stakeholders in the governance of Songzhuang Art District

The "main stakeholders" quadrant includes six stakeholders from four groups: Songzhuang Town Government (J1), the Art District Party Committee (J2), Songzhuang Investment and Development Company Limited (Y1), artists (G1), Songzhuang Village Committee (J4) and Xiaopu Village Committee (J3). As the main body that develops, builds and operates the Songzhuang Art District, Song Investment Company has considerable influence over the governance decisions of the Art District and a greater claim to economic interests. At the same time, Song Investment Company (Y1) is an enterprise belonging to Songzhuang Township Government (J1), which shows that Songzhuang Township Government (J1), as a grassroots administrative organisation, has greater power to participate in the process and is also the recipient of economic benefits. The Art District Party Committee (J2) is a subordinate department of the Songzhuang Town Government, responsible for the management of all matters specific to the Art District, and is the direct manager of the Art District. The Party Committee of the Art District (J2) and Song Investment Company (Y1) are subordinate departments of the town government (J1) and affiliated enterprises, and their level of power and interest is consistent with that of the town government, both being at a high level.

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The participation of the town government in the governance of the art district is mainly driven by the interests of promoting economic growth. Inspired by Xiaobao Village, the town government proposed the "Cultural Town Building" campaign in 2004, with the goal of creating China's art capital and increasing fiscal revenue levels. The town government has expanded the scope of the art district from Xiaobao Village to surrounding villages, formulated two action plans for industrial development and project implementation, incorporating the development of the art district into various planning formulation, transforming land ownership from collective ownership to public ownership, and bringing about a rapid urbanization process. After 2019, due to the impact of rectification and reorganization, a large number of industrial enterprises in Songzhuang Town were shut down. Therefore, the town government strongly hopes to participate in the development process of the art zone, create a good spatial environment, develop the cultural industry, and increase fiscal revenue. Songzhuang cannot only serve as a "*research and development institution' for art, but needs to play an economic role (Z10-B)*".

However, the town government does not have the power to directly expropriate or sell the land, so it must obtain the support of the village committee when the land use is changed. The Xiaopu Village Committee (J3) and Songzhuang Village Committee (J4), as grassroots self-governing organisations in the Songzhuang Art District location, receive economic benefits through their cooperation with Song Investment Company and are able to make key decisions about the use of the village's collective land. The artist community (G1) has a prominent right to participate in the process of artistic production and creation, and has a strong social value aspiration to engage in artistic creation, but they are in a relatively passive and conservative position in the governance of the art district.

Due to the fact that the town government is not allowed to participate in commercial activities such as land development, the Songzhuang town government has established a town level state-owned enterprise - Songzhuang Investment and Development Co., Ltd. Songzhuang Investment Development Company was established in 2016, mainly responsible for coordinating with the government in planning, implementing renovation projects, and attracting investment in the future. Due to the fact that the chairman of the company is also the deputy secretary of the party committee of Songzhuang Town, the interests of Songtou Company and the town government are highly aligned, with high economic and political demands. The interview representative of

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Songtou Company introduced its recent project arrangements, stating that "*the projects being promoted include the International Art Museum project and the rental housing project. The construction of an international art museum can enable Songzhuang to host top-level world art exhibitions and provide venues for Songzhuang Art Festival exhibitions (Z13-C).*" This has become a profound reflection of the goal of the township government to create "Songzhuang, China".

In addition, the town government has established an art district party committee responsible for direct management and overall arrangement of various work in the art district. Under the demands of economic growth and fiscal revenue, the town government not only has a high social influence and status value such as respect and recognition, but also has a significant power to participate in the planning and management of the art district.

The Xiaopu Village Committee and Songzhuang Village Committee aim to increase taxes, with the main goal of obtaining economic income and providing employment opportunities for villagers. The village committee believes that "*it is necessary to learn from foreign experiences and turn culture and art into economic output (Z12-B)*". At the beginning of the rise of Songzhuang Art District in the 1990s, due to the extreme poverty of Xiaopu Village, locals left behind more vacant land and houses when they went out to work. Therefore, increasing farmers' income through land sales became the main interest demand of the village committee. By 2004, obtaining leases through land leasing and engaging in art supporting industries had become the main source of income for farmers in Xiaopu Village.

The Xiaopu Village Committee and Songzhuang Village Committee, as grassroots autonomous organizations in the Songzhuang Art District, have the authority to make key governance decisions regarding village collective land. In addition, the village committee has a certain influence in social communication networks. The village committee, led by the village party branch secretary, has the power to allow artists to move into Xiaopu Village, and the village committee secretary uses personal political influence to protect artists. In short, the village committee played the most crucial role in the early formation of the Songzhuang Art District by utilizing its collective land use rights and social influence for economic interests.

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The interest demand of the artist community is to protect the artistic space of Songzhuang, so that Songzhuang can maintain affordable rent and a relatively relaxed creative environment. When answering the questionnaire, the three most important considerations for your arrival in Songzhuang were "low rent and cheap", "moderate distance from Beijing", and "good creative environment and artistic atmosphere".

In terms of power form, artists have the right to participate in the process of engaging in artistic production and creation, which is due to the globalization process giving power to the art community, as well as the independent knowledge production and operation system of contemporary art itself bringing power to the art community. In addition, artists have a certain degree of identity and value power, and can play a promoting role in the development of spiritual culture, being respected and recognized; The veteran artists of Songzhuang have a greater voice in social networking and artistic influence. Li Xianting, a key figure in the rise of Songzhuang, used his influence in the art circle to recruit and attract a large number of artists to take root in Songzhuang.

The "Key Stakeholders" quadrant includes other district-level government departments (Q1, Q2, Q3, Q4). The Propaganda Department of the Tongzhou District Party Committee (Q2) has the authority to set the path for Songzhuang's industrial development, but is not directly involved in the governance of the Songzhuang Art District. The District Culture and Tourism Bureau (Q3) is responsible for reviewing artworks and has no direct interest in the governance of the Art District. The District Development and Reform Commission (Q1) hopes that the Songzhuang Art District will become a calling card for Tongzhou's subcentre. The District Planning and Natural Resources Committee (Q4) is responsible for approving and formulating the various plans for the art district. These stakeholders have greater decision-making power in the governance of the art district.

In terms of the interests and demands of the district government, different government departments have shown different dimensions of political and economic interests and demands. After Songzhuang became one of the top ten cultural and creative industry clusters in Beijing and the establishment of Tongzhou Sub center, its economic and geographical location has risen from suburban towns to urban sub centers, and spatial governance has also risen to district level. In the governance of Songzhuang Art District, establishing a global art city's urban brand and image is the main goal of the district's development

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and reform committee. *"Songzhuang should rely on art to lead, take an international path, and create a business card for Tongzhou(Z06-B)"*. With this goal in mind, the District Development and Reform Commission hopes to establish an international art trading center and an art gallery in Songzhuang. The district propaganda committee places more emphasis on economic interests, and hopes to improve the industrial chain to increase industrial income. *"Currently, the industrial chain in Songzhuang is not perfect, and there is a lack of leading enterprises, resulting in low industrial income (Z07-B)"*.

In terms of power form, the district government is responsible for supervising financial allocation and becoming the approver and investor for the construction of art districts. In terms of artistic production and creation, the district cultural and tourism bureau has a significant impact on the art district. *"We have established a comprehensive law enforcement team under the jurisdiction of Culture and Tourism to enforce and inspect the political content of art exhibitions (Z08-B)"*. The district publicity committee is responsible for positioning the future industrial development direction of Songzhuang and is also the organizing department for activities such as Songzhuang Art Festival. The District Planning and Natural Resources Commission is responsible for planning the development of the art district in terms of space. *"The planning and preparation work of Songzhuang aims to provide resources for industrial development from a spatial perspective, provide construction land indicators, and provide guidance for industrial positioning. Songzhuang combines water environment to create a creative source and sub center art garden in Beijing (Z09-B)"*.

"Stakeholders in the 'secondary stakeholders' quadrant are mainly villagers (G2) and social organisations such as the Society for the Promotion of the Arts (S2) and the New Social Class Association (S3). The economic interests of the villagers (G2) are profoundly affected by the governance of the arts district, including employment opportunities and the living environment, but have little impact on the governance of the arts district.

The stakeholders in the "General Stakeholders" quadrant are other social organisations (S1, S4). The four social organisations (S1, S2, S3 and S4) are the four artist associations under the Art District Party Committee, which have a greater social value to promote artistic development and improve the creative environment, but overall have less decision-making power in the governance of the Art District.

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On the whole, the administrative, market and social forces in the governance of the Songzhuang Art District form a pluralistic pattern of social relations due to the differences in power and interest in different dimensions and levels, ultimately constructing a complex power relationship in the governance of the Art District.

## 4.3 Stakeholder social network construction

Two tools for representing relational data in social network analysis are the Matrix Algebra and the Sociogram. The Matrix Algebra is a tool that shows the connections between two subjects, the rows and columns of the matrix represent the subjects of interest and the values correspond to the relationships between the subjects of interest. The Sociogram is a visualisation of network relationship data where the points represent the subjects of interest and the lines represent the links between the subjects of interest. This study will first use a matrix to record the data obtained from the questionnaire survey, in order to more conveniently record the relationship between each two stakeholders. Afterwards, in order to visually display the relationship diagram of the social network, a Sociogram was used to represent the matrix values.

### 4.3.1 Network relationship matrix

Based on the results of the questionnaire, the results were transformed through data processing into a specific quantitative relationship matrix. This study uses a 1-mode network type, that is the rows and columns of the matrix are restricted to members from the same group of social actors. The rows and columns of the relationship matrix are all stakeholders in the governance of Songzhuang Art District, and the numerical elements of the matrix reflect the degree of association between each two stakeholders. The relationship matrix constructed is a 15\*15 1-mode multi-valued undirected net showing symmetric data, with the matrix being symmetric data and the strength of the relationship taking values between 0 and 5 (see Appendix 3).

Most of the current research has used "value-free bipartite graphs" to binarise the multi-valued matrix to obtain the binarised matrix (see Appendix 4).



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### 4.3.2 Visualisation of network relationships

The 15\*15 matrix was imported into UCINET software and the social network relationships of stakeholders in the governance of Songzhuang Art District were depicted using the visualization function of NetDraw software, as shown in Figure 9. In the network relationship diagram, the interest subjects are represented by points and the relationships between interest subjects are represented by lines, and the structure of the relationship between every two nodes can be visually displayed. The thickness of the lines represents the tightness of the connections - the thicker the line, the tighter the connection. From the perspective of the network, the role played by stakeholders in the governance of the arts district can be analyzed in depth.

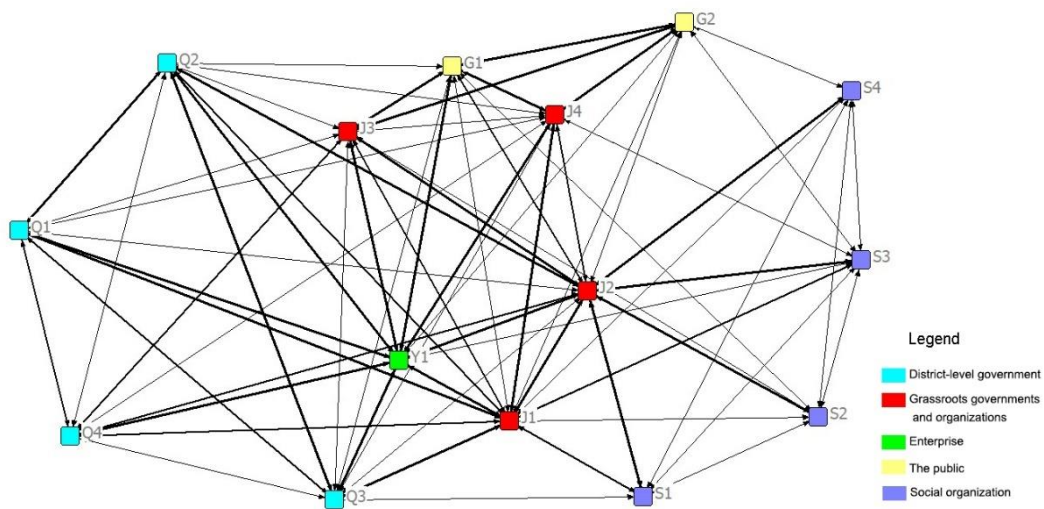


figure 9 Stakeholder relationship network in the governance of Songzhuang Art District

Firstly, the diagram shows that at the centre of the network is a hexagon made up of stakeholders: Songzhuang Town Government (J1), the Art District Party Committee (J2), Songzhuang Investment and Development Company Limited (Y1), Xiaopu Village Committee (J3), Songzhuang Village Committee (J4) and the artists (G1). It shows that these stakeholders are very closely connected to other interest subjects, and the lines that emanate from them are wider in scope and larger in number, so they can be regarded as the core subjects of administrative, market and social forces.

Secondly, most of the external links between several Tongzhou district-level government departments occur with grassroots governments and organisations, while stakeholder links between grassroots governments and organisations occur mainly internally, and there are more and closer links within grassroots

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governments and organisations than between district-level town governments. As most of the governance and development of the Songzhuang Art District is primarily involved at the town and village level, and as district level government departments have a management and oversight role over grassroots government departments, there are more stakeholders involved in grassroots governments and organisations. The less involved district government departments such as the District Development and Reform Commission (Q1) and the District Planning and Natural Resources Commission (Q4) are only responsible for the specific areas they approve and have little direct contact with other stakeholders in the social network.

In addition, the four social organisations (S1, S2, S3 and S4) are most closely linked to the Party Committee of the Arts District (J2), with the four societies sharing the responsibility of providing services to artists with the Party Committee of the Arts District, especially the Xinlian Association (S3) which, as a gathering organisation of democrats, has a majority of its board members made up of groups of artists. The four social organisations have fewer links with other grassroots governments and organisations and the district level government, except for the Arts Promotion Association and the District Party Committee Propaganda Department (Q2) and the District Culture and Tourism Bureau (Q3), which jointly organise the annual Songzhuang Culture and Arts Festival.

Finally, the villagers (G2) are at the periphery of the network, with less contact with other stakeholders and almost no contact with the district-level government. Although artists (G1) are at the core of the social forces, most are more closely connected to the Xiaopu Village Committee (J3) and Songzhuang Village Committee (J4), and there are also links with villagers (G2) as a result of renting houses or land, but there are fewer links with the Party Committee of the art district (J2) and the government departments above it (J1, Q1, Q2, Q3, Q4). The neglect of public representation makes it difficult to protect the interests of artists and villagers in the development and construction of Songzhuang Art District. The poor connectivity makes the needs of artists largely ignored, resulting in a problem of artist attrition.

## 4.4 Stakeholder social network analysis

The evaluation of the characteristics of social network analysis needs to be considered from two perspectives: the assessment of individual network

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indicators and the evaluation of overall network indicators, respectively. Individual networks analyse the indicator characteristics of individual actors in a social network, including the centrality of individuals and other circumstances, while the overall network focuses on the density of the overall network of relationships, the importance of central nodes and the characteristics of the core-edge structure. This chapter evaluates the indicator characteristics of stakeholder social networks in arts district governance in terms of both overall network structure measurement and individual network characteristics.

#### 4.4.1 Evaluation of individual network characteristics

The concept of centrality can be used to assess the importance of a node's role in a social network and its position in the social network. Centrality is generally measured in terms of centrality, which can be categorised as point centrality, mediated centrality and proximity centrality.

##### (1) Point degree centrality

Point centrality reveals the role that a node plays in the relational network, i.e. the extent to which it creates direct connections with other nodes. Those nodes that are at the centre of the relational network have a higher value of point degree centrality, which indicates that they are more connected to other nodes and means that they have more influence on other nodes. It is calculated by the formula

$$C_{AD_i} = \sum_j X_{ij} \quad (4.1)$$

where  $i$  and  $j$  represent the number of rows and columns in the relationship matrix, respectively, and  $X_{ij}$  represents whether there is a connection between each two nodes. The point-centrality results of the stakeholder relationship network in the governance of Songzhuang Art District were calculated using UCINET software (Figure 10).

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|       | 1      | 2         | 3     |
|-------|--------|-----------|-------|
|       | Degree | NrmDegree | Share |
| 6 J2  | 50.000 | 71.429    | 0.129 |
| 5 J1  | 44.000 | 62.857    | 0.113 |
| 13 Y1 | 41.000 | 58.571    | 0.106 |
| 8 J4  | 30.000 | 42.857    | 0.077 |
| 7 J3  | 30.000 | 42.857    | 0.077 |
| 14 G1 | 29.000 | 41.429    | 0.075 |
| 2 Q2  | 25.000 | 35.714    | 0.064 |
| 3 Q3  | 24.000 | 34.286    | 0.062 |
| 15 G2 | 21.000 | 30.000    | 0.054 |
| 4 Q4  | 21.000 | 30.000    | 0.054 |
| 1 Q1  | 21.000 | 30.000    | 0.054 |
| 11 S3 | 16.000 | 22.857    | 0.041 |
| 10 S2 | 13.000 | 18.571    | 0.034 |
| 9 S1  | 12.000 | 17.143    | 0.031 |
| 12 S4 | 11.000 | 15.714    | 0.028 |

figure 10 Stakeholder relationship network in the governance of Songzhuang Art District

From the results of the analysis, it can be seen that the Party Committee of the Art District (J2) has the largest point degree centrality value, indicating that the Party Committee of the Art District (J2) has the most connections with other stakeholders in the governance of Songzhuang Art District, controls the resources and information in the network to the greatest extent, and is the main driver of the governance of Songzhuang Art District. This is followed by Songzhuang Town Government (J1) and Songzhuang Investment and Development Company (Y1), indicating that they are also in a more dominant position in the network of Songzhuang Art District governance. The grassroots self-government organisations in which the art district is located, the Xiaopu Village Committee (J3) and Songzhuang Village Committee (J4), also maintain closer ties with other actors in the network. Finally, the four social organisations (S1, S2, S3 and S4) coordinated by the Party Committee of the Arts District have the least control over information and resources in the network and are in a weaker position to communicate in the network.

## (2) Intermediary centrality

Mediation centrality focuses on describing the strength of an interest's ability to control resources. The higher the value of the intermediation centrality of a node in a network, the more often the node is on the shortest path of other nodes, and the stronger the node's ability to control the interconnections of other nodes, i.e. the node plays a more important role as a bridge and connection compared to other nodes. The formula for this is:

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$$C_{AB_i} = \frac{\sum_{j < k} g_{ik}(n_i)}{g_{jk}} \quad (4.2)$$

The formula  $C_{AB_i}$  represents the intermediary centrality of the  $i$ th node in the relational network, and  $g_{ik}$  represents the number of shortest paths between node  $k$  and node  $j$ , and  $g_{ik}(n_i)$  represents the number of  $n_i$  the number of  $g_{ik}$  nodes. The results of the intermediary centrality of the stakeholder network in the governance of Songzhuang Art District were calculated using UCINET software (Figure 11).

|       | 1           | 2            |
|-------|-------------|--------------|
|       | Betweenness | nBetweenness |
| 5 J1  | 8.237       | 9.052        |
| 6 J2  | 8.237       | 9.052        |
| 3 Q3  | 2.927       | 3.217        |
| 11 S3 | 2.776       | 3.051        |
| 7 J3  | 2.645       | 2.907        |
| 8 J4  | 1.687       | 1.854        |
| 13 Y1 | 1.687       | 1.854        |
| 14 G1 | 1.585       | 1.741        |
| 15 G2 | 1.075       | 1.181        |
| 10 S2 | 1.025       | 1.126        |
| 12 S4 | 0.417       | 0.458        |
| 9 S1  | 0.417       | 0.458        |
| 2 Q2  | 0.286       | 0.314        |
| 4 Q4  | 0.000       | 0.000        |
| 1 Q1  | 0.000       | 0.000        |

figure 11 Intermediary centrality analysis results

The analysis of the table above shows that the greatest values of intermediary centrality are found in Songzhuang Township Government (J1) and the Party Committee of the Art District (J2). It can thus be assumed that in the governance of Songzhuang Art District, Songzhuang Town Government and the Party Committee of the Art District have a tendency to focus on networks that can bridge communication between other actors. The District Culture and Tourism Bureau (Q3) has a stronger ability to control other nodes and a higher degree of intermediary centrality due to its function of censoring artworks. In addition, the intermediary centrality values of the Xiaopu Village Committee (J3), Songzhuang Village Committee (J4), Song Investment Company (Y1) and Xinlian Association (S3) are relatively high, indicating that they also play a certain role as a bridge to the dissemination of resources and information. In contrast, the intermediary centrality indicators of the District Propaganda Department (Q2), the District Development and Reform Commission (Q1) and the District Planning and Natural Resources Commission (Q4) are 0, indicating that they only play a role in disseminating information at the first level in social networks and hardly play a role of bridging and connecting.

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### (3) Proximity to the centre

Proximity centrality focuses on the degree to which an actor in a network is not controlled by others, meaning how close a node is to other nodes in the network. Typically, actors at the centre of the network have shorter distances to other nodes, are able to connect to more nodes through shorter paths, are less controlled by them and have a low proximity to the centre value. Proximity to the centre is calculated by the formula

$$C_{AP_i}^{-1} = \sum_j d_{ij} \quad (4.3)$$

The formula represents the proximity centrality of node  $i$ , and  $d$  represents the shortest path distance between node  $i$  and node  $j$  in the network. UCINET software was used to calculate the proximity centrality results of the Songzhuang Art District governance stakeholder relationship network (Figure 12).

|       | 1       | 2          |
|-------|---------|------------|
|       | Farness | nCloseness |
| 5 J1  | 14.000  | 100.000    |
| 6 J2  | 14.000  | 100.000    |
| 8 J4  | 17.000  | 82.353     |
| 7 J3  | 17.000  | 82.353     |
| 3 Q3  | 17.000  | 82.353     |
| 13 Y1 | 17.000  | 82.353     |
| 14 G1 | 18.000  | 77.778     |
| 11 S3 | 18.000  | 77.778     |
| 2 Q2  | 19.000  | 73.684     |
| 15 G2 | 20.000  | 70.000     |
| 1 Q1  | 20.000  | 70.000     |
| 4 Q4  | 20.000  | 70.000     |
| 10 S2 | 21.000  | 66.667     |
| 9 S1  | 22.000  | 63.636     |
| 12 S4 | 22.000  | 63.636     |

figure 12 Results of proximity centrality analysis

It can be seen that Songzhuang Town Government (J1) and the Party Committee of the Arts District (J2) have the highest degree of proximity to the centre, indicating that Songzhuang Town Government (J1) and the Party Committee of the Arts District (J2) are the least controlled by other stakeholders in the social network of Songzhuang Arts District governance, and are able to exert a greater degree of influence on other stakeholders. Social organisations such as the Art Promotion Association (S2), the Venue Federation (S1) and the Art Services Federation (S4) are also less susceptible to control and influence by other stakeholders and are in a relatively independent position in the network.

#### 4.4.2 Overall network structure measurements

##### (1) Network density

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Density is an indicator of the degree of connectivity between nodes in a network and measures the degree of interconnectedness between interests. The greater the degree of interconnectedness, the greater the value reflected in the density indicator, indicating that the interests in the social network are able to exert greater influence.

The formula for calculating this is

$$T = \frac{l}{n(n-1)/2} = \frac{2l}{n(n-1)} \quad (4.4)$$

where  $l$  denotes the number of ties that exist in the relational network, and  $n$  denotes the number of nodes in the relational network. UCINET was used to obtain the results of the density of social networks between stakeholders in the governance of Songzhuang Art District according to the formula (Figure 13).

```
Density (matrix average) = 0.7095  
Standard deviation = 0.5575
```

figure 13 Results of network density analysis

As the network relationship matrix was binarised before the social network was constructed, the strength of the relationship between every two stakeholders had a value of 0 or 1, so the ideal value of the density indicator in the social network relationship should be 0.5. From the analysis results, it can be seen that the network density in the Songzhuang Art District governance stakeholder relationship network is 0.7095, which is greater than 0.5. Therefore, it can be considered that the Songzhuang Art District governance stakeholders have a relatively high degree of closeness in their contact networks, with close relationships between each other and more exchange of information and resources between the various stakeholders. This may be due to the ability of grassroots self-governance organisations such as the village committee to connect with multiple types of groups such as artists, villagers, grassroots government and enterprises, pulling up the density value of the overall network.

## (2) Network centrality

The overall point degree centrality indicator of a network can indicate the degree of concentration and integration of that social network. It is calculated by the formula

$$C_D = \frac{\sum_i (C_{AD_{max}} - C_{AD_i})}{(n-1)(n-2)} \quad (4.5)$$

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where  $n$  represents the number of nodes in the network, and  $C_{ADmax}$  represents the maximum value of the point degree centrality of each node in the network, and  $C_{ADi}$  represents the value of the point degree centrality of the  $i$  th node. The point centrality results of the stakeholder relationship network for the governance of Songzhuang Art District were calculated using UCINET software (Figure 14):

DESCRIPTIVE STATISTICS

|   |          | 1         | 2         | 3     |
|---|----------|-----------|-----------|-------|
|   |          | Degree    | NrmDegree | Share |
| 1 | Mean     | 25.867    | 36.952    | 0.067 |
| 2 | Std Dev  | 11.360    | 16.229    | 0.029 |
| 3 | Sum      | 388.000   | 554.286   | 1.000 |
| 4 | Variance | 129.049   | 263.365   | 0.001 |
| 5 | SSQ      | 11972.000 | 24432.654 | 0.080 |
| 6 | MCSSQ    | 1935.733  | 3950.477  | 0.013 |
| 7 | Euc Norm | 109.417   | 156.309   | 0.282 |
| 8 | Minimum  | 11.000    | 15.714    | 0.028 |
| 9 | Maximum  | 50.000    | 71.429    | 0.129 |

Network Centralization = 39.78%  
Heterogeneity = 7.95%. Normalized = 1.38%

figure 14 Results of network point degree centrality analysis

From the analysed data, it can be seen that the network centrality of the Songzhuang Art District governance stakeholder relationship network is 39.78%, reflecting a certain tendency for the various stakeholders in the network to focus on the network centrality of the Party Committee of the Art District (J2) and the Songzhuang Town Government (J1), indicating that the Party Committee of the Art District (J2) and the Songzhuang Town Government (J1), as the most basic level of government administration in the governance of the Art District, have a relatively large influence on other stakeholders can exert a relatively large influence. However, the centrality of the entire network is less than 50%, indicating that the Party Committee of the Art District (J2) and Songzhuang Town Government (J1), as central nodes, are not closely enough connected to stakeholders at the edge tangents, making it impossible for resources and information to flow effectively to the edge locations.

Mediation centrality can also be used to indicate how likely it is that the entire relational network will be controlled by some node in the network. It is calculated by the formula

$$C_B = \frac{2 \sum_j (C_{ABmax} - C_{ABi})}{(n - 1)^2 (n - 2)} \quad (4.6)$$



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in the formula  $C_B$  represents the intermediation centrality of the whole network, and  $C_{ABmax}$  represents the maximum mediated centrality of the network, and the results of the mediated centrality of the stakeholder relationship network of Songzhuang Art District governance are calculated using UCINET software (Figure 15).

DESCRIPTIVE STATISTICS FOR EACH MEASURE

|   |          | 1           | 2            |
|---|----------|-------------|--------------|
|   |          | Betweenness | nBetweenness |
|   |          | -----       | -----        |
| 1 | Mean     | 2.200       | 2.418        |
| 2 | Std Dev  | 2.546       | 2.797        |
| 3 | Sum      | 33.000      | 36.264       |
| 4 | Variance | 6.480       | 7.825        |
| 5 | SSQ      | 169.804     | 205.053      |
| 6 | MCSSQ    | 97.204      | 117.382      |
| 7 | Euc Norm | 13.031      | 14.320       |
| 8 | Minimum  | 0.000       | 0.000        |
| 9 | Maximum  | 8.237       | 9.052        |

Network Centralization Index = 7.11%

figure 15 Results of network intermediary centrality analysis

From the results of the analysis, the intermediary centrality value in the social network of Songzhuang Art District governance is 7.11%, which is less than 50%, indicating that most stakeholders in the network do not need the help of a bridge to access resources and information, but the whole network still needs stakeholders in a bridging role to connect.

In addition, the dependency of the entire relational network can be measured by the proximity centrality metric. Proximity reflects the distance between the nodes that are important in the network and the other nodes. In general, the smaller the proximity value of a relational network, the higher the dependency between the actors in the network in terms of resources and information. It is calculated by the formula

$$C_C = \frac{\sum_i (C'_{RCmax} - C'_{RCI})}{(n-2)(n-1)} (2n-3) \quad (4.7)$$

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In the formula  $C_C$  represents the proximity centrality of the network, and  $C_{RC}'_{max}$  represents the maximum value of the proximity centrality of the nodes in the network, and  $C_{RC}'_i$  represents the proximity centrality of node  $i$ , and  $n$  represents the number of nodes in the network. The results of the network proximity centrality calculation using UCINET software are shown in Figure 16.

```
Statistics
```

|   |          | 1        | 2          |
|---|----------|----------|------------|
|   |          | Farness  | nCloseness |
| 1 | Mean     | 18.400   | 77.506     |
| 2 | Std Dev  | 2.417    | 10.930     |
| 3 | Sum      | 276.000  | 1162.591   |
| 4 | Variance | 5.840    | 119.462    |
| 5 | SSQ      | 5166.000 | 91899.773  |
| 6 | MCSSQ    | 87.600   | 1791.930   |
| 7 | Euc Norm | 71.875   | 303.150    |
| 8 | Minimum  | 14.000   | 63.636     |
| 9 | Maximum  | 22.000   | 100.000    |

Network Centralization = 50.06%

figure 16 Results of network proximity centrality analysis

The results of the analysis show that the proximity centrality value of 50.06% in the social network for the governance of Songzhuang Art District indicates that the stakeholders in the network are less dependent on resources and information and more differentiated.

### (3) Core-edge analysis

The results of a core-edge analysis of the stakeholder relationship network in the governance of Songzhuang Art District were carried out using UCINET software (Figure 17).

```
Starting fitness: 0.497
Final fitness: 0.497

Core/Periphery Class Memberships:

1: Q1 Q2 Q3 Q4 J1 J2 J3 J4 Y1 G1
2: S1 S2 S3 S4 G2
```

figure 17 Results of core-edge analysis

As can be seen from the diagram, the stakeholders in a more central position in the governance of Songzhuang Art District include the District Development and Reform Commission (Q1), the Propaganda Department of the District Party Committee (Q2), the District Culture and Tourism Bureau (Q3), the District Planning and Zizi Committee (Q4), Songzhuang Town Government (J1), the

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Party Committee of the Art District (J2), the Village Committee of Xiaopu Village (J3) and Songzhuang Village Committee (J4), indicating that district-level government departments, artists, enterprises and grassroots governments and organisations these four groups have close communication links and maintain good communication and contact with their actors, allowing them to play an important role in the relationship network. Other stakeholders such as the four social organisations (S1, S2, S3 and S4) have little communication with other actors and are in a relatively isolated position, with fewer ties to their surroundings.

#### 4.4.3 Analysis of cohesive subgroups

A cohesive subgroup can be likened to a 'clique' of greater than or equal to three nodes in a relational network, where every two actors within the cohesive subgroup are connected to each other. In the analysis of cohesive subgroups, a benchmark value  $c$  can be set and the degree of connection between every two nodes in the cohesive subgroup is greater than or equal to  $c$ , while the degree of connection between nodes within and outside the cohesive subgroup is less than  $c$ . The number of cohesive subgroups delineated in a social network analysis is inversely proportional to the value of  $c$ .

In this study, a benchmark value  $c=3$  was set in the social network formed by the multi-value matrix, and the social network of Songzhuang Art District governance stakeholders was analysed for cohesive subgroups using UCINET software to obtain 10 factions (Figures 18 and 19).

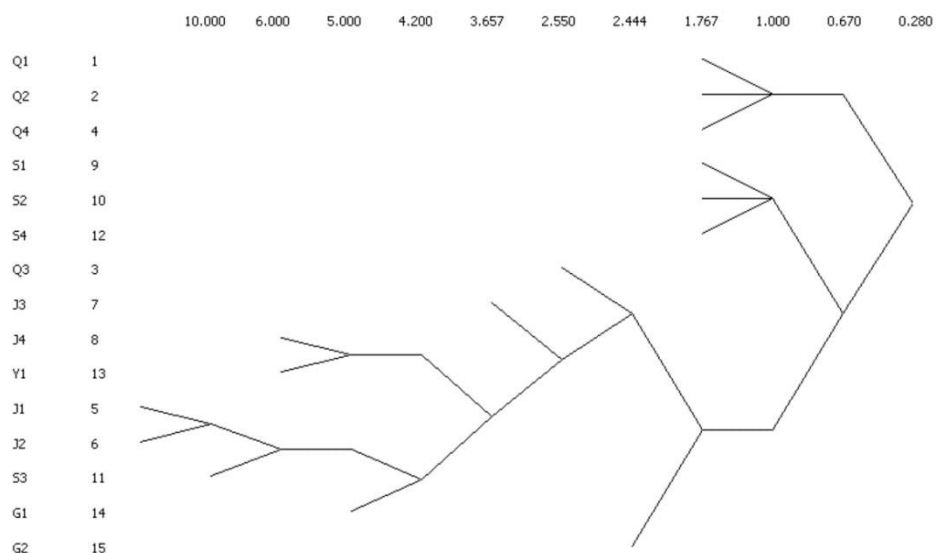


figure 18 Faction Analysis Chart

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WARNING: Valued graph. All values > 0 treated as 1  
10 cliques found.

```

1: Q1 Q2 Q3 Q4 J1 J2 J3 J4 Y1
2: Q2 Q3 J1 J2 J3 J4 Y1 G1
3: Q3 J1 J2 J4 S3 Y1 G1
4: Q3 J1 J2 S1 S3
5: J1 J2 S1 S2 S3 S4
6: J1 J2 S2 S3 G1
7: J1 J2 J3 S2 G1
8: J1 J2 S3 S4 G2
9: J1 J2 J3 J4 Y1 G1 G2
10: J1 J2 J4 S3 Y1 G1 G2

```

figure 19 Faction analysis results

Table 5 Frequency of stakeholder occurrences in cohesive subgroups

| No. | Subjects of interest                              | Frequency of occurrence |
|-----|---|-------------------------|
| Q1  | District Development and Reform Commission        | 1                       |
| Q2  | District Party Committee Publicity Department     | 2                       |
| Q3  | District Culture and Tourism Bureau               | 4                       |
| Q4  | District Planning and Natural Resources Committee | 1                       |
| J1  | Songzhuang Town Hall                              | 10                      |
| J2  | Art District Party Committee                      | 10                      |
| J3  | Xiaopu Village Committee                          | 4                       |
| J4  | Songzhuang Village Committee                      | 5                       |
| S1  | Venue Federation                                  | 2                       |
| S2  | Art Promotion Society                             | 4                       |
| S3  | New Social Grassroots Fellowship                  | 6                       |
| S4  | Federation of Artistic Services                   | 2                       |
| Y1  | Songzhuang Investment Development Co.             | 4                       |
| G1  | Artists   | 6                       |
| G2  | Villagers   | 3                       |

(Source: Collation of results from UCINET software analysis)

According to the numerical analysis, a total of 10 cohesive subgroups can be found in the Songzhuang Art District governance stakeholder relationship network. The stakeholders that appear more frequently in the above cohesive subgroups are the Songzhuang Township Government (J1) and the Party

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Committee of the Arts District (J2), demonstrating that these two stakeholders are involved in more cohesive subgroups. Other stakeholders such as the villagers (G2) among the public, the Venue Federation (S1) and the Art Services Federation (S4) among the social forces, and the District Development and Reform Commission (Q1) and the District Planning and Natural Resources Commission (Q4) among the district government departments are less involved in the cohesion subgroup, demonstrating that they have very few ties with other stakeholders and are in a marginal position.

## 4.5 Results of the social network analysis

Through the above analysis, it can be concluded that the relationship network of stakeholders in the governance of Songzhuang Art District is characterised by:

Therefore, the core stakeholders in the governance of the Songzhuang Art District can be identified as the Party Committee of the Art District and the Songzhuang Township Government. The Party Committee, as a subordinate department of the Songzhuang Town Government, acts as a bridge and link between the various stakeholders and effectively transmits information and resources in the social network. The Songzhuang Town Government, as the lowest level of administration in the area, is able to make the most direct decisions on the governance of the area.

The artists, the Xiaopu Village Committee, the Songzhuang Village Committee and the Song Investment Company are at the secondary core of the network. The Song Investment Company is directly responsible for the land acquisition, property development and commercial operation of the Songzhuang Art District. The town government indirectly participates in and promotes the construction and governance of the Art District by giving policy support to the Song Investment Company. The Xiaopu and Songzhuang Village Committees, as partners of the Song Investment Company, are able to make decisions on the governance of the collective land of Xiaopu and Songzhuang villages where the Art District is located, and the Xiaopu and Songzhuang Village Committees are the stakeholders most closely connected to the artists. The artists are the core human resources of the art district and form the attraction of the art district.

Social organisations under the Art District Party Committee, other district-level government departments and villagers are at the margins of the social network.

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The social organisations under the Art District Party Committee have relatively few links with any stakeholders other than the Art District Party Committee, and the villagers are largely unconnected to other stakeholders in the governance of the Art District, except for the artists and the village committee. In short, hierarchical governments or organizations, enterprises, artists, villagers, and social organizations, as stakeholders of administrative, market, and social forces, collectively form a complex network of multi-level relationships in art districts.

In short, hierarchical governments or organizations, enterprises, artists, villagers, and social organizations, as stakeholders of administrative, market, and social forces, collectively form a complex network of multi-level relationships in art districts.

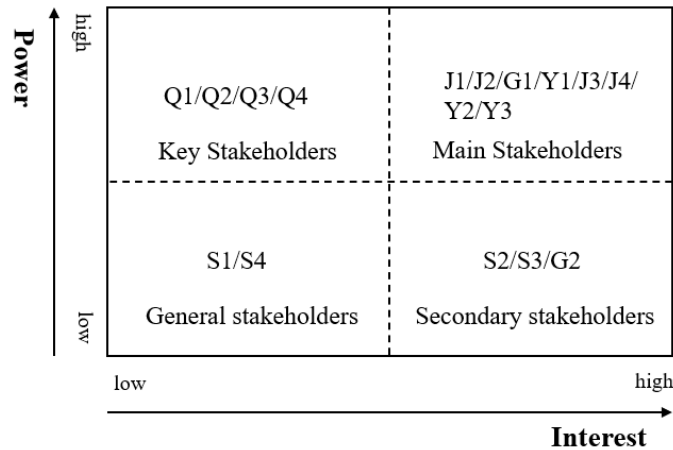


figure 20 Stakeholder Power Benefit Matrix for Governance of Songzhuang Art District

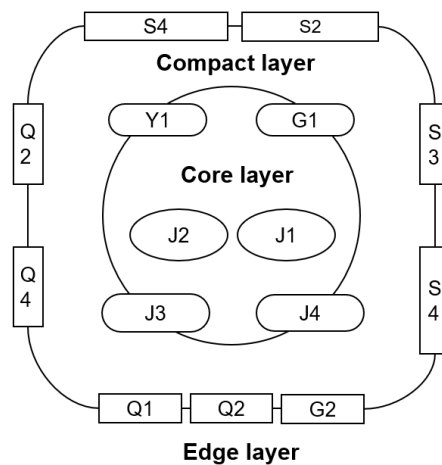


figure 21 Hierarchy Structure of Social Network Governance in Songzhuang Art District

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## Chapter 5 Conclusion and Discussion

Taking Songzhuang Art District as an example, this study explores the power-interest pattern in art district governance, reveals the characteristics of power-interest relationships among stakeholders in art district governance through a combination of stakeholder power-interest pattern analysis and analysis of social network relationships, measures the network relationships among stakeholders, provides a special perspective on the governance of arts districts. The main contributions of this study are as follows: using a combination of quantitative and qualitative approaches, the study examines the power-interest relationships in arts district governance and network relationships among stakeholders in the governance of art districts.

The power-interest relationship between stakeholders constitutes the power relationship in the governance of the arts district, with the government-side administrative force being the central force in the power relationship in the governance of the arts district. Based on theoretical discussions on art, creative cities, and economic development, this article has learned the following content:

Firstly, the governance decision of Songzhuang Art District is the result of compromise and game among stakeholders, and the spatial changes reflect continuous competition among stakeholders. In the context of multiple interests, the traditional centralized mode is changing to the mode of competition and sharing. As a unique Urban culture space, the governance of the art district is formed by consensus reached through negotiation and game among various interest subjects. Coordinating the relationships between various stakeholders, including the government, is the key to resolving the development difficulties of art districts and retaining artists, playing an important role in the governance of art districts.

Local governments at all levels and departments are the core stakeholders with the most influential decision-making power in the governance of art districts. They play multiple roles in the governance of art districts: supervisors, managers, investors, decision-makers, and service providers. They have strong decision-making power over the process participation and land resource mobilization of art districts. The differences in interest demands and power forms among different levels of government have led to fragmentation of administrative power in the governance of art districts. Due to the clearer

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distinction between politicians and private enterprises in the governance analysis framework of cultural and creative spaces under the Western discourse system, the governance of art districts in the Chinese context poses a challenge to the governance framework of Western art districts.

The case of Songzhuang shows that the government plays a crucial role in the governance of art districts, playing various roles such as politicians, investors, and human resource managers. Moreover, due to different interests and demands among government agencies at different levels and departments, there is also a differentiation in action logic and governance methods. Local governments, under the diverse interests and demands of political, economic, and social values, engage in art district governance with the characteristics of entrepreneurship and cooperation, becoming the core force in the power relationship of art district governance.

Secondly, land property rights have played an important role in the spatial governance of Songzhuang Art District. Against the backdrop of creative space being seen as a "magical bullet" for urban development and economic growth, local government intervention in the governance of the art district has gradually shifted towards fiscal revenue and economic growth. The interaction and game between grassroots governments and organizational stakeholders in competing for land development rights is the core logic of art district governance. This method of artistic urbanization has become an innovative path for urbanization in the context of China.

In the case of Songzhuang, the guidance and support of the town government and village committee on art were aimed at increasing financial revenue and increasing the income of villagers. As the most direct participants and actors in the governance of the art district, their action logic under economic interests directly promoted the formation of governance decisions in Songzhuang. Under the administrative system of "district town village" in China, although district level government departments have a political demand for Songzhuang to become an international art district as a sub center of the city, they will not directly participate in the governance of the art district and assume the role of supervising and approving grassroots governments.



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## Chapter 6 Reflection

### 6.1 Research Innovation Points

(1) Innovation in research: Most existing research on the governance of arts districts has neglected the different roles played by different levels and sectors of government. However, government is not a single-celled entity, but a pluralistic organisation made up of a variety of institutions, agencies and individuals with different interests and needs. The thesis focuses on a number of government-side interests involved in the governance of the arts district, such as the district government, the town government, the village committee and the party committee of the arts district, and conducts a power-interest analysis for each of them.

(2) Innovation in research methodology: Currently, some scholars have focused on the interaction between multiple stakeholders, but there is a lack of holistic analysis, and the research is mostly at the stage of qualitative research, lacking quantitative research. The thesis uses social network analysis as a quantitative analysis method, and combines questionnaire and in-depth interview methods to quantitatively measure the social network indicators of stakeholders, as well as to analyse the inner mechanism of the power-interest relationship.

### 6.2 Shortcomings and outlook

This paper studies the power-interest relationship in the governance of art districts from the perspective of stakeholder theory, analyses the power-interest characteristics of the rights and interests of different stakeholders such as the government, enterprises and artists, as well as the social network relationships between them, and uses Songzhuang Art District as a case study to summarise the logic of action of multiple interests and the different roles played by the government in the governance of art districts. The study also has the following shortcomings:

Firstly, as most of the interviewees involved in the survey were government officials, it was difficult to contact them and the number of interviewees was

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small, so the sample size was not sufficient for the data collection exercise and there may have been problems such as under-representation or omission of stakeholders. Secondly, the Songzhuang Art District is the largest art district in the world and a typical example of a spontaneous art district, but it is located in a rural area and has undergone the process of urbanisation, and may have a different governance structure to an art district formed in an urban area. Finally, due to the limitations of the research methodology, this paper has not been able to systematically analyse the dynamic evolution of the governance of Songzhuang Art District.

Future related research can be conducted in the following ways: firstly, Songzhuang provides a comparative case for us to reflect on the power relations in the governance of art districts from the perspective of stakeholders, and in the future, Songzhuang Art District can be compared with other inner-city art districts such as Beijing 798 and Shenzhen Dafen Village, and the governance relations and governance logic between stakeholders in the governance of other art districts can be compared. Secondly, as the status of Tongzhou as a sub-centre continues to strengthen, the governance logic and governance paths of Songzhuang Art District are likely to continue to change in the future, tracing the dynamic relationships between stakeholders and the dynamic evolution of the power-interest relationship as one of the future research directions. Finally, there is an imbalance in the power-interest relationship between the various stakeholders in the governance of Songzhuang Art District, and it is worthwhile to further consider how to balance the relationship between government forces, social forces and market forces.

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# Appendix

## Appendix 1 Questionnaire on Songzhuang artists

Hello! Thank you for filling out the questionnaire in your busy schedule. Please fill out the questionnaire according to your actual situation and views, this questionnaire is anonymous and all data is for research purposes only, thank you for your participation!

### I. Personal information

1. What is your age group?

- ① 20-30 ② 30-40 ③ 340-50 ④ 50+

2. What is your gender?

- ① Male ② Female ③ Other

3. What is your level of education?

- ① Secondary school or below ② College or vocational school ③ Bachelor's or Master's degree from an art school ④ Other

4. In which of the following ranges does your annual income fall?

- ① Below \$50,000 ② \$50,000-\$100,000/year ③ Below \$100,000/year ④ \$100,000-\$200,000/year ⑤ \$200,000/year-\$500,000/year ⑥ Above \$500,000/year

5. What is your current marital status?

- ① Married ② Cohabiting ③ Single and unmarried ④ Divorced ⑤ Widowed ⑥ Separated

6. What is the main art form you work in? [Multiple choice]

- ① Painting ② Sculpture ③ Installation ④ Performance ⑤ Poetry ⑥ Other

\_\_\_\_\_

7. Your main artistic themes in recent years have been (please just list the top three) \_\_\_\_\_

8. Where do you see your role in the art world?

- ① Artist ② Artist ③ Artist ④ Artist ⑤ Artist

9. How would you rate your health?

- ① Not very good ② Very good ③ Fair ④ Very bad ⑤ Don't know

10. How do you feel you are respected as an artist?

- ① very little respect ② no respect ③ average ④ respect ⑤ very much respect

[在此处键入]

11. How much freedom do you have over your life?

① very low ② relatively low ③ average ④ relatively high ⑤ very high

**12. How satisfied are you with the following?**

|     | Matters           | Very dissatisfied | Not satisfied | General | Satisfaction | Very satisfied |
|-----|-------------------|-------------------|---------------|---------|--------------|----------------|
| [1] | Artistic career   | ①                 | ②             | ③       | ④            | ⑤              |
| [2] | Artistic income   | ①                 | ②             | ③       | ④            | ⑤              |
| [3] | Personal Life     | ①                 | ②             | ③       | ④            | ⑤              |
|     | Status            |                   |               |         |              |                |
| [4] | Family life       | ①                 | ②             | ③       | ④            | ⑤              |
| [5] | Living conditions | ①                 | ②             | ③       | ④            | ⑤              |

## II. Citizenship

13. Do you live and work in the same building?

①Yes ②No

(if not)

14. What is your studio's source method?

① Renting accommodation

In which of the following ranges does the monthly rent fall?

① Below 2,000 ② 2,000-5,000 ③ 5,000-10,000 ④ Above 10,000

② Purchase

③ Self-built

④ Other \_\_\_\_\_

15. The floor space of your studio is \_\_\_\_\_ square metres.

Belongs to

① Buildings (except basements of buildings)

② Bungalows (mainly peasant houses/major houses etc., excluding single-family quadrangles)

③ Simple house / mobile home / panel house / work shed (temporary)

④ Basement / semi-basement ⑤ Other \_\_\_\_\_

16. How does your residence originate?

① Renting accommodation

In which of the following ranges does the monthly rent fall?

① Below 2,000 ② 2,000-5,000 ③ 5,000-10,000 ④ Above 10,000

[在此处键入]

- ② Purchase
- ③ Self-built
- ④ Other \_\_\_\_\_

(if yes)

14. How does your studio/building originate?

- ⑤ Renting accommodation  
In which of the following ranges does the monthly rent fall?  
① Below 2,000 ② 2,000-5,000 ③ 5,000-10,000 ④ Above 10,000

- ⑥ Purchase
- ⑦ Self-built
- ⑧ Other \_\_\_\_\_

15. The floor space of your studio/building is \_\_\_\_\_ square metres.

Belongs to

- ① Buildings (except basements of buildings)
- ② Bungalows (mainly peasant houses/major houses etc., excluding single-family quadrangles)
- ③ Simple house / mobile home / panel house / work shed (temporary)
- ④ Basement / semi-basement
- ⑤ Other \_\_\_\_\_

17. What is the structure of the house you live in?

- ① Reinforced concrete ② Brick and mix structure ③ Brick and wood structure ④ Earth wall house ⑤ Simple structure ⑥ Other

18. Do you live in a house with separate, openable windows?

- ①Yes ②No ③Unknown

19. Do you live in a house with a separate kitchen?

- ①Yes ②No ③Unknown

20. Do you live in a house with an en-suite bathroom?

- ①Yes ②No ③Unknown

21. Do you live in a house with running water?

- ①Yes ②No ③Unknown

22. Is the house you live in connected to natural gas or liquefied petroleum gas?

- ①Yes ②No ③Unknown

23. Do you have access to the internet in the house you live in?  
(broadband, wifi, mobile phone access to any of these is sufficient)

- ①Can ②Can't ③Unsure



[在此处键入]

24. What is the state of electricity in your home?

- ① No electrical facilities
- ② Electrical facilities available but not electrified
- ③ Electrical facilities available, power cuts from time to time
- ④ Electrical facilities available, occasional power failure
- ⑤ Electrical facilities available, very few power cuts

25. How is the fire safety of the house you live in?

- ① No fire fighting facilities, no access to the village by fire engines
- ② No fire fighting facilities, fire engines have access to the village
- ③ Fire fighting facilities are available and fire engines cannot enter the village
- ④ Fire fighting facilities are available and fire engines have access to the village

26. Do you live alone or as a family?

- ① Living alone
- ② Living with family
- ③ Living with others

There are \_\_\_\_\_ people in your household. (If you answered family living) / You share your home with \_\_\_\_\_ (If you answered living with someone)

27. Do you or any of your close artist friends have children in school?

- ① Yes
- ② No

(If yes, please answer)

Where your child goes to school

- ① Songzhuang
- ② Old home

(If in Songzhuang)

What is the nature of the school the child is attending?

- ① Public schools
- ② Private schools
- ③ Working children's schools

Is it difficult to go to school in Songzhuang?

- ① No eligibility
- ② High contribution
- ③ Too many certificates required
- ④

Other \_\_\_\_\_

28. Which of the following public service facilities are currently available to you or your family? [Multiple choice]

- ① Educational facilities (including junior and junior kindergartens, general high schools, boarding high schools, nineyear schools)
- ② Health facilities (including Community health service facilities Community health service stations)
- ③ Administration and community services facilities (including street offices Community service centres)
- ④ Cultural and recreational facilities (including arts venues arts training etc.)
- ⑤ Sports facilities (including outdoor fitness areas for residents, etc.)
- ⑥ Social welfare facilities (including nursing homes, childcare centres, activity centres for the elderly, etc.)
- ⑦ Commercial financial services facilities (including farmers' markets, food markets, supermarkets, etc.)
- ⑧ Municipal utilities (including refuse collection points public toilets etc.)

[在此处键入]

29. Which of the following public service facilities do you value more? [Multiple choice]

- ① Educational facilities (including junior and junior kindergartens, general high schools, boarding high schools, nineyear schools)
- ② Health facilities (including Community health service facilities  
Community health service stations)
- ③ Administration and community services facilities (including street offices  
Community service centres)
- ④ Cultural and recreational facilities (including arts venues arts training etc.)
- ⑤ Sports facilities (including outdoor fitness areas for residents, etc.)
- ⑥ Social welfare facilities (including nursing homes, childcare centres, activity centres for the elderly, etc.)
- ⑦ Commercial financial services facilities (including farmers' markets, food markets, supermarkets, etc.)
- ⑧ Municipal utilities (including refuse collection points public toilets etc.)

### III. Artistic creation

30. Please select the three building space functions that you consider most important in order from the following options \_\_\_\_\_

[Multiple choice]

- ① Residential life
- ② Showcase
- ③ Creation
- ④ Communication
- ⑤ Other

31. Please select the three elements you consider most important to the creative space from the following options in order \_\_\_\_\_

[multiple choice]

- ① Tall and open
- ② High flexibility
- ③ Quiet and private
- ④ Convenient transportation
- ⑤ Street frontage
- ⑥ Has a certain public character

32. Do you need to have a separate studio?

- ①Yes ②No

33. In which of the following ranges can you afford to pay the monthly rent for your studio?

- ① Below 2,000 ② 2,000-5,000 ③ 5,000-10,000 ④ Above 10,000

34. In which of the following zones does the floor space of your desired studio fall?  
Up to 15 sqm 15-100 sqm 100-500 sqm 500 sqm+

35. In which of the following zones does the floor height of your desired studio fall?

[在此处键入]

①2.8-3m ②3-5m ③5m or more

36. What modifications have you made to your studio? [Multiple choice]

①None ②Simple painting ③Adding partition ④Adding floor as loft  
⑤Dumping and rebuilding

37. Do you prioritise art or economics in your artistic values?

①Art first ②Economy first ③In between ④Don't know

38. Do you think there should be a hierarchy of artists? If so, what do you think are the criteria for classifying artists?

① should, fame ② should, achievement ③ should, market ④ should, media ⑤ should not

39. Please select in order from the following options the three items you consider most important in relation to artistic creation

\_\_\_\_\_ [Multiple choice]

①Stable income ②Market needs ③Personal inspiration ④Creative and residential environment ⑤Harmonious family

40. Is your current artistic production meeting expectations?

① Yes ②No

If it did not meet expectations, what external circumstances do you think constrained your creative work? Please can you select the three most important constraints from the following options in order \_\_\_\_\_ [Multiple choice]

① To be discovered by the market  
② Inadequate service chain  
③ Lack of creative inspiration  
④ Constrained by economic conditions  
⑤ The creative environment is not free  
⑥ Not a strong art scene

41. Which of the following adjectives are included in your understanding of contemporary art? [multiple choice, no more than 3] too many options

①Pioneering ②Avant-garde ③Current ④Tolerant ⑤Diverse  
⑥Globalized ⑦Local

42. Which of the following descriptions do you think is closer to the most pressing issue facing contemporary Chinese art today?

[Multiple choice, no more than 3]

① The contradiction between the independent spirit of art and economic development  
② Homogenisation of artistic styles  
③ Always learning from the West and lacking independent thinking

[在此处键入]

- ④ Manipulated by the art market leading to symbolisation
- ⑤ Inflated prices
- ⑥ Rarely recognised in the West
- ⑦ Highly influenced by mainstream thinking

#### IV. Relationship with Songzhuang

43. How much time do you spend creating art in Songzhuang? ① Less than 1 year ② 1-3 years ③ 3-5 years ④ 5-10 years ⑤ More than 10 years

44. Where did you live or work before coming to Songzhuang?

- ① Yuanmingyuan Art District
- ② 798 Art District
- ③ Other art districts in Beijing \_\_\_\_\_
- ④ Art District Beyond Beijing \_\_\_\_\_

45. Please choose the three most important factors that you would consider when coming to Songzhuang from the following in order

- \_\_\_\_\_
- ① Cheap rents and land prices
  - ② Moderate distance from Beijing
  - ③ Well-supported with exhibitions, galleries and other institutions
  - ④ A gathering of famous artists with great fame
  - ⑤ Good creative environment with good artistic atmosphere
  - ⑥ The government strongly supports the development of the Arts District
  - ⑦ Recommendations from artist friends
  - ⑧ Other \_\_\_\_\_

46. What is the number of your peer friends in Songzhuang?

- ① 5 or less ② 5-10 ③ 10-20 ④ 20-50 ⑤ 50 or more

47. What is your relationship with the local villagers?

- ① Good relations
- ② General, less exposure
- ③ Conflicting

Please give a brief description of the conflict \_\_\_\_\_

48. What is your relationship with the town council?

- ① Good relations
- ② General, less exposure
- ③ Conflicting

Please give a brief description of the conflict \_\_\_\_\_

49. Have you ever been charged by any level of government?

- ① Yes

Please give a brief description of the charges \_\_\_\_\_

[在此处键入]

② No

50. What do you think are the following problems for the development of artists in Songzhuang?

|     | Matters                                       | No problem | A bit of a problem | Average level of problems | The problem is more serious | Very serious |
|-----|---|------------|--------------------|---------------------------|-----------------------------|--------------|
| [1] | The artistic environment is not free          | ①          | ②                  | ③                         | ④                           | ⑤            |
| [2] | Rising rental land prices                     | ①          | ②                  | ③                         | ④                           | ⑤            |
| [3] | The plant was demolished and Lack of creative | ①          | ②                  | ③                         | ④                           | ⑤            |
|     | space   |            |                    |                           |                             |              |
| [4] | Inadequate software and hardware support      | ①          | ②                  | ③                         | ④                           | ⑤            |
| [5] | Heavy commercialisation                       | ①          | ②                  | ③                         | ④                           | ⑤            |
| [6] | Much government control                       | ①          | ②                  | ③                         | ④                           | ⑤            |
| [7] | Low footfall                                  | ①          | ②                  | ③                         | ④                           | ⑤            |
| [8] | Art market downturn                           | ①          | ②                  | ③                         | ④                           | ⑤            |
| [9] | Confusing art evaluation system               | ①          | ②                  | ③                         | ④                           | ⑤            |

Please give a brief description of the issues you consider most important

\_\_\_\_\_

[在此处键入]

51. Which part of the art industry chain do you think Songzhuang is not yet well developed? and rate

|     | Matters                                     | No problems | A bit of a problem | Average level of problems | The problem is more serious | Very serious |
|-----|---|-------------|--------------------|---------------------------|-----------------------------|--------------|
| [1] | Production creation of artworks             | ①           | ②                  | ③                         | ④                           | ⑤            |
| [2] | Supply of raw materials for artworks        | ①           | ②                  | ③                         | ④                           | ⑤            |
| [3] | Art Market                                  | ①           | ②                  | ③                         | ④                           | ⑤            |
| [4] | Service industry                            | ①           | ②                  | ③                         | ④                           | ⑤            |
|     | and other art peripheral industrial support |             |                    |                           |                             |              |

52. Which of the following forms would you like the art market to take in the future? [Multiple choice]

①Floor stalls ②Galleries ③Auctions ④Other \_\_\_\_\_

Could you give a brief description of the desired art market format  
\_\_\_\_\_

53. Please select three jobs you would like the government to do from the following options in order \_\_\_\_\_

- ① Cleaning up the creative environment
- ② Promoting artwork
- ③ Regulating the art market
- ④ Fostering young artists
- ⑤ Improving the art industry chain
- ⑥ Improving public spaces
- ⑦ Building art venues
- ⑧ Solving the problem of children's schooling
- ⑨ Development of sheltered housing

Please suggest three things you would like the government to do  
\_\_\_\_\_

[在此处键入]

54. Please select three jobs you do not want the government to do from the following options in order \_\_\_\_\_

- ① Review of artworks
  - ② Regulating and guiding creative content
  - ③ Introduction of commercialisation projects
  - ④ Rigorous planning of art spaces
  - ⑤ Classifying artists
  - ⑥ De-cluttering and promoting the demolition of plant
- Please suggest three things you do not want the government to do
- \_\_\_\_\_

55. For artist development, which of the following items do you think is missing from Songzhuang's hardware architecture? [multiple choice]

- ① Artist's Studio
- ② Commercial arts organisations
- ③ Major art galleries
- ④ Living and Leisure Area
- ⑤ Art Market
- ⑥ Art Institutes
- ⑦ Artistic Properties
- ⑧ Other \_\_\_\_\_

Please give a brief description of the hardware architecture that you think is still missing \_\_\_\_\_

56. For artist development, which of the following items do you think is missing from Songzhuang's software architecture? [multiple choice]

- ① Artists
- ② Traders
- ③ Art Media
- ④ Art events such as exhibitions/festivals
- ⑤ Peripheral support industries
- ⑥ Government Administration
- ⑦ Civil society organisations such as art trade associations
- ⑧ Artistic Talent Training Institute

Please give a brief description of the software architecture you think is still missing \_\_\_\_\_

57. If there is an artistic utopia, what would your ideal arts district look like? Please give a brief description.

\_\_\_\_\_

**Questionnaire completed, thank you for your support  
and participation!**

[在此处键入]

Appendix 2 Questionnaire on the relationship between the interests of Songzhuang Art District

Hello! Thank you for filling in the questionnaire during your busy schedule, all data in this questionnaire is for research purposes only. Please fill in the subject of interest you represent first and then answer the other questions, please draw ✓ in the  for your answer, thank you for your participation!

1. What kind of interest are you (sector/organisation/business/individual)? \_\_\_\_\_.

2. The table is a list of possible stakeholders in the governance of the Songzhuang Art District.

Please tick all the subjects of interest you are in contact with in the left column and then tick the frequency of contact in the right column. If there are any omissions, please add them in the "Other" column!

|                     | Subjects of interest   | Frequency of contact          |
|---------------------|--|-------------------------------|
| District Government | <input type="checkbox"/> District Development and Reform Committee | Frequent 5 4 3 2 1 Infrequent |
|                     | <input type="checkbox"/> District Committee                        | Frequent 5 4 3 2 1 Infrequent |

|  |   |                               |
|--|---|-------------------------------|
|  | Publicity Department  |                               |
|  | <input type="checkbox"/> District Planning and Natural Resources Department | Frequent 5 4 3 2 1 Infrequent |



[在此处键入]

|                       |  |                               |
|-----------------------|--|-------------------------------|
|                       | <input type="checkbox"/> District Culture and Tourism Bureau | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Other _____                         | Frequent 5 4 3 2 1 Infrequent |
| Grassroots Government | <input type="checkbox"/> Songzhuang Town Hall                | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Art District Party Committee        | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Xiaopu Village Village Committee    | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Songzhuang Village Committee        | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Other _____                         | Frequent 5 4 3 2 1 Infrequent |
| Social organisations  | <input type="checkbox"/> Federation of Venues                | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Art Promotion Society               | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> New Social Grassroots Fellowship    | Frequent 5 4 3 2 1 Infrequent |
|                       | <input type="checkbox"/> Federation of Artistic Services     | Frequent 5 4 3 2 1 Infrequent |

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|           |   |                               |
|-----------|---|-------------------------------|
|           | Songzhuang Art Development Foundation     | Frequent 5 4 3 2 1 Infrequent |
|           | <input type="checkbox"/> Other _____      | Frequent 5 4 3 2 1 Infrequent |
| Companies | Songzhuang Investment and Development Co. | Frequent 5 4 3 2 1 Infrequent |
|           | <input type="checkbox"/> Other _____      | Frequent 5 4 3 2 1 Infrequent |
| Public    | Artists                                   | Frequent 5 4 3 2 1 Infrequent |
|           | Villagers                                 | Frequent 5 4 3 2 1 Infrequent |
|           | <input type="checkbox"/> Other _____      | Frequent 5 4 3 2 1 Infrequent |

3. Please tick in the left column the type of authority you have in the governance of Songzhuang Art District.

And tick in the right hand column how influential you think you are in the governance of Songzhuang Art District?

If there is anything missing, please add it in the "Other" section!

|             | Type of power  | Extent of impact on the governance of the Arts District |
|-------------|--|---|
| Rank status | <input type="checkbox"/> Social influence and status | Large 5 4 3 2 1 Small                                   |
|             | <input type="checkbox"/> social networking           | Large 5 4 3 2 1 Small                                   |
|             | <input type="checkbox"/> Authority level             | Large 5 4 3 2 1 Small                                   |
|             | <input type="checkbox"/> Other _____                 | Large 5 4 3 2 1 Small                                   |

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|                       |  |                       |
|-----------------------|--|-----------------------|
| Process participation | <input type="checkbox"/> Arts District Planning and Management | Large 5 4 3 2 1 Small |
|                       | <input type="checkbox"/> Policy development and implementation | Large 5 4 3 2 1 Small |
|                       | <input type="checkbox"/> Artistic production and creation      | Large 5 4 3 2 1 Small |
|                       | <input type="checkbox"/> Other _____                           | Large 5 4 3 2 1 Small |
| Resource conditions   | <input type="checkbox"/> Land use rights                       | Large 5 4 3 2 1 Small |
|                       | <input type="checkbox"/> financial resources                   | Large 5 4 3 2 1 Small |
|                       | <input type="checkbox"/> Dispatching social resources          | Large 5 4 3 2 1 Small |
|                       | <input type="checkbox"/> Other _____                           | Large 5 4 3 2 1 Small |

4. Please tick in the left-hand column the type of interest you are affected by in the governance of the Songzhuang Art District.

And tick in the right-hand column how much you think your interests are affected by the governance of Songzhuang Art District?

If there is anything missing, please add it in the "Other" section!

|                   | Type of interest   | Extent of impact by Arts District governance |
|-------------------|--|--|
| Economic benefits | <input type="checkbox"/> Improve the overall local economy   | Large 5 4 3 2 1 Small                        |
|                   | <input type="checkbox"/> Access to financial/economic income | Large 5 4 3 2 1 Small                        |
|                   | <input type="checkbox"/> Other _____                         | Large 5 4 3 2 1 Small                        |

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|                      |   |                       |
|----------------------|---|-----------------------|
| Governance interests | <input type="checkbox"/> Maintaining local social stability           | Large 5 4 3 2 1 Small |
|                      | <input type="checkbox"/> Building the city's brand image              | Large 5 4 3 2 1 Small |
|                      | <input type="checkbox"/> Other _____                                  | Large 5 4 3 2 1 Small |
| Social values        | <input type="checkbox"/> Promoting the Arts                           | Large 5 4 3 2 1 Small |
|                      | <input type="checkbox"/> Improving the living or creative environment | Large 5 4 3 2 1 Small |
|                      | <input type="checkbox"/> Other _____                                  | Large 5 4 3 2 1 Small |

Appendix 3 Multi-valued Matrix of Stakeholder Relationship Networks for the Governance of Songzhuang Art District

|    | Q1 | Q2 | Q3 | Q4 | J1 | J2 | J3 | J4 | S1 | S2 | S3 | S4 | Y1 | G1 | G2 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Q1 |    | 4  | 3  | 3  | 4  | 1  | 1  | 1  | 0  | 0  | 0  | 0  | 4  | 0  | 0  |
| Q2 | 4  |    | 5  | 2  | 3  | 4  | 1  | 1  | 0  | 0  | 0  | 0  | 4  | 1  | 0  |
| Q3 | 3  | 5  |    | 1  | 4  | 2  | 1  | 1  | 1  | 0  | 1  | 0  | 4  | 1  | 0  |
| Q4 | 3  | 2  | 1  |    | 3  | 3  | 3  | 2  | 0  | 0  | 0  | 0  | 4  | 0  | 0  |
| J1 | 4  | 3  | 4  | 3  |    | 4  | 3  | 5  | 3  | 2  | 3  | 2  | 5  | 2  | 1  |
| J2 | 1  | 4  | 2  | 3  | 4  |    | 4  | 3  | 5  | 5  | 5  | 5  | 4  | 3  | 2  |
| J3 | 1  | 1  | 1  | 3  | 3  | 4  |    | 1  | 0  | 1  | 0  | 0  | 5  | 5  | 5  |
| J4 | 1  | 1  | 1  | 2  | 5  | 3  | 1  |    | 0  | 0  | 1  | 0  | 5  | 5  | 5  |
| S1 | 0  | 0  | 1  | 0  | 3  | 5  | 0  | 0  |    | 1  | 1  | 1  | 0  | 0  | 0  |
| S2 | 0  | 0  | 0  | 0  | 2  | 5  | 1  | 0  | 1  |    | 1  | 1  | 0  | 2  | 0  |
| S3 | 0  | 0  | 1  | 0  | 3  | 5  | 0  | 1  | 1  | 1  |    | 1  | 1  | 1  | 1  |
| S4 | 0  | 0  | 0  | 0  | 2  | 5  | 0  | 0  | 1  | 1  | 1  |    | 0  | 0  | 1  |
| Y1 | 4  | 4  | 4  | 4  | 5  | 4  | 5  | 5  | 0  | 0  | 1  | 0  |    | 4  | 1  |
| G1 | 0  | 1  | 1  | 0  | 2  | 3  | 5  | 5  | 0  | 2  | 1  | 0  | 4  |    | 5  |
| G2 | 0  | 0  | 0  | 0  | 1  | 2  | 5  | 5  | 0  | 0  | 1  | 1  | 1  | 5  |    |

Appendix 4 Songzhuang Art District Governance Stakeholder Relationship Network Binary Matrix

|    | Q1 | Q2 | Q3 | Q4 | J1 | J2 | J3 | J4 | S1 | S2 | S3 | S4 | Y1 | G1 | G2 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Q1 |    | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 0  | 0  | 0  | 0  | 1  | 0  | 0  |
| Q2 | 1  |    | 1  | 1  | 1  | 1  | 1  | 1  | 0  | 0  | 0  | 0  | 1  | 1  | 0  |
| Q3 | 1  | 1  |    | 1  | 1  | 1  | 1  | 1  | 1  | 0  | 1  | 0  | 1  | 1  | 0  |
| Q4 | 1  | 1  | 1  |    | 1  | 1  | 1  | 1  | 0  | 0  | 0  | 0  | 1  | 0  | 0  |
| J1 | 1  | 1  | 1  | 1  |    | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |
| J2 | 1  | 1  | 1  | 1  | 1  |    | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |
| J3 | 1  | 1  | 1  | 1  | 1  | 1  |    | 1  | 0  | 1  | 0  | 0  | 1  | 1  | 1  |
| J4 | 1  | 1  | 1  | 1  | 1  | 1  | 1  |    | 0  | 0  | 1  | 0  | 1  | 1  | 1  |
| S1 | 0  | 0  | 1  | 0  | 1  | 1  | 0  | 0  |    | 1  | 1  | 1  | 0  | 0  | 0  |
| S2 | 0  | 0  | 0  | 0  | 1  | 1  | 1  | 0  | 1  |    | 1  | 1  | 0  | 2  | 0  |
| S3 | 0  | 0  | 1  | 0  | 1  | 1  | 0  | 1  | 1  | 1  |    | 1  | 1  | 1  | 1  |
| S4 | 0  | 0  | 0  | 0  | 1  | 1  | 0  | 0  | 1  | 1  | 1  |    | 0  | 0  | 1  |
| Y1 | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 0  | 0  | 1  | 0  |    | 1  | 1  |
| G1 | 0  | 1  | 1  | 0  | 1  | 1  | 1  | 1  | 0  | 1  | 1  | 0  | 1  |    | 1  |
| G2 | 0  | 0  | 0  | 0  | 1  | 1  | 1  | 1  | 0  | 0  | 1  | 1  | 1  | 5  |    |