

The Future of China's Cultural and Creative Parks: Generating Highly Skilled Talent for the Oil Painting Industry

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Abstract: *Since the 21st century, the Chinese oil painting industry has been an engine of growth in the global art industry. Its development is both an economic and social phenomenon in market transformation. This research aims to promote the sustainable development of Cultural and Creative Parks by generating a highly skilled workforce in the Chinese Oil Painting Industries. This research uses a literature review to explain the complex relationship between the Chinese Oil Painting Industries and Cultural and Creative Parks. The results of the research would include the role of the Chinese Oil Painting Industries in the evolution of Cultural and Creative Parks and the role of generating a highly skilled workforce for the Chinese Oil Painting Industries in promoting the sustainable development of Cultural and Creative Parks. The results are expected to lead towards recommending a format for generating a highly skilled workforce for Cultural and Creative Parks with the Chinese Oil Painting Industries at its core. Furthermore, this research will suggest a theory for generating a highly skilled workforce in the Chinese Oil Painting Industry that promotes sustainable development of Cultural and Creative Parks. This article attempts to review and evaluate the achievements of China's cultural and creative industries in the past 20 years from three perspectives: the current situation of the Chinese oil painting industry, the approach to cultivating a highly skilled workforce, and the development path of Cultural and Creative Parks. It is expected to provide a reference for later scholars to conduct related research.*

Keywords: Cultural and Creative Parks, The Chinese Oil Painting Industries, Generate a Highly Skilled Workforce, Production method, Functions

1. Pengenalan

COVID-19 is not only a global pandemic and public health crisis; it has also severely affected the global economy and financial markets (Pak et al., 2020). Under such circumstances, China's Cultural and Creative Parks, with the oil painting industry at their core, have been forced into a new transition period in the post-epidemic era. However, the drain of highly skilled and complex talents has weakened the long-term viability of Cultural and Creative Parks (Golovei et al., 2020). So, there is a need to generate a highly skilled workforce for the Chinese Oil Painting Industries to promote the sustainable development of Cultural and Creative Parks. Based on more than twenty years of research, there are both achievements and shortcomings: firstly, there are relatively few results of research on the cultural and creative park with the Chinese oil painting industry as the core; secondly, these studies appear to emphasize individual cases but lack macro studies; thirdly, in terms of methodology, they are

biased towards using documentary materials for philosophical discourse, while few use quantitative research methods and collect data lacking in-depth empirical research. Therefore, this research should be improved in the following aspects: firstly, through the investigation of the evolution of early Cultural and Creative Parks, research on the emergence, maturity, decline, and reform of the Chinese Oil Painting Industries, and the hidden laws of operation should be strengthened; secondly, uses a multiple-case design and introduces economics, management and anthropology to develop integrated interdisciplinary research; thirdly, an in-depth study of the different creators of oil paintings, such as craftsmen and painters, to achieve a shift from the study of objects to people. In this regard, the main research question posed in this research is: How can the sustainable development of Cultural and Creative Parks be promoted by generating a highly skilled workforce in the Chinese Oil Painting Industries? The research objectives of this paper are as follows: Firstly, to understand the evolving forms of Cultural and Creative Parks. Secondly, to explain the complex relationship between the Chinese Oil Painting Industries and Cultural and Creative Parks. Thirdly, to document the approaches used to generate a highly skilled workforce for Chinese Oil Painting Industries in the evolution of Cultural and Creative Parks. Fourth, to develop a theoretical framework that generates a highly skilled workforce for the Chinese Oil Painting Industries, which promotes sustainable development in Cultural and Creative Parks.

The paper proposes to look into the Cultural and Creative Parks that have transformed and upgraded the industrial structure while inheriting and developing Chinese oil painting techniques, thus embodying the function and value of Cultural and Creative Parks. In addition, my research will examine the concept of value creation by highly skilled professionals and assess whether this talent generation contributes to enhancing the park's function. For instance, a qualitative research strategy by using a case study approach was adopted in this research. The case study approach involves the analyses of documents, observations of participants, in-depth interviews with informants, and discussions on case studies.

This paper revisits the factors that influence the classification of Cultural and Creative Parks (geospatial dimensions, internal and external factors of the drivers) based on previous literature as a backup source. This research will examine the evolution of Cultural and Creative Parks and their life cycle, which specifically includes the formation process and the peak development period of the oil painting industry. It also deals with the current situation of declining profits and the massive withdrawal of companies triggered by increased competition. In addition, this research will use the terms *existence*, *extension*, and *exhaustion* to describe specific cluster life-cycle stages. Thus, the findings are expected to show that the functions of the Cultural and Creative Parks are respectively artistic productive, economic, and social, and the evolution of the Cultural and Creative Parks is manifested in function upgrades. Furthermore, the types of Cultural and Creative Parks are judged by their drivers and geospatial dimensions, and the evolution of Cultural and Creative Parks manifests the diversity of types. Lastly, the life cycle of Cultural and Creative Parks is divided into three stages: *existence*, *extension*, and *exhaustion*; these stages manifest their evolutionary process. This paper aims to cover the cultural, artistic, economic, social, and political dimensions while updating the conceptual and multidisciplinary research framework to support the development of the field.

2. Methodology

This research conducted a literature survey on selected topics based on the theme of *The Future of China's Cultural and Creative Parks*. The literature review study follows the unique "Literature Review Synthesis Process" (Ibrahim & Mustafa Kamal, 2018)) in Masiran et al.

(2020). This process is a stand-alone literature review typology known to make sense of a selected body of existing literature leading to decisions regarding the background theoretical context in an early research ideation phase (Rousseau, Manning & Denyer, 2008; Yu & Watson, 2019; Templier & Paré, 2015). Topics were identified using Ibrahim's (2011 & 2020) research question's (RQ) construct categorization technique for identifying three different RQ Constructs—"WHO", "WHAT" and "HOW"—in formulating the main research question. "WHO" is defined as the element being impacted by the study, "WHAT" is the information or body of knowledge required to solve the problem, and "HOW" is the targeted impact by the study. This research selected related articles under Chinese Oil Painting Industries and Cultural and Creative Parks for reporting. The literature articles were identified using SCOPUS, Google Scholar and China National Knowledge Infrastructure using the keywords related to the selected major themes such as *production method*, *artistic concept*, *geographical distribution*, *cognitive enhancement*, *innovation encouragement*, *policy support*, *expansion of economic functions*, *enhancement of artistic functions*, and *upgrading of social functions*. After the title searches and filtering out full research papers from ten years, a total of 194 journal articles were identified. The abstracts were reviewed and assigned to the best relevant smaller sub-themes. Their abstracts were reviewed in terms of their major findings by prior scholars, how their works could support future studies, and what aspects need to be enhanced. The top 34 of reviews with strong potential to solve the main study's problem were selected for the literature synthesis review process. The distribution of smaller topics was based on their existential importance and was used to fill gaps in the literature. The outcomes of this exercise produce a synthesized summary for each main theme which went further cross-analysis, integration of possibilities, and prioritization of the synthesized summaries towards highly probable solutions for generating a highly skilled workforce for the Chinese Oil Painting Industries. The resulting key synthesized summaries are presented in the "Point of Departure (POD) Tree Diagram" adapted from Ibrahim (2020) shown in Figure 1. This research used the EAGLE Navigator online system to document the literature review synthesis process and adapted the results for reporting in this Chapter 4.

3. Findings

3.1 The Chinese Oil Painting Industries

This section covers the production method, artistic concept and geographical distribution. The objective is to explain the complex relationship between the Chinese Oil Painting Industries and Cultural and Creative Parks.

3.1.1 Production Methods

Gin (2009) illustrates the basic characteristics of the oil painting industry, using the example of the Wushipu oil painting village in Xiamen, and points out the limitations of the pursuit of regionalization in the process of its development. Rong (2017) aims to examine the changes in Yangjiabu New Year paintings in transition, exploring the changes in traditional handicrafts and the development path of folk handicrafts under social transformation. Gin (2009) points out the limitations of its pursuit of localization in the process of development. It reveals that the market principle and the artistic principle are the basic guiding principles of its development, and suggests extending the industry's life cycle, stretching the product line, and broadening the industrial chain (Gin 2009). Rong (2017) uses art anthropological research methods and historical research perspectives to draw out the impact of highly skilled people on folk art in four dimensions: *state*, *market*, *culture* and *technology*. In particular, the evolution of the art of New Year painting proper, production and distribution methods, state ideology and market dominance. Nevertheless, Gin (2009) only analyses the contradictions between oil

painting industrialization and the localization of Xiamen in terms of the regional manifestations of the oil painting industry. In contrast, Rong (2017) only studies the impact that social transformation has had on the life style of New Year paintings using an ethnographic approach.

Therefore based on Rong (2017), this research will focusing on the process by which the art industry, with its family workshops as its production method, clusters into social production, where workshop production allows the cultural and creative park to take shape. In addition, based on Gin (2009) , this research will examine the mode of production of the oil painting industry, analyze the production process of assembly-line collective creation and specialized division of labor, and assess whether the nature of the art district is divided according to the mode of production, and make recommendations based on the industrialization model. Hence, the oil painting industries are clustered by production methods, resulting in Cultural and Creative Parks of different nature.

3.1.2 Artistic Concept

Dholakia, Duan and Dholakia (2015) presented the production and marketing of art in China has been a long and arduous road from industrial art to high art. Marchi and Goodwin (1999) aims to examine the interdisciplinary relationship between art and economics. Dholakia et al. (2015) use in-depth interviews with seven gallery owners in the Wushipu Art Village and discover how art production in China has evolved and to chart its future growth. Marchi and Goodwin (1999) hoped to fill the knowledge gap in the perception of the value of art through economic analysis and to understand it in three dimensions: art and economic theory, art and economic policy, and art trade. It also reveals the roles of economists, governments, and planners in the production and marketing of art. Furthermore, Marchi and Goodwin (1999) only contains research from history to economics and then to art history. However, Dholakia et al. (2015) only focused on the tensions between the emergent national pride in original art and the facile and commercial moneymaking potential of simply selling industrially produced artworks in the Chinese setting with its distinctive cultural patterns.

In light of Dholakia et al. (2015), this research will re-examine the differences between original art production and industrial art production based on the industrial production of oil paintings, analyze the production process of assembly-line collective creation and professional division of labor, and assess whether the nature of art districts is divided according to the artistic concept. In addition, this research will examine the variability of different artistic concepts and levels of creativity in the oil painting industry. The author also assesses the impact of these factors on the formation of Cultural and Creative Parks, which are divided into two main types: *reproduction* and *creativity*. Hence, the oil painting industries are influenced by the artistic concept of clustering, resulting in Cultural and Creative Parks with different artistic values.

3.1.3 Geographical distribution

Marshall (2009) put forward the theory of external economies in the 19th century and studied the phenomenon of industrial agglomeration in a more systematic way for the first time. Weber (1962) founded the industrial location theory, analysed the phenomenon of industrial agglomeration from the perspective of industrial location. As highlighted by Marshall (2009) the essence of industrial clustering lies in the specialization of small and medium-sized enterprises (SMEs). By merging SMEs into specialized parks through geographical proximity and the same operational mechanisms, economies of scale characteristic of large firms are achieved. Weber (1962) argued that the choice of firms to locate close to each other depends on the benefits of clustering versus the costs, and that agglomeration results in cost savings for firms. Among them, transport cost factor and labour cost factor are the two most important

factors among all location factors. Nevertheless, Marshall (2009) earlier research focused only on the basic aspects of the industrial production chain, such as the geographical proximity of firms and production costs. Whereby Weber (1962) only study analyses the location of industrial areas and ignores the commonalities between art and industrial regions.

Therefore, based on Marshall (2009) theory of external economies, this research will assess the essence of the formation of Cultural and Creative Parks, which use the geographical proximity for the oil painting industry to agglomerate and specialize in the division of labor, leading to the production of giant enterprises at scale. The author agree with Weber's (1962) theory of industrial location (why do you agree?If this sentence is not important please delete it). The author will analyze the formation of the oil painting industries to the Cultural and Creative Parks based on geographical environment and regional factors. Hence, the oil painting industries are clustered by geographical distribution, forming Cultural and Creative Parks of different scales.

3.2. Generate a Highly Skilled Workforce

This section covers *cognitive enhancement*, *innovation encouragement* and *policy support*. The objective is to document the approaches used to generate a highly skilled workforce for Chinese Oil Painting Industries in the evolution of Cultural and Creative Parks.

3.2.1 Cognitive Enhancement

Li (1985) uses the Jinan Fine Arts Factory to illustrate its transformation from purely production-oriented to integrated production and management. Whereby Liu (2013) provides a value proposition and outlook for the oil painting industry based on the phenomenon of artwork reproduction in the oil painting industry in Tunchang, Hainan. However, Cai and Tong (2014) is concerned with the driving force in the industrial upgrading of developing countries. Li (1985) describes the emergence of the Jinan Fine Arts Factory in terms of production and sales. It also recorded the production methods, business ideas, and modes of cooperation between management and production in the early years of the oil painting industry under collective ownership, while presenting the shortcomings of the state-owned management system. Liu (2013) examines the phenomenon of artwork reproduction in the oil painting industry in Tunchang, which is changing the market landscape and is an art form that embodies the contradiction between art and commerce. The case study of the commercial painting industry in Dafen village, Shenzhen, points out that substantive changes have occurred in the industry chain, the employment relationship, and the production network (Cai & Tong, 2014). The order-oriented and profit-driven production pattern of former commercial painting modes has never been entirely accepted by the painters and was later challenged bottom-up by grass-root painters after the financial crisis. This paper highlights that the impetus for transformation shall originate from the self-identification and self-awareness of labor.

Nevertheless, Li (1985) only presented in the context of the transition from heavy to light industry and the contractual responsibility system in the reform process in China. However, Liu (2013) only critiques the artistic value of commodity painting in the Chinese oil painting industry. Even so, Cai and Tong (2014) only discusses the significance of the case of upgrading the cultural industry in Dafen Village for the development and transformation of the industry in developing countries and the important role that locality plays here.

Based on Li (1985), this research will examine the early production and business models of the Chinese oil painting industry and the process of training highly skilled producers, assessing the importance of oil painting techniques for the painter. In addition, based on Liu (2013), this

research will evaluate the role of enhanced aesthetics for practitioners in the oil painting industry to increase their artwork quality. Also, based on Cai and Tong (2014) research, this research will evaluate the perceptions of practitioners in the oil painting industry on their creative abilities and artistic values, which will contribute to the development of the Chinese oil painting industry. As a result, the Chinese oil painting industry is facing a lack of professionalism among its practitioners. Therefore, cognitive enhancement is the primary method to generate a highly skilled workforce. For example, improving the painting techniques, aesthetics, and self-identification of practitioners.

3.2.2 Innovation Encouragement

With regard to encouraging innovation of talents, Florida (2019) puts forward the famous "3T" theory (talent, technology, tolerance). And explained the similarities and differences between cultural and creative spaces and traditional industrial clusters through comparative analysis and pointed out that the influence of internal urban environmental factors such as local labor market, producer network, creative field, and social tolerance on the cultural and creative district is easily recognized by the public, while international and national influences beyond the urban scale are often neglected. Wang (2019) conducted a study on the power of the artistic economy and the structure of the art industry with production-distribution-consumption expansion" in Guangxi Province. The article emphasizes that the current art market in Guangxi still has some problems, such as the lack of fine art, the low level of art, and the lack of management personnel in art. The author also suggests improving the quality of artworks and entirely using the ASEAN Free Trade Area platform. Li (2014) states that the fascinating phenomenon of Dafen, its patrons, and its skilled products that are treated as artworks ironically mirrors as well as problematizes the orthodox dichotomy between art and commodity in modern art discourse. The issue here is not a deliberate forgery nor an ironic citation, but art and its creative potential simply for sale. And highlighted that the oil painting village's ability to give the public creative license and control over images is most apparent in the studios' option to customize painting. This option allows customers to direct how Dafen artists should manipulate the images. These customizable options further collapse art into a commodity, in which even the denizens of the 'fine art' world partake. Nucciarelli *et al.* (2017) integrates the value chain logic with the platform logic to examine collaborative value creation enabled by opening up the business models of game developers to the crowd. The article showed that the benefit of using crowdfunding goes well beyond fundraising through a multiple-case design. As an implementation of open innovation, crowdfunding unifies the channels that bring capital, technology, and market knowledge from the crowd into the game industry. However, Florida (2019) evaluates this solely in the context of the shift from an industrial society to an innovative economic model. Wang (2019) only focused on an overview of the status of the development of the art industry in Guangxi. Li (2014) focuses on the painter's genre in the Da Fen oil painting village and discusses the artistic value of the reproductions. Nucciarelli *et al.* (2017), on the other hand, limit their findings to the effects of reward-based crowdfunding. Other forms of crowdfunding require further investigations.

Therefore, based on Florida (2019), this research will assess whether creative power is a central dynamic in the development of the oil painting industry and analyze whether the 'creative class' can become the dominant class in the cultural and creative arts parks. Then, based on Li (2014), this research will assess the innovativeness of oil painting industry practitioners in transforming reproductions into emotional artworks. In addition, based on Nucciarelli *et al.* (2017) and Wang (2019), this research will assess innovative forms of new collaborations between oil painting industry practitioners drawing on technological and internet platforms. Hence, The oil painting industry is facing a shortage of the creative class. Therefore, innovation encouragement is an

integral approach to generating highly skilled workforces—for example, training practitioners to change their innovative mindset and internet platforms for sales exhibitions.

3.2.3 Policy Support

Li, Cheng and Wang (2013) state that Dafen's art practitioners encounter severe economic hardship similar to the difficulties other rural migrant workers face in China's major metropolises. Florida, Mellander & Qian (2012) attempt to gauge to what degree China has transitioned from an industrial to a knowledge-based economy. Lu, Fan and Li (2011) address the existing problems in the Hebei commodity oil painting industry and proposes corresponding countermeasures. Whereby Cai and Cai (2011) attempts to study the development of the oil painting industry in regional art districts. Li et al. (2014) highlighted the limitations of the Dafen model, for example, the inadequate infrastructures and exorbitant rents, the economic hardship of painter-workers, and the copyright disputes in Dafen. Therefore, there is a need to develop mutual respect between the local villagers and migrant painters and involve both groups in decision-making processes. Florida et al. (2012) employ structural equation models to gauge the effect of three key factors on the economic performance of Chinese regions. It also emphasizes that the training of universities and tolerance are critical factors in the distribution of talent and technological innovation in China. Still, neither talent nor technology is associated with the economic performance of Chinese regions. Lu et al. (2011) highlighted that the Hebei commodity oil painting industry is in its infancy and suffers from low positioning, poor marketing, and lack of capital. The paper provides proposals for the oil painting industry to build a cultural brand and train highly skilled personnel based on Hebei's localized strengths. Cai and Cai (2011) analyze the oil painting industry in Putian, Fujian, focusing on the problems faced: the lack of a professional market, the loss of painters, and the incomplete industrial chain. As a result, suggestions are made to strengthen the training of talents, cooperate with higher education institutions and introduce professional faculty. However, Li et al. (2014) only focuses on the reality behind the "Dafen Brand" and the forces behind the branding exercise, as well as the associated socio-economic consequences as observed from the doubly deprived painter workers. In addition, Florida et al. (2012) only focused on the distribution of talent and technology during the transformation of China's industrial economy and therefore lacked a macro view. Lu et al. (2011) only make suggestions based on the problems in the regional nature of the oil painting industry. Cai and Cai (2011) only use the oil painting industry in Putian, Fujian, as a typical analysis and lacks comparison with other similar industrial parks.

According to Li et al. (2014) statement regarding doubly deprived painter-workers, this research will analyze cheap labor on the production line of the oil painting industry by illustrating the conflict between policymakers and producers in the production of cultural and creative industry and assess the current situation of those working in the oil painting industry. Then, based on Florida et al. (2012), this research will propose local policies to increase human capital in response to the disconnect between highly skilled professionals and society in the Chinese oil painting industry. In addition, this research will analyze the approaches of the government to nurture practitioners in the oil painting industry, such as building a talent force, establishing a talent development plan, and improving the talent management mechanism. Based on Cai and Cai (2011) recommendations for the cultivation of oil painting practitioners, this research will evaluate the strengths and weaknesses of government policies, such as the policy on talent incentives, cooperation with higher education institutions and the introduction of professional faculty, to make rational recommendations for the generating of highly skilled artists for the oil painting industry. Hence, the Chinese oil painting industry is facing a talent drain problem. Policy support is fundamental to generating a highly skilled workforce, such as

strengthening the talent pool, improving the talent management mechanism, cooperating with higher education institutions, etc.

3.3 Promotion of Sustainable Development

This section covers the expansion of economic functions, enhancement of artistic functions and upgrading of social functions. The objective is to develop a theoretical framework to generate a highly skilled workforce for the oil painting industries to promote sustainable development in cultural and creative art parks.

3.3.1 Expansion of economic functions

Wang (2021) constructs the realization path of the integration development of folk arts and tourism according to the value creation activities of folk art. Eger (2003) introduces the concept of 'creative communities' as opposed to 'smart communities'. Wang (2021) analyses the relationship between folk art and tourism by summarizing the literature on integrating art industries and tourism in general. Eger (2003) argues that central to developing a knowledge-based economy is recognizing the important role that culture and the arts play in promoting economic development. To create a community that capitalizes on the important links between culture, art, industry and community. The focus of this research has been dynamically updated as the arts district has evolved. However, Wang (2021) only explores the path of integration with tourism from the perspective of the folk art industry and does not cover all categories of the art industry. Eger (2003) only gives new meaning to the arts district or cultural cluster as a new dynamic for urban regeneration and social development through the lens of cultural values.

Building on Eger's (2003) statement of recognition of the vital role that arts and culture play in enhancing economic development, this research will examine the critical role of the artistic value generated by the arts industry in promoting the economic sustainability of Cultural and Creative Parks. In addition, based on Wang (2021), I will study the integration of the arts industry with tourism and assess the economic benefits derived from upgrading the industry as one of the criteria for promoting the sustainability of Cultural and Creative Parks. As a result, indicators to evaluate the promotion of sustainable development of Cultural and Creative Parks include expanding economic functions.

3.3.2 Enhancement of artistic functions

Shen (2021) examines Chinese exported arts and crafts products from the 1950s to the 1990s and summarises the interaction mechanisms between their sale, production, and design. Li (2016) illustrates the phenomenon of 'Western painting going East' in the Pearl River Delta region of China during the Ming and Qing dynasties. Castellote and Okwuosa (2020) examines the Lagos art world, which shows how an "art system," with all its attendant structures and agents, has emerged in Lagos, Nigeria, in the last few years. Shen (2021) uses exported handicrafts as an entry point to illustrate how the characteristics of exported handicrafts can balance the 'controllability, calculability and predictability of industrial products. Li (2016) describes the development of commercial painting in modern China and the phenomenon of 'Western painting in the East' in the Pearl River Delta region. The author identifies Macau and Guangzhou as precedents for the production of native oil paintings, corrects the conclusion that there were no painters among religious figures at the time, and affirms the unique appearance and cultural value of the art of export painting in China during the Qing dynasty. Castellote and Okwuosa (2020) identifies the artistic infrastructure and critical mass required for a sustainable cultural and creative arts district based on the globalization dynamics reflected in Lagos's arts district. However, Shen (2021) only focused on studying the heritage of exported crafts. Li (2016) only illustrates the journey of Sino-foreign cultural exchange with Macau,

Guangzhou, and Hong Kong as the central cultural belt from the early Chinese oil painting history perspective. Castellote and Okwuosa (2020) only assess the process by which Lagos became a 'global city' and a 'global art hub.'

Therefore based on Shen (2021), this research will assess the role of highly skilled producers as inheritors of technology in expanding markets and transmitting cultural values. In addition, based on Li (2016), this research will deepen the understanding of 'Western painting going East' through Chinese Qing dynasty export paintings' artistic characteristics and cultural values. Moreover, this research will provide a theoretical basis for the cultural and creative art parks to achieve the purpose of art globalization. At the same time, based on Castellote and Okwuosa (2020), I will examine the rationality of art globalization to evaluate the sustainability of cultural and creative development. Thus further, indicators to assess the sustainable development of Cultural and Creative Parks include enhancing artistic functions such as artistic exchange or the globalization of the arts.

3.3.3 Upgrading of social functions

Wang and Li (2017) studied the remaking of the Dafen oil painting village in Shenzhen, China, and drew insights from the Foucauldian concept of governmentality as-disposition of things—in particular people and their relations to land. Thereby, the cultural cluster is elaborated as a project of reterritorialization driven by the state with a market mindset. Tsang and Siu (2016) attempts to identify the fundamental factors in developing a sustainable cluster in a densely populated city, and a 3Cs model (Cluster, Community, Creativity) of the sustainable cultural and creative cluster will be proposed. The article investigated factors related to clusters, communities and creativity through direct observation and semi-structured interviews. The results revealed by the model show the correlation of factors and sustainable development of the cultural and creative clusters. Pratt (2009) identified the economic trajectory of post-industrial cities in the global 'North' and used a case study that begins with a critique of the instrumental concept of culture in the context of urban regeneration. It is critical of the conceptual framework of the 'post-industrial city' and the 'service sector' as an adequate basis for understanding and explaining the rise of the cultural industries in cities. However, Wang and Li (2017) only attempts to lay out the dynamic interactions between the state and society, showing how actions for de-territorialization, re-territorialization, and counter-territorialization intertwine. Tsang and Siu (2016) only examines two cultural and creative clusters in Hong Kong under the 3Cs model, i. e. the PMQ and the Easy Packaging Creative Precinct. Pratt (2009) only presents a case study of the regeneration of Hoxton Square in North London, the seminal 'cultural quarter' in the policy debate.

As a result, following Pratt (2009), this research will assess the role and importance of culture and arts in the continued development or regeneration of the 'post-industrial' city. Also, based on Tsang and Siu (2016), my study will critique the 'one size fits all model that exists in Cultural and Creative Parks. Finally, drawing on Wang and Li (2017) interrogations into the triangle of government–population–territory revealed by the Dafen experience, this research will assess neoliberalism as an indicator of the promotion of sustainable development in Cultural and Creative Parks. Which will not only generate planned policies to create and expand an all-encompassing economic field but, most importantly, serve to work towards the realization of generating state spaces. Hence, indicators to evaluate the promotion of sustainable development of the Cultural and Creative Park include the upgrading of social functions such as public demand and social responsibility.

4. Discussion

This section further cross-analyses the proposed theoretical propositions from each RQ Construct— Chinese Oil Painting Industries, generate a highly skilled workforce, and promote sustainable development of Cultural and Creative Parks—to develop the theoretical proposition of this research. The research analyzed and discussed these three aspects, which were combined in six steps to resolve the study's needs. The aim is to investigate the advantages and disadvantages of the combination of viewpoints and put forward suggestions for this research.

Step 1 combines POD1 and POD2 to produce POD4: With policy support, the Chinese Painting industries generate a highly skilled workforce by enhancing cognition and encouraging innovation, which can cluster Cultural and Creative Parks of different natures, styles, and scales. The intention is to combine the clustering form of Cultural and Creative Parks with the current situation of the creative class in the oil painting industry and to illustrate that highly skilled art practitioners play a key role in forming Cultural and Creative Parks.

Step 2, combines POD2 and POD3, thus developing POD5: The indicators for promoting the sustainable development of Cultural and Creative Parks are evaluated with the economic, artistic, and social functions that the professionalism and innovativeness of the creative class can enhance in the oil painting industry. It aims to explore a new approach to the sustainable development of Cultural and Creative Parks by combining the method of cultivating talents with the functional enhancement of Cultural and Creative Parks.

In Step 3, POD1 and POD3 are integrated, thus proposing POD6: Promoting the sustainable development of Cultural and Creative Parks of different natures, styles, and scales clustered by the production methods, artistic concepts, and geographical distribution of the oil painting industry can upgrade economic, artistic and social functions. It discusses the transformative impact of the oil painting industry on the accumulation and operations of Cultural and Creative Parks.

Step 4 combined POD4 and POD5, which led to POD7: The oil painting industry has generated a highly skilled workforce with professionalism and innovativeness through supporting policy, enhancing cognition, and encouraging innovation that can promote sustainable development Cultural and Creative Parks of different natures, styles, and scales. It suggests avenues to improve the standard of arts practitioners and factors to promote the sustainability of Cultural and Creative Parks.

Step 5, combining POD5 and POD6, developed POD8: The production methods, artistic concepts, and geographical distribution of the oil painting industry gathered into a cultural and creative park can be an indicator to evaluate the promotion of sustainable development with enhanced economic, artistic and social functions. It focuses on the leading role of the oil painting industry in the sustainable development of Cultural and Creative Parks.

Step 6 summarized and analyzed the necessity of cultivating a highly skilled artistic workforce in a cultural and creative park with the oil painting industry as the core. Hence, the research proposed the final POD9: Promoting the sustainable development of Chinese Cultural and Creative Parks by generating a highly competent oil painting industrial workforce that is professional and innovative, building an evaluation mechanism for the parks' functions.

Theoretical Framework: The research highlights the relationships of the above recommendations in Figure 1, which is the final Point of Departure (POD) Tree Diagram (Ibrahim & Mustafa Kamal, 2018) for promoting the sustainable development of the Cultural and Creative Parks.

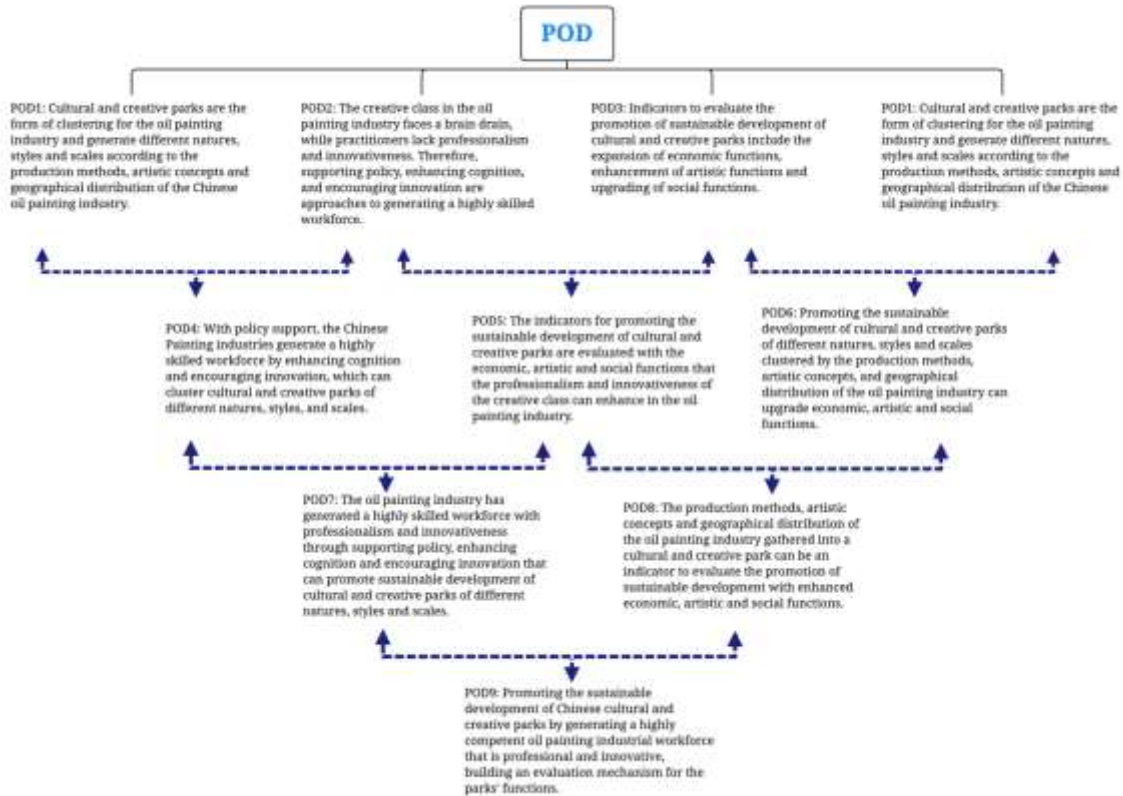


Figure 1: Point of Departure (POD) Tree Diagram for promoting the sustainable development of the Cultural and Creative Parks. (Adapted from Ibrahim & Mustafa Kamal, 2018)

5. Conclusion

This research aims to generate highly skilled talents for the Chinese Oil Painting Industries to promote the sustainable development of Cultural and Creative Parks. This paper proposes to establish a theoretical framework for the sustainable development of Cultural and Creative Parks by documenting the evolution of the parks and the training of highly skilled professionals. The expected outputs will indicate the necessity of generating highly skilled oil painting professionals. They highlight the role of the Chinese Oil Painting Industries in the evolution of Cultural and Creative Parks and the approach to developing a highly skilled workforce for the Chinese Oil Painting Industries in Cultural and Creative Parks. This research proposes a format for generating a highly skilled workforce for Cultural and Creative Parks with the Chinese Oil Painting Industries at its core. It also recommends developing an assessment model based on the criteria of upgrading the functions of the Cultural and Creative Parks to promote their long-term development. Further studies are recommended to expand the concept of new artistic creation and industrial structure for the Cultural and Creative Parks. This research enhances the artistic value of the Chinese Oil Painting Industries and encourages painters to improve their creative abilities, thus promoting the sustainable development of the Cultural and Creative Parks.

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