Dissertation

by Sixing Sun

Shanghai Branding through Intangible Cultural Heritage, the case study of Shanghai

M50 creative cluster

(Photograph of Yue opera, 2019)

Abstract

Shanghai's main perceived city images are modern, international, fashionable, tolerant and prosperous. Whereas M50 creative cluster's neglect of its past in relation to Shanghai's economic reform, the first generation of female working class and Yue opera indicates some problems. Therefore, from a critical and historical perspective, this study analyzes the formation of Shanghai's branding and its cultural and creative industry policies. Through field investigation, which is based on the researcher's certain understanding of Shanghai branding, this study concludes that reconnecting Yue opera to M50 could enable the audience to have an in-depth tour and better understanding of the development process and urban culture of Shanghai. Moreover, integrating Itangible Cultural Heritage (ICH) to promote Shanghai branding is also supported as ICH owns valuable artistic value and contains strong regional cultural history. Lastly, facing both opportunities and challenges, potential methods of promoting ICH in Shanghai are also explored.

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1. Introduction

Over recent years, in the context of globalization and in pursuit of broader management goals, wealth, population, rights, etc., cities are increasingly introducing product branding concepts and strategies for city marketing, which can be considered as city branding strategies (Kavaratzis and Ashworth, 2005). However, some academics for example Xiao (2017) criticizes that homogeneous city images are frequently seen and similar labels such as "tourist city" and "modern city" are used repeatedly. Xiao (2017) believes that in order to highlight and distinguish city branding to make it more competitive, a city needs to fully explore its' cultural characteristics. From this perspective, urban cultural construction and cultural and creative industries (CCI) policies could positively contribute towards city branding. Moreover, as intangible cultural heritage (ICH) largely depends on those whose knowledge of traditions, skills and customs are passed down from generation to generation within communities (UNESCO, 2013), it is considered as a regional cultural symbol, recording urban history and resident's lifestyles (Chen, 2015). This research thereby assumes that applying ICH into urban branding could contribute to distinct and attractive city images.

In 1998, The Department for Digital, Culture, Media and Sport (DCMS) in UK announced the definition of CCI, implying the formal development of CCI in the UK (DCMS, 1998). Whereas some academics criticize that culture and art are used as tools by China's Communist Party (CCP), to assist rule and consolidate its political power, since pre-1949, and to fund new China (Chang, 2009). Until the 1980s, when the major domestic contradictions shifted from political struggle to economic development, China began to carry out economic reform to improve economic vitality, added value and efficiency, consciously implement de-industrialization and shifted towards a service economy. The reform specifically aimed at the state-owned enterprises (SOEs), which had monopolized the market for a long time and gradually lost their competitiveness (Ma, 2016). Since characterized by high added value and less environmental pollution, CCI received growing recognition for its positiveness in economic transformation. In 2000, the Communist Party of China's Fifth Plenary Session of the Fifteenth Central Committee announced the 'enhancing of cultural industries development', which indicates the government's official recognition of CCI and its importance in shifting to a knowledge economy (State Council Bulletin, 2000). In the de-industrialization and CCI development, Shanghai has been actively taking the lead. Also, in the process of urbanization, Shanghai strives to build its branding on domestic and international stages, and increasingly realizes that CCI are essential to build positive and attractive city images in various

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forms, like enhancing cultural and artistic atmosphere, improving diversity, openness and tolerance, promoting tourism etc. (Kavaratzis and Ashworth, 2005).

Moreover, Shanghai's early industrialization and prosperity brought by its' semi-colonial history has attracted migrant labor from all over China, especially Zhejiang and Jiangsu, two provinces near Shanghai. Among the immigrant workforce, many Zhejiang-Shanghai migrant women workers came to Shanghai and worked in textile factories, becoming the first generation of female working class in China, and further revitalizing Shanghai's industrial development (Honig, 1992). With the migration of labor, culture follows. Yue Opera, a traditional Zhejiang folk art also came to Shanghai in pursuit of better development. With the support from the female workers, Yue opera once became a mainstream culture in the textile factories and realized popularity in urban Shanghai (Ma, 2016). However, under the context of economic transformation, China's government decided to reform SOEs and highly promoted CCI to improve industrial added value and growth efficiency (Chang, 2009). In 2001, Shanghai M50 was pioneered, transformed from one of the former industrial areas Chunming Textile Mill, which was shut down during the SOE reform. After that, the culture of Yue opera declined in M50 and also experienced falls in Shanghai subsequently, while a series CCI policies highly promoted the gathering of 140 art galleries and exhibitions from more than 20 countries and regions in M50, further turning M50 to a modern creative cluster (M50, 2016). Today, M50 has become a landmark creative cluster in Shanghai, attracting a large number of tourists and visitors every year, contributing to Shanghai's attractive city image with its cultural and artistic value.

In essence, apart from the transformation of textile mills, M50's ignorance of Yue Opera and the related history can be traced. As Shanghai has strived to create an advanced and international city image, the support group of Yue opera is mainly the working class rather than the middle class, nobles, and elites, Yue Opera was not recognized and valued at that time. It was not until 2003 that UNESCO issued the ICH Protection Convention and in 2006 that Yue Opera was certified as the national ICH in China, (ICHChina.cn, 2006), that Yue opera received increasing respect for its cultural value. Further, the neglect of Yue opera also indirectly reflects Shanghai's lack of ICH and traditional culture in urban brand building. From this perspective, this research applies M50 creative cluster as a case study, assuming that reconnecting of Yue opera in M50 could lead the audience to look back at its history, and leave them different and deeper thinking of M50 and Shanghai. On this basis, this study further studies the application of ICH in promoting Shanghai branding and regards it as a key research question:

How to integrate intangible cultural heritage to enhance Shanghai city branding?

And it raises a series of sub-questions to critically evaluate Shanghai's current branding strategy and M50's cultural construction to assist analyzing:

1. What is the current Shanghai city branding strategy and how to evaluate it?

2. What are the main cultural and creative industries policies conducted in Shanghai city branding?

3. What is unique about the connection between Yue opera and M50 creative cluster in Shanghai culture?

4. How will the reconnection of Yue Opera in M50 creative cluster bring different experience and enhance Shanghai city branding?

2. Research Methodology and Methods

2.1 Research Methodology

This research is based on the methodology of sociology. According to Bottomore (1976), sociological research covers social community, social systems which include economic systems, political systems and social structure, as well as social changes. This research explores how to integrate intangible cultural heritage to enhance Shanghai city branding through the case study of M50 creative cluster. M50 appears in multiple contexts, highly linked to China's economic transformation, China's cultural and creative industries policies and Shanghai's urbanization and its transformation of social community. Coinciding with sociological research, these related backgrounds will all be analyzed in this research. Further, sociology provides an essential critical perspective for this research. Bottomore (1976) believes sociological research is a social criticism which criticizes existing social theories and social relationships, rather than a celebration of the present (Bottomore, 1976, p. 217). Indeed, despite Shanghai's perceived image and its status as a first-rate city in the world, this research still holds a sociological and critical perspective. By critically examining M50 creative cluster, which seldom mentions its past culture related to textile mills, women workers and Yue Opera in its current cultural construction, this research attempts to study how will the reconnection of Yue Opera in M50 creative cluster bring different experience and thinking about Shanghai city to the audience, then further study on how to integrate ICH to improve Shanghai branding.

Specifically, sociological research includes both qualitative and quantitative study. Firstly, Denzin and Lincoln (1994) acknowledge that qualitative research involves the studied use and collection of a variety of empirical materials such as case study. Instead of merely focusing on the current phenomenon, case study provides an holistic perspective for reaching more detailed and profound results (Denscombe, 2014), and it focuses on understanding dynamics present within single settings (Eisenhardt, 1989, p.534). As mentioned above, M50 creative cluster is a space which has witnessed the economic transformation and CCI's evolution in Shanghai, and is closely related to ICH and Shanghai city branding, which is therefore applied as a case study in this research for dynamically analyzing the research questions. Further, in qualitative research, fieldwork is beneficial for collecting raw data while deeply and dynamically interacting with the environment and participants (Denscombe, 2014). And qualitative research tends to involve relatively few people or events, and is associated with researcher involvement (Denscombe, 2014, p.245). Indeed, in order to collect primary data and being fully immersed in the research environment, the researcher has been deeply involved in the fieldwork in M50 for over two month, conducted both interviews and questionnaire surveys.

Firstly, to provide deep viewpoints and realistic experience, empirical datas are collected from semi-structured interviews with 4 interviewees whose personal background and work experience are closely related to this research. According to Mcnamara (2009), some necessary preparations before the interview can reduce the deviation while improving the quality of the interview. Firstly, effective interview topics are constructed with open style and some specific questions based on interviews' background which are designed respectively. And before the official interviews, the researcher met with interviewees in advance to increase familiarity and explain the purpose of the research to them. Also, settings with little distraction are selected to make interviewees feel relaxed and focused (Mcnamara, 2009). Additionally, no qualitative observation is inseparable from quantification (Gerring, 2017, p.19). To avoid a small number of cases could not infer the overall result, this research also combined quantitative methods, conducting questionnaire surveys to provide a basis for more comprehensive analysis. Also, Alasuutari (1995) indicates that samples of similar participants can be useful to compare differences of opinion, but samples of diverse types of participants can be used to find similarities. Therefore, the researcher has conducted questionnaire surveys which target at the diverse audience in M50, as all kinds of participants' opinions are significant to Shanghai city brand. During the field work the questionnaires are conducted through face-to-face conversations with the respondents. After obtaining respondents' verbal consent, the researcher explains the historical background of M50 and the purpose of this research to them, and

also obtains information offered by some of the respondents who understand the related history. Evidently, the communication process immerses the researcher in the field work, inspires the researcher with certain viewpoints and contributes to deeper understandings.

In summary, sociological research aims at critically evaluating and reflecting social strain, conflict and change (Bottomore, 1976, p. 217), which provides a guiding methodology, benefiting this research a more comprehensive, critical and profound perspective to analyze the thesis. Also, the case study of M50 creative cluster contributes to dynamical and in-depth research findings, and the field work including interviews and questionnaire surveys benefits the researcher with collecting primary data rather than merely referring to literatures. Most importantly, through immersing in M50's environment and the conversations with the respondents, the researcher has gained realistic and deeper understandings.

2.2 Research methods

To be more specific, Turner (2010) claims that questionnaire and interview are essential methods for generating primary data. Firstly, 100 collected questionnaires including 17 questions largely dependent on "Wenjuanxing" (WJX) as a carrier. WJX is an online platform to conduct questionnaire surveys with the advantages of being fast, easy and low cost, which is widely used in China. When generating the questionnaire page, in WJX, the researcher selected question types of multiple choice and blank filling, input and edited the questions and statement into both Chinese and English versions with noting the required questions. After that, WJX generates a QR code of both Chinese and English version, and the participants can enter the questionnaire page after scanning the QR code through Wechat and fill it in directly on the mobile phone. 100 participants were approached by the researcher in person at M50. The purpose of the research was explained to them and they all provided verbal consent before scanning the QR Code and offering their viewpoints. After finishing the questionnaire, all data collected was subsequently anonymized to guarantee no privacy infringement. When deriving these data, WJX has automatically sorted out the answers of each blank filled questions and present a general excel table which contains all answers to all questions. As for multiple choice questions, WJX automatically calculates the number of people who choose each option and its proportion of total respondents, presenting as a Word file. The excel forms and word files are the final presentation of the data collected in the questionnaire.

Secondly, direct contact with in-depth and expert interviewees could benefit the research with efficiency as well as specific data and more valuable insights (Denscombe, 2014). Four face-to-face and conversational interviews, each with a duration of 30-60 minutes, were conducted in this research. The interviewees were, Chai Liangjie, the vice president of Shanghai Yue opera theatre who is in charge of management and development; Wang Rousang, a current Yue opera actress who has worked in Shanghai Yue opera theatre and performed for over 20 years; Liu Zhen, an artist who has painted and run his gallery in M50 for 17 years; Gu, a CCI entrepreneur who has run his business for 10 years and succeeded in organizing many cultural activities with international cooperation. These interviews were selected because they respectively own long-term working experience and in-depth insights of the areas of Yue opera, M50 creative cluster and CCI, which are closely related to the research questions and highly supportive to the thesis analysis. However, Bourdieu (1991) defines 'symbolic violence' as a violence based on recognition and complicity, which means agents are subjected to violence which is produced by their organizations or groups, such as denied resources or limited social mobility and aspirations, but they tend to acknowledge those as 'the natural order of things' (Ma, 2016). The interviewees that work for organizations, especially two of them working in SOEs, might be vulnerable to 'symbolic violence' and express incomplete truthful views during the interviews to correspond to the culture of the organization. In order to ensure the research findings' objectivity, Bourdieu's concept could be applied to this research as an essential tool to critically analyze and interpret the interview data. The interviewees were mainly approached through network and field work and were willing to offer their professional insights. Before official interviews, they were invited to sign the consent forms and during the interviews, interviewees were told that they could refuse to answer any questions. Since both interviewers and interviewees are from China, the interviews were conducted in Chinese and all conversational data were recorded through the researcher's key points recording and voice recording via cell phone. Then, these contents were transcribed into Chinese content by the researcher, and important information were sorted out and translated to English to serve analysis.

2.3 Research ethics

Significantly, Denscombe (2014) reminds researchers that, in social research, ethics issues must be observed in the process. Firstly, to ensure that the research results are objective and valid, it is essential for researchers to avoid personal subjective thoughts or bias affecting the research results when interpreting the information and data (Bhattacherjee, 2012). Therefore, during the interviews, the researchers act as dialogue managers and insist on being neutral, avoiding strong emotional responses to the interviewees' responses. All questions should be asked in an open-style, avoiding

leading or judgmental wording while some encouraging responses with occasional nods of the head are opportune (Mcnamara, 2009). Moreover, some certain free extension based on the respondents' answers is not rejected as open ended interviews could call for participants to fully express their viewpoints and experience in as much detail (Leech, 2002). Also, when analyzing the interview data, a critical perspective should be held as some of the interviewees might be influenced by 'symbolic violence'. In terms of the questionnaire surveys, when selecting participants, a wide range of voices from different backgrounds and positions should be approached to obtain divergent perspectives (Bhattacherjee, 2012). In addition, all personal privacy and information provided by all respondents are guaranteed not to be leaked. After finishing this research, all the data will be uploaded to and saved in the Onedrive of the University of Leeds instead of devices, and all information is accessed on the premise of confidentiality. Before the thesis is officially submitted, the interviewees can choose to withdraw their consent, and their information will also be deleted. All data was obtained with strict compliance to the requirements of the University of Leeds Ethical procedures.

3. Literature Review

This study focuses on how to integrate ICH to improve Shanghai branding, using the case of Shanghai M50 creative cluster, and further raising the hypothesis that reconnecting Yue opera in M50 could bring audiences different thinking and experience about Shanghai city. At present, as the researches related to Shanghai branding construction and ICH are still limited, and aiming at offering new viewpoints with investigated data, the literatures about the above area are critically analyzed.

3.1 Concepts and practices of city branding

Firstly, theories and some examples of branding should be reviewed. Early in 1990, Voogd and Ashworth (1990) have claimed that there has been a strong attempt to create a distinctive city marketing approach, as places need to be distinguished from each other in the competition of trade, populations, wealth and power. And its importance becomes increasingly noticeable with city branding authorities emerging continuously, who strive to find new ways of setting their city apart from the global competition (Riza et al 2012). Although Balmer (2001) identifies that city branding strategies are adopted from the widespread and successful use of product branding strategies in enterprises, city branding is more complicated because it has to satisfy multiple target groups, such as current residents, future potential residents, investors, tourists and so on. Specifically, Kavaratzis and Ashworth (2005) classify that there are three steps to establish

a city brand. First, the city authority designs the brand identity, and then determines the brand positioning, that is, the target group, and how the city image is perceived by the target group finally constitutes a city 's brand. Indeed, worldwide, city governments consciously conduct some practical instruments to promote city branding like creating specially designed place signs, constructing a series of landmark buildings and areas, creating city slogans to reflect city's aspirations, etc (Kavaratzis and Ashworth, 2005). However, in current urban branding competition, the above urban branding measures show certain superficiality and limitations.

An amount of studies, for example Xiao (2017), critically evaluated the homogeneity of city image communication symbols, as the city labels such as "tourist city" and "financial center" have been repeatedly used. And elements such as architecture, food and history frequently appear in promotional films of various cities, but the in-depth exploration and interpretation of the culture behind these existences are rarely presented. Considering urban identity is generated with the historical changes over a long period, which also results in cultural diversity as the product of a specific environment, Cvijić and Guzijan (2013) propose the cultural heritage is a recognized asset to brand the city and emphasize the importance of the effective presentation of these assets for creating a recognizable city image. Similarly, regarding the uniqueness of urban culture is rooted in the history and social evolution of the city, Ashworth and Graham (2012) offer a branding strategy, the application of heritage in city branding building, "namely the repositioning of the contemporary urban area through representations of its past". They positively see historicity and heritage as environmental assets and economic resources, raising a series of European cities as examples which not only preserve old elements but also incorporated them into present urban construction. The ubiquitous refurbishment or even reconstruction of the materiality of the past represent the constant invocation and acknowledgement of the past, and the heritage could be "a signifying system through which a social system is communicated, reproduced, experienced and explored" (Ashworth and Graham, 2012). In addition, through illustrating three successful cultural heritage centers in Germany, UK and Russia, Abankina (2013) demonstrates a variety of regional branding development based on cultural heritage resources and tourism development. The research further put forward a feasible concept of city branding, highlighting the importance of the past cultural heritage to the current construction, which provided an important theoretical basis for my research. However, they mainly focus on the application of tangible heritage, while the specific perspective of ICH's incorporation in urban branding construction can still be further studied.

3.2 Shanghai branding

Shanghai branding concepts and how Shanghai image is perceived significant by Chinese and international scholars. In an investigation by Gong (2018) respondents largely agreed on Shanghai's international metropolis image, good

environmental quality and the characteristics of humanities and arts, and the perceived Shanghai image was mainly that of internationalization, prosperity, a fast pace and modernization. Although following a major research strand of Shanghai's image, there is a gap of focused data which specifically investigate and analyzes respondents' cognition of another side of Shanghai branding, that is, the image deeply influenced by its traditional culture and urban evaluation. Behind the perceived Shanghai images, Liang (2005) criticizes that the semi-colonial history has led Shanghai to tolerate and admire Western cultures, and increasingly neglects indigenous culture. This is still evident in current Shanghai branding, which is reflected in the introduction of Western culture like dramas and operas, and the efforts to build urban appeal through the international stage while there is still a deficiency of indigenous cultures in Shanghai branding. He critically examined the cultural connotation of Shanghai branding, whereas without proposing improvement measures from the perspective of cultural development. Also, Xiao (2007) points out Shanghai branding's lack of distinctions and characteristics, and the less diversified channels of publicity. Being different to the high attention paid by the government to the city branding, the low participation of the public has affected the effect of the city brand image communication (Lu, 2016)

As for the cultural branding construction, the potential and exploitability of Shanghai's indigenous and traditional culture have been frequently proposed by scholars. Lu (2016) suggests that typical representatives of Shanghai's urban culture should be selected and deeply explore its enduring core attraction, that is to say, increasing support for Shanghai's indigenous culture while introducing foreign cultures. In detail, he supports to create various activities especially large-scale cultural and artistic performances with Shanghai authenticity such as operas, musicals and dramas, offering stages for representing Shanghai's folk, traditional and regional cultures. However, he believes that the performance arts introduced from the West and reformed in accordance with Shanghai characteristics also has Shanghai authenticity, whereas this research further aims to increase the application of Shanghai's traditional operas like Yue opera, shanghai opera, etc. Also, Lu (2016) suggests that enhancing the international promotion of Shanghai's ICH could gain more foreigners' identity of Shanghai culture and expand Shanghai's international influence. He thereby suggests combining international events with Shanghai's ICH to highlight large-scale events and more importantly, organizing activities of performing traditional operas among students to protect the inheritance of Shanghai's ICH. This conclusion provides important supporting evidence for this research. Whereas, the specific measures of how to explore the regional culture and history of Shanghai and connect with today's Shanghai, as well as integrate its traditional culture and ICH into the current brand building, need further discussion. This research therefore attempts to investigate Shanghai branding, exploring how to incorporate ICH to enhance Shanghai branding.

3.3 CCI and M50 creative cluster

Globally, CCI has been frequently adopted by western countries to attract talents and investment, to accelerate economic and urban development. In particular, the concepts of creative cities and creative clusters have emerged, adopted and developed as urban authorities intentionally attract creative classes from various occupations to engage in urban construction, improve urban mental infrastructure as social functions, as well as balance preservation and destruction in urban construction (Kong, 2014). Scott (2014) points out that creative cities are typically characterized by aestheticized land use intensification, including the recycling of old building stock, and city branding that emphasizes the lifestyle, culture, heritage and other offerings by the city. Creative cluster refers to a type of urban quarter that has a high concentration of cultural activities, creative industry companies and creative class. Its target is a culturally vibrant image to attract small and medium sized enterprises (SMEs) in CCI, high-tech or knowledge labour as well as investments. In particular, creative clusters are conducive to urban renewal without creative destruction, which means developing modern capital on the basis of removing old buildings (Binns, 2005). Domestically, as the deep influence of western civilization led Shanghai to be willing to learn from international society, since the late 1990s, Shanghai has expeditiously embraced the idea of making a creative city and enthusiastically promoted the development of CCI (He, 2019).

Moreover, the great importance of urban CCI policies on improving the competitiveness of cultural branding has been recognized by academics. Ma (2013) mentions that clear and consistent CCI polices are conducive to formulating long-term urban branding goals and plans, and with the common development strategy and goal, different organizations like personal brand, product brand, enterprise brand and organizational brand within CCI could bring their respective advantages and integrate their strengths. Also, Florida (2002) suggests positive CCI polices are conducive to pooling important resources such as creative talents, technology and capital which contributes to urban competitiveness in the global race, and Evans (2007) indicates that cities are using CCI policies as regional growth strategies to improve GDP output and utilize the strength of CCI policies in the in-depth exploration, packaging and publicity of urban cultural brands to enhance urban attractiveness. In fact, active efforts by city authorities to use CCI policies to promote city branding are frequently seen. London has developed long-term and systematic plans for cultivating creative talents and enterprises, to provide the driving force for CCI, since 2003 ; New York supports both old brands like Broadway and new CCI forms like fashion festivals to actively respond to market changes and realize sustainable development; Paris increases investment in traditional art, attaching importance to the protection and exploitation of cultural heritage (Ma, 2013). Inspired by these, a critical evaluation of Shanghai CCI policies are essential to this research.

With the focus of Shanghai CCI policies, literatures constantly emerge since Shanghai has conducted economic reform and consciously developed CCI from the early 2000s. In particular, "Shanghai municipal government borrowed the term 'creative cluster' from the global movement towards developing CCI and urban branding" (Zheng and Chan, 2014, p. 10). Referring to Shanghai municipal government (2001 2004 and 2007), in 2000, Shanghai has put forward the layout of building a metropolis industry; in 2001, Shanghai took the lead in announcing the transformation of the abandoned Chunming Textile Mill into M50 creative cluster; in 2004, Shanghai Creative Industry Center was established to serve the resource integration and development of Shanghai CCI; by 2007, Shanghai successively established 75 creative clusters, attracting more than 3000 enterprises to settle within them. Undoubtedly, Shanghai's attempt to develop CCI, especially creative clusters, is at the forefront of China. Chen and Zheng (2013) define that creative cluster refers to a type of urban quarter that has a high concentration of cultural activities and creative industry companies with on-site networks that create added value. O'Connor and Gu (2014) and Chang (2009) mention the development of a creative cluster could be regarded as a successful attempt, as it introduces various culture and arts to Shanghai, providing a base for artists' and CCI entrepreneurs' development in Shanghai, thereby improving Shanghai's cultural diversity and artistic atmosphere. However, as mentioned by Gu (2014), the heritage sites of the creative cluster deserve more attention, as the retro industrial style architectures have remained since pre-transformation and have witnessed significant urban evolvement. Indeed, in the research area of creative cluster, there is a lack of exploring its historical cultures.

Taking M50 as a case study, the most prominent creative cluster in Shanghai, which was transformed from an abandoned textile factory shut down in the context of Shanghai's de-industrialization reform. Within the textile factory, there used to be many female workers who migrated from nearby rural Zhejiang and Jiangsu provinces. These migrant workers contributed to the boom in the textile industries in Shanghai and became the first generation of Chinese female working class (Honig, 1992). With their migration, what was brought with them was Yue opera, a traditional folk art that had emerged in Zhejiang province. After coming to Shanghai, Yue opera evolved from a Zhejiang all-male peasant folk opera to a Shanghai urban all-female opera and was favored by increasing numbers of Zhejiang-Shanghai migrant women textile workers. Ma (2016) claims that Yue opera is essentially a representative culture of the Zhejiang-shanghai migrant female workers. Also, in order to attract more support, Yue opera constantly absorbed and harmonized in accordance to Shanghai's audience and the evolution has led to its prosperity in Shanghai as well as the transformation of Yue Opera itself. However, after the textile factory was transformed and the female workers were laid off, M50 was developed to be a modern artistic area, introducing 140 galleries from more than 20 countries and regions (M50, 2016), but Yue opera culture and the related history is rarely mentioned. At present, the research with the perspective of re-

connecting M50 and its history under the background of economic reform is still limited. Whereas the history is not only the cultural deposits of the creative cluster, highly related to Shanghai's valuable ICH Yue opera, but also the vital means to understand Shanghai culture and perceive Shanghai branding. This research thereby attempts to conduct an in-depth study. Also, Gu (2014) critically points out that the textile buildings and many other similar developments have been chosen to be renamed to meet the needs of the local CCI, which can be regarded as 'elective affinity' between the urban built form of the inner city and the CCI, leading to a disconnection between M50 and the local environment (O'Connor and Gu, 2012; O'Connor, 2012). This study draws on this point of view and extends it, attempting to dynamically explore M50's history related to Yue opera, and further utilize these to improve Shanghai branding.

3.4 ICH and Yue opera

The focus on Yue opera is also because ICH is one of the key areas studied in this thesis. Cultural heritage is identified as the soul of CCI as it highly influences creativity and is the origin of a number of heritage goods and services as well as cultural activities (UNCTAD, 2010, p.8). It is divided into tangible cultural heritage and intangible cultural heritage (ICH), both of which are regarded and utilized as considerable resources to regional tourism. UNESCO (2003) defines tangible cultural heritage as specific material remains of culture, including historical relics, historical buildings and archaeological sites while ICH largely depends on those whose knowledge of traditions, skills and customs are passed down from generation to generation within communities, including oral traditions, performing arts, rituals, festive, etc. Chen (2015) classifies that ICH could be a regional cultural symbol, recording urban history and resident's lifestyle. Integrating traditional culture form contributes to a differentiated and unique urban image, making residents better understand the growing environment and increasing the sense of urban identity. Shen and Guo (2014) suggest, integrating ICH can not only bring important resources to urban brand construction, but also promote the inheritance of ICH itself, realizing bilateral benefits. Indeed, because ICH is inherited from generation to generation, combining ICH into city branding could attract more people's attention so as to effectively expand ICH's influence and lead more people to contribute to the protection and inheritance. Although some researches have raised ICH's incorporation in urban branding, there is still a space for studying how to explore the dynamic culture in relation to ICH and fit it in the current urban cultural construction. That is to say, what kinds of stories should be told, and how to conduct attractive and vivid storytelling could be further enriched.

A series of researchers have demonstrated successful applications of ICH in urban branding, offering valuable sights for this research. Chen (2015) used Enshi, a city located in a canyon in the middle of China as an example to form its regional ICH including traditional music, dance, folk art, craft skills and folk customs into digital audio, including the

history telling, and establish a digital graphics database, presentation scenes and digital virtual museum. Shen and Guo (2014) use Wuxi, the birthplace of Chinese Taoism as a case study, and suggest to design typical images or signs based on the culture of Taoist music, and display and publicize them in urban public spaces such as train stations, airports, and squares. To increase popularity, other regional ICH could be co-organized as joint performances in cultural festivals, and transferred into CCI products like CDs and graphic products. In terms of marketing methods, Huang (2019) indicates that, in addition to conventional marketing methods such as press conferences and media publicity reports, some creative meanings like open-air billboards, tote bags, uniforms, etc., could be utilized to "contact with the citizens". As a common point, they all mentioned combining ICH with modern lifestyle, creating ICH as cultural symbols and increasing their exposure in the city. Those can be effectively used for reference.

Inspired by the above, this study attempts to critically explore Shanghai's cultural evolvement related to its urban evolution, Shanghai's CCI policies, with the focus of M50's transformation, and ICH's development in Shanghai, thereby answering the research question of how to integrate ICH to improve Shanghai branding and the series of sub-questions.

4. Findings and analysis

The collected data findings through conducting interviews and questionnaires will be illustrated and critically analyzed from three parts. Firstly, analyzing the history of Shanghai to further understand Shanghai current cultural branding. Secondly, focusing on the period of Shanghai's transformation from the "made in China" era to the "created in China" era to critically examine CCI's rise in Shanghai, M50's transformation and ICH's discovery in China. Lastly, analyzing the reconnection of Yue opera into M50 and the integration of ICH in Shanghai branding to answer the research questions.

4.1 The formation of Shanghai branding

Through the field research in M50, the 100 collected questionnaires have investigated the perceived Shanghai images from various respondents including Shanghai residents, foreigners, tourists, etc., providing significant evidence for understanding and analyzing Shanghai branding. Specifically, 40% of the respondents believe that Shanghai is fashionable, modern, and prosperous; 20% of the respondents suggest that Shanghai is marked with openness, inclusivity and diversity; 19% believes that Shanghai owns strong cultural and artistic atmosphere; 12% notes Shanghai as an international cosmopolitan city which has been highly westernized; 4% believes that Shanghai is fast-paced which

makes them feel under pressure; 5% believes that Shanghai has a strong commercial atmosphere and rapid economic development (see figure 1).

Figure 1 : What do you think of Shanghai?
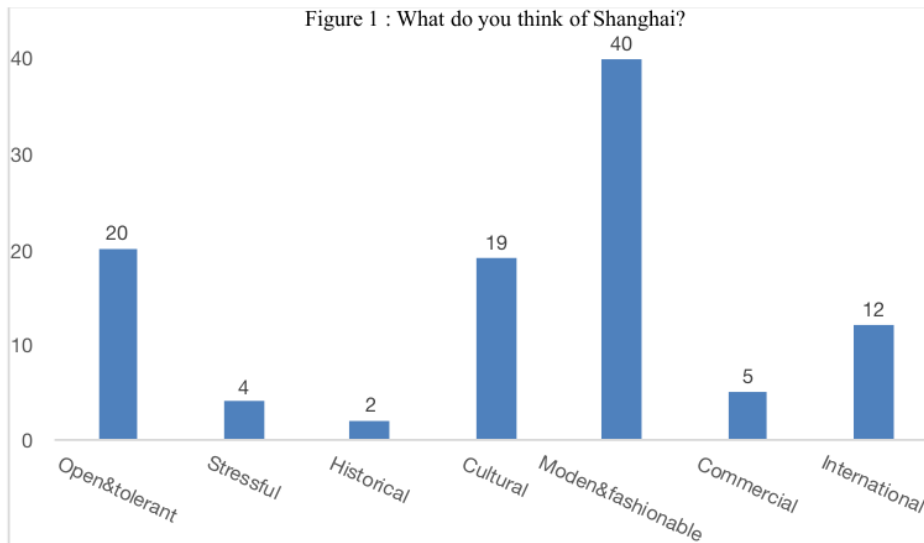
Moreover, the collected interview data offers deeper insights and detailed interpretations of Shanghai perceived images. The vice president of Yue opera company Chai (2020) said that "Shanghai currently advocates three cultures, "Shanghai style culture", which means a fusion culture after absorbing Western cultures, "Jiangnan culture", which means the indigenous traditional culture of Jiangsu and Zhejiang province brought by early migrants, and "Red culture", that is the CCP's culture. Additionally, Yue opera actress Wang (2020) points out that although Shanghainese are considered shrewd and stingy, they are actually pursuing progress and civilization, which also echoes Shanghai's advanced city image. And an artist in M50 Liu (2020) indicates that elites from all of China gather in Shanghai, leading to the collision and fusion of diverse cultures.

Before studying how to integrate ICH to enhance the image of Shanghai, the formation of Shanghai branding should be fully interpreted. As Xiong (2003) believes that the city identity is deeply rooted in a city's historical background and embodied in a city's reality, Shanghai history is essential to be analyzed. This part therefore analyzes Shanghai's history from three periods, Shanghai's early industrialization, domestic migration and the formation of SOEs. In essence, these three periods also largely led to the formation of "Shanghai style culture", "Jiangnan culture" and "Red culture".

4.1.1 Early industrialization

Shanghai's early industrialization can be traced back to the semi-colonial period, which also has a profound impact on Shanghai's culture and branding. Shanghai's semi-colonial history begins since 1842 when the government of the Qing dynasty was invaded by western countries and forced to allow Britain, the United States and France to successively establish concessions in Shanghai. The concession owned the largest area in old China and had lasted nearly a hundred years, leaving a profound influence on Shanghai. In these concessions, western dominators promulgated a series of administrative regulations, traded freely, built public facilities like railways, established courts, police stations, schools, etc., owning full control (Wang and Wang, 2018). However, Chai (2020) said that "the invaders brought not only destruction, but also industrial civilization". The institutions, construction and techniques brought by the colonists laid a foundation for Shanghai's early industrialization, inspired Shanghai to develop a manufacturing industry and build factories. Wang (2020) also believes that "the concession benefits Shanghai with learning from the Western industrial advancement while other cities in China are still developing an agricultural economy".

On the other hand, the advanced Western institutions, material cultures, lifestyles and values also formed a process in which Western culture is gradually understood, accepted, imitated and adopted in Shanghai (Wang, 2020). Chai (2020) said that with western civilization gradually penetrated into the daily life of Shanghai, Shanghai's indigenous culture was threatened. Since the Qing government had signed a series of unequal treaties after the defeat in the Opium War in 1840, the invasion of the colonists continued to expand, and Shanghai regime was constantly weakened. As a result, the weakness and incompetence of the Qing government and the long-term domination of Western colonists led to cultural oppression —- people were more envious of rulers' culture and increasingly indifferent to the suppressed indigenous culture. Further, Wang (2020) describes that the advanced establishment and prosperous commerce made the life in the concession more developed and luxurious. More importantly, the protection of the western colonists made the concession still peaceful and safe during the war, which was in sharp contrast to the miserable life outside the concession. The stark differences also made people envious and they pursued the life and culture under colonization, which led the Westernization of Shanghai culture.

Simultaneously, the colonial period also leads to the input and integration of foreign cultures in Shanghai. Foreign immigrants from various cultural backgrounds gathered in the concession, providing soil for cultivating new cultures— the concession culture, which is an integrated culture shared by immigrants, characterized by openness, tolerance and diversity (Chai, 2020). This culture absorbs and integrates diverse foreign cultures, becoming a unique Shanghai culture, namely "Shanghai style culture". Over the years, "Shanghai style culture" has become a representative culture of Shanghai and indicates Shanghai's open, diverse and inclusive urban image.

4.1.2 Domestic migration

Further, the urbanization process of Shanghai has further promoted the formation of Shanghai's industrialization and its diverse and advanced city image. As the current economic center of China, Shanghai's incomparable superiority is caused by multiple factors and long-term accumulation. Firstly, Shanghai used to be a port city located on the southeast coast of China, at the boundary between Jiangsu Province and Zhejiang Province. Owning abundant natural resources like fresh water, soil, weather and rich population, Jiangsu and Zhejiang province have developed an evolutionary agriculture economy and urban construction since ancient China, creating a beneficial environment and foundation for the later development and prosperity of Shanghai (Huang, 1994). Moreover, according to Honig (1992), serving as the major port in China, the particularity and superiority of port trade stimulated the development of trade and commerce in Shanghai. Also, the inspiring concepts and modern industrial construction brought about by long-term colonization has left a basis for Shanghai's industrial and business development. By the 1930s, Shanghai had become the largest city, financial capital and biggest industrial center in China and the sixth-largest city in the world (Wang and Ran, 2012). Therefore, Shanghai has attracted a large number of migrants, especially those from neighboring Zhejiang and Jiangsu province since pre-1949, before the founding of new China.

With the arrival of domestic migrants as a rich labor force brought by urbanization, Shanghai's industrialization has been accelerated. In particular, Honig (1992) identifies that, "as in England and the United States a century earlier, Shanghai's modern industrial capitalism was built on the intersection of textile manufacture and female and child labor" (Honig, 1992, p.1), which indicates the rapid development of the textile industry in Shanghai and the large amount of women workers within the industry. Indeed, owing to the developed water transportation, free water supply and cheap land, many textile factories were erected along the riverbanks of Shanghai's Suzhou creek and women accounted for almost two-thirds of the total textile industrial workforce. Most of these women workers are from southern Jiangsu province namely Jiangnan area, and become the first generation of female working class (Ma, 2016). Their arrival offered a rich labor force as an essential condition of the textile factory development, contributing to the formation of a textile industry as a modern industrial capital in Shanghai.

Additionally, the migrants not only promoted the development of Shanghai's manufacturing, business and urban development, but also led to the diversification of Shanghai's population, enhancing the diversity and inclusiveness of Shanghai's urban culture. Moreover, with their migration, cultural migration also followed. The early development made Jiangnan regions pay more attention to education, delicate taste, practical work and innovation (China Social Science

Net, 2020). They came to Shanghai to work, develop, settle, most of whom also realized the transition from peasant class to working class in this process and became Shanghai's residents (Wang and Ran, 2012). With their settlement, their characteristics of smart, shrewd and delicate also became Shanghainese's perceived image, and "Jiangnan culture" they brought about also became Shanghai's indigenous culture.

In particular, Yue opera is identified as a representative of "Jiangnan culture" by a group of respondents during the fieldwork in M50. According to Wang (2020), attracted by the prosperous status in Shanghai, a group of Yue opera actors came to Shanghai to achieve greater success in the urbanization period. To meet the aesthetic and interest of Shanghai's audience, Yue opera's content and performing forms also constantly changed. Accordingly, favored by increasing numbers of Zhejiang-Shanghai migrant women textile workers and Shanghai natives, Yue opera has gradually evolved from a Zhejiang all-male peasant folk opera to a Shanghai urban all-female opera, achieving greater popularity (Shanghai Yue Theater.com). Chai (2020) suggests that "Shanghai has made Yue Opera and its development and popularity", indicating Yue opera's evolvement in Shanghai plays a key role in the development of Yue Opera itself. Similarly, "Jiangnan culture" changed and developed to adapt to Shanghai, gradually becoming Shanghai's indigenous and representative culture which kept developing.

4.1.3 The formation of SOEs

After the founding of new China, from 1949 to the beginning of the 1990s, facing the legacy of the democratic revolution and economic construction, China adopted the "Soviet model" and implemented a highly centralized political and economic model, namely planned economy. It combines economic construction with national political power and government has an absolute control of economic development (Wang, 2017). In order to achieve rapid revolution from an agricultural economy to an industrial economy, China learned from the Soviet Union and gave priority to the development of heavy industry, opening a large number of factories for conducting large-scale machine production (Zhang, 2007). With the support of the CCP, large scale state owned factories are widely established and developed rapidly, which gradually leads to the labels of "World Factory" and "Made in China" to be closely connected with China. In addition, as the birthplace of the CCP, Shanghai responded positively and established a large number of factories especially textile factories. Benefiting from the industrial base established during the semi-colonial period and the abundant labor force brought by domestic migration, Shanghai fully utilized the imported technologies and production modes, as well as the labour resource, ranking first in the national manufacturing industry. Since then, Shanghai has been regarded as a positive, advanced and dynamic city (Liu, 2020).

Simultaneously, in order to stabilize governance, the CCP rely on the over 90 per cent of historically repressed mass population for support: the peasants, soldiers, workers, and women (Ma, 2016). In particular, the then Chinese leader Mao Zedong consciously raised the social status of women, who had been oppressed by gender repression since ancient China, encouraging them to work and create value independently. Under this guidance, large numbers of female domestic migrants came to Shanghai, devoted to the textile industry and formed the first female working class in China. Wang (2020) claims that the rise of female working class in Shanghai is also one of the reasons why Shanghai is regarded as advanced, modern and tolerant.

Moreover, according to Ma (2016), during that period, Yue Opera also developed rapidly, becoming another alternative route for Zhejiang-shanghai female migrants to pursue careers besides devoting into textile industry. In order to solidify the regime, the CCP identified art forms as effective means to insert value and ideology to the masses, as early as 1942, Mao had proposed that art was to serve, represent and mobilize masses (Mao, 1942). Based on the support for women, the CCP attached great importance to Yue opera, an all-female opera which was supported by the vast female working class in Shanghai. Both Chai and Wang (2020) mentioned that the founders of Yue Opera in Shanghai were also CCP members, who determinedly supported and cooperated with the CCP. In 1955, the first state owned all-female opera company, Shanghai Yue opera Company, was established and within ten years, under direct Party-State patronage, Yue opera grew to be the second widest covered opera form, with nearly all provinces and autonomous regions having at least one Yue opera company (Ma, 2016). Accordingly, Yue opera evolved from a popular regional art form to an institutionalized national opera and actively utilized performances to assist the CCP to convey their culture and ideology. Based on Shanghai Yue Opera, the CCP's culture, namely "Red culture", has been advocated and spread in Shanghai and even in the whole country, leading more people to firmly support the CCP (Chai, 2020). Hence "Red culture" is a representative culture of Shanghai at that time and is still advocated at present.

4.2. From "made in China" to "created in China"

Since the late 1970s, China implemented economic reform to achieve its transformation from planned economy to service economy, from industrialization of manufacturing to knowledge economy, from "made in China" to "created in

China". Accordingly, CCI has also risen in Shanghai since then, and this history is essential to study Shanghai's CCI policies and Shanghai branding.

4.2.1 Planned economy to service economy

The transit from "made in China" to "created in China" comes with the main contradictions in China changing from political struggle to economic development. After the planned economy solidified CCP's governance and laid a foundation for industrial development, the drawbacks of the "Soviet model" were increasing obvious. The bureaucratic economic decision-making mechanism, under planned economy, had inhibited the enthusiasm of personal development and economic vitality (Wang, 2017). In 1979, the then China's leader Deng Xiaoping proposed economic reforms, promoting a service economy to gradually replace the planned economy, determining material abundance and economic success as the main national goals (Deng, 1994). Moreover, as some SOEs had been strongly supported by the government, occupied resources and monopolized the market for a long time, their shortcomings became obvious whilst the fast service economy developed, such as lacking competitiveness or innovation, low added value, severe pollution, etc. In 1992, in order to further promote the market-oriented reform, Deng announced the formal transition from planned economy to service economy, allocating resources according to market demand, that is, reducing the prioritized allocation of resources to SOEs (Dong, 1994). Consequently, increasing numbers of SOEs, including all second-tier Yue opera companies in Shanghai, closed down, which shows the CCP's intervention in the process of 'made in China' to 'created in China' (Ma, 2016).

During that process, Shanghai responded positively. Although the textile industry had led Shanghai to a rapid industrialization, many textile factories were still shut down. For instance, the predecessor of M50, Chunming Textile Mill was shut down in 1999 and the female workers, who were the first generation of female working class in China, were forced to be laid off. Meanwhile, with a certain commercial base, Shanghai positively drew lessons from internationally accepted market economy transaction systems and further release its economic vitality (Sun, 1990). Accordingly, the tertiary industry has developed rapidly. Many laid off female workers became stewardesses, bus conductors, etc., realizing their transformation from manufacturing workers to service industry staff. During that period, Shanghai became regarded as a commercial metropolis full of resources and opportunities, attracting aspiring young people from all over the country (Wang, 2020).

4.2.2 The rise of CCI

In the large scale manufacturing period, China was regarded as the "factory of the world", being able to duplicate and manufacture low value added products, but unable to create and innovate. Therefore, with the extensive and efficient development of economic reform, CCP strived to further transform the economic mode towards high value-added knowledge economy, turning the label "made in China" into "Created in China" (Waible and Zielke, 2012). Under such pursuit, as characterized by high added value, low resource consumption and less environmental pollution, CCI swiftly rose in China (Chang, 2009). In 2000, the Fifth Plenary Session of the 15th Central Committee of CCP announced "Strengthening the Development of the Cultural Industry" (ChinaNews, 2000). This statement was the first time in history that the CCP officially proposed developing CCI in a public document, showing their recognition of CCI's importance for China's transition to a knowledge-based economy. Moreover, in 2001, China joined the WTO. Hall (2000) suggests that Chinese politicians have further realized the considerable potential of CCI to drive economic growth, create jobs and attract investment. In particular, Shanghai learnt from international instances and actively developed creative clusters. In 2001, Shanghai took the lead in announcing the transformation of the abandoned Chunming Textile Mill into M50 creative cluster; in 2004, Shanghai Creative Industry Center was established to serve the resource integration and development of Shanghai CCI and by 2007, Shanghai successively established 75 creative clusters, attracting more than 3000 enterprises to settle (Shanghai municipal government, 2001, 2004 and 2007). Chai (2020) illustrates that creative cluster as an advanced idea and effective attempt of urban renewal planning in the post industrial era because it highly protects the old industrial buildings and effectively combines historical culture with modern culture instead of creating new cultures on the basis of destroying the old.

(M50 creative cluster)

As for M50, it owns a vast area, wide space and factories with an old industrial architectural style as a former industrial area. Having existed since the 1930s, M50 has witnessed Shanghai's industrial development and social evolvement for more than half a century (Fang and Zeng, 2013), which entrusts M50 a strong historical and cultural atmosphere and a unique connection with Shanghai. Since constructed, the abandoned factories and warehouses were spontaneously occupied by artists and independent cultural workers. Indeed, Liu (2020) said that at the beginning of the 20th century, artists were still niche groups, and it was not easy to make a living by selling art works. However, M50 was considered to be a habitat for them due to its low rent and strong cultural atmosphere, which was very rare. Moreover, Liu (2020) mentions that there were already many foreign immigrants in Shanghai since pre-2000, and their willingness of purchasing artworks has brought about a market for artworks in Shanghai, which was not achieved by other cities in China at that time. The considerable art market and the existence of M50 makes painters including him feel that Shanghai is not only prosperous and modern, but also very inclusive and supportive of art and culture. That was why he determinedly came to Shanghai and run his gallery in M50.

Moreover, M50 has introduced more than 140 artist studios, galleries, advanced art education and various cultural and creative institutions from 20 countries and regions, becoming a landmark cultural and creative area in Shanghai (M50, 2015). Liu (2020) said that, not only at home, M50 is also very well-known in the world. Attracted by the large number of artworks and strong artistic atmosphere, many foreigners come to visit as soon as they arrive in Shanghai. It turns out that, the transformation from textile factory to creative cluster is not only a successful example of the transit from "made in China" to "created in China", but also contributes to Shanghai's urban image with inclusiveness, attraction and strong cultural and artistic atmosphere at home and abroad. Indeed, according to the questionnaire data, when asking "what do you think M50 brings to Shanghai?", The mainstream answers like "cultural and art atmosphere", "artistic diversity", "creativity and innovation", "a space for generate and communicate art" and "preservation of Shanghai old culture" have shown the contribution of M50 to Shanghai's culture and art construction, and its branding of diverse, fashionable, historical and innovative. And there are also comments like "a leisure area for visiting and taking photos" indicating M50's function of promoting art is declining. However, Chai (2020) believes that compared to other creative clusters in Shanghai like "Tianzifang" and "Bahaoqiao", M50 is less commercial and is still sticking to the mission of promoting culture and art.

4.2.3 The discovery of ICH in China

Although the transformation of M50 can be considered as a positive and advanced measure for Shanghai to actively promote its cultural construction and city branding, people rarely pay attention to its history. As for the question "what do you think or like about M50?", most respondents indicate "galleries and art exhibitions", "strong cultural and artistic atmosphere"and "retro architecture and industrial atmosphere" (see figure 2). However, as Evens (2007) suggests that cities are now utilizing the creative cluster as "a panacea to implement broader city expansion and regeneration plans" (Evans, 2007, p.1003), some negative comments like "excessive commercialization" and "decreasing art galleries" show that M50 is gradually reducing to a leisure and entertainment area and becoming increasingly commercialized. Further to this, only 35% respondents know that M50 transformed from Chunming Textile Mill, which suggests M50's missing its important history related to the female working class, Yue opera and economic reform (see figure 3).

Figure 2: What is your favourite feature of M50?
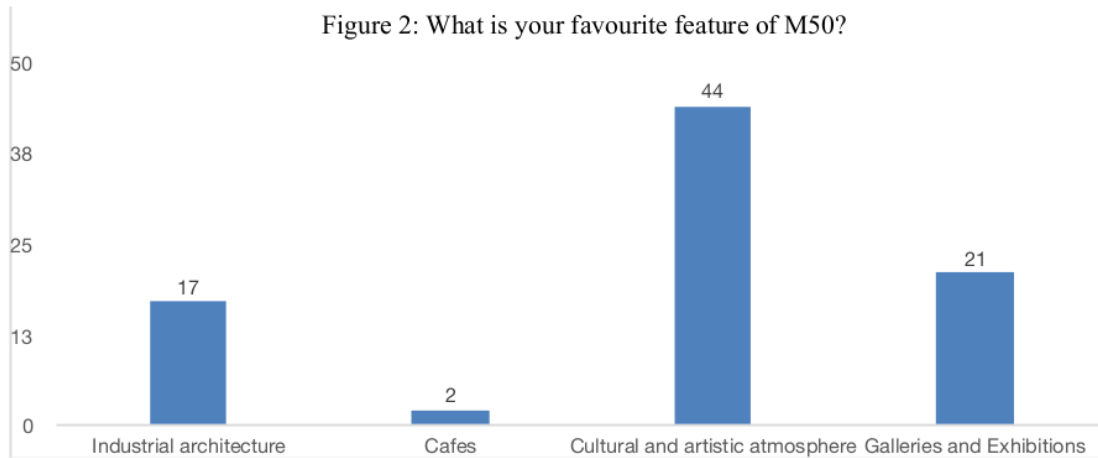
Figure 3: Do you know what M50 was before it became an arts cluster?
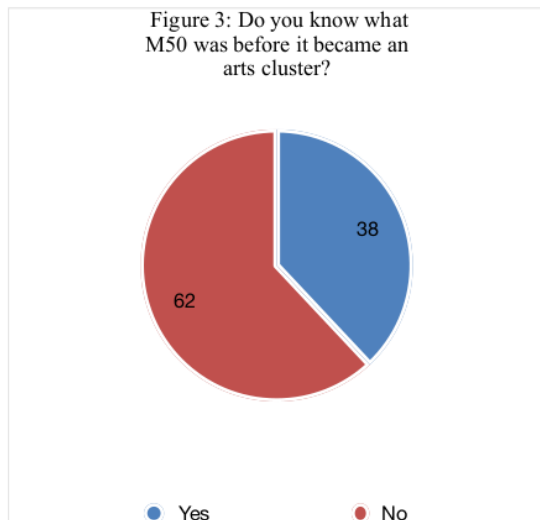
In essence, there are reasons to account for M50's neglect of Yue opera culture. When M50 was transformed from a textile factory, Yue opera was regarded as a lower class culture, because its audience were mainly workers, nannies and mistresses. However, in order to pursue modernization, internationalization and advanced city image, Shanghai chose middle class, intellectuals and elites as city representatives. Obviously, Yue opera did not conform to Shanghai's pursuit and it was not officially recognized or advocated. This situation did not change until firstly, in 2001, Kunqu opera was listed in the first batch of "representative works of oral and intangible heritage of mankind" by UNESCO (XinhuaNet, 2019). It is the very first time that the value and status of a Chinese opera had been clarified. Then, UNESCO issued the Convention on the protection of intangible cultural heritage (cited as Convention in the following text) in 2003, defining ICH as traditional art which are inherited from generation to generation. The concept of ICH soon came into China's vision. In 2004, China officially joined in the Convention in the Standing Committee of the Tenth National People's Congress (ChinaNet, 2006). This congress is for China's highest authority to discuss and pass laws, so that the formal accession to the Convention at this congress certainly shows that China has attached great importance to ICH. Accordingly, with the precious traditional cultural value, Yue opera was included in the national ICH in 2006 (ICHChina.cn, 2006). Having received official recognition, Yue opera was strongly supported and frequently promoted as a precious and unique Shanghai ICH to show Shanghai's historical and cultural city image as well as attracting tourists (Wang, 2020).

Essentially, after joining the Convention, China actively carried out planning to identify, protect and inherit ICH, and more importantly, widely utilized ICH as a soft power to promote development. Economically, ICH has been applied to revitalize local economy. Many regions exploit ICH as tourism resources to increase local attraction, income and tax revenue (Kan and Li, 2008). On urban governance, in 2008, the general office of the Ministry of culture and tourism issued the notice on vigorously Revitalizing Traditional Crafts in poverty-stricken areas and assisting targeted poverty alleviation, clarifying ICH's considerable potential of helping poor areas get rid of poverty by promoting employment and training talents (China Academy of public welfare, 2019). On cultural construction, a series of ICH cultural heritage bases have been constructed to promote regional CCI, as well as provide cultural and artistic education functions to help people learn and appreciate traditional culture (Liu, 2013).

4.3 The challenges and opportunities of integrating ICH in Shanghai branding

Based on the questionnaire data collected in the field work of M50, this research has investigated opinions to a series of questions from various respondents on the reconnection of Yue opera into the M50 creative cluster, so as to answer the research question about what different experience and thinking will be brought to the audience by reconnecting Yue Opera to M50 creative cluster. In addition, the researcher also collected opinions on whether the promotion of ICH in Shanghai will enhance its attractiveness to tourists and residents, using it as a reference to further explore the challenges and opportunities of integrating ICH in Shanghai branding.

4.3.1 Reconnect Yue opera into M50 creative cluster

Figure 4: Have you heard of Shanghai Yue Opera ?
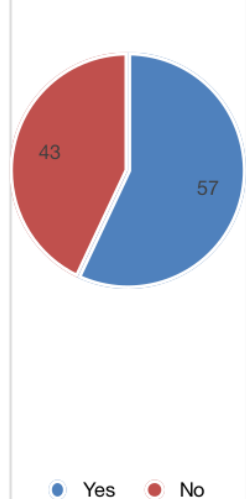
Figure 5: Do you think that this story should be told?
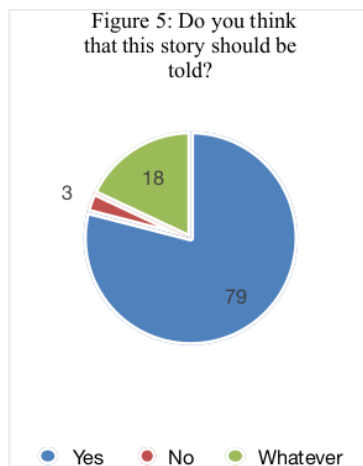
Figure 6: Would knowing the story enhance the visitor experience to M50?
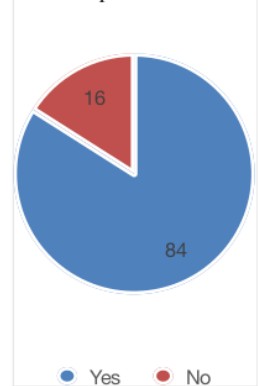
Compared to 38% of respondents knowing M50's history and its connection with Yue opera, there are 57% respondents who have heard about Yue opera (See figure 4). Through communicating with some respondents, it turns out that very few of them knew that the development of Yue Opera in Shanghai was mainly supported by textile factory workers. However, after reading a provided simple clarification about the history of transformation, 79% of respondents believe that M50's story related to the transformation, female workers and Yue opera is worth telling. In addition, 84% of respondents further affirm that the audience will perceive deeper and richer experience after understanding this story (see figure 5 and 6). In general, although there are still a few respondents who are negative or indifferent to the practice of reconnecting Yue opera with M50, the reconnection has great potential to lead the audiences to understand and think

29

about the history and culture behind these heritage buildings. Furthermore, both Chai and Gu (2020) believe that the reconnection is a pioneering attempt in both CCI construction and branding development, which has a driving effect on other CCI in Shanghai.

Moreover, the reconnection would potentially bring audiences different thinking and experience about Shanghai city. Chai and Wang (2020) identify that Yue opera could be regarded as a representative culture of Shanghai because two cultures resonate. They believe Yue Opera is fashionable and tolerant, embracing fusion and innovation. For example, after coming to Shanghai, Yue Opera pioneering adopted from western dramas, introduced the creation method that director and composer write and direct the repertoires, replacing the original creation method of actors' self-creation (Ma, 2016). This innovation led Yue opera to develop rapidly in quantity and quality, which was also later adopted by other operas in Shanghai, such as Kunqu Opera and Huju Opera (Wang, 2020). And as early as 1942, Yue Opera boldly collided and merged with Western dramas, the legendary Yue Opera artist Yuan Xuefen starred in "Qingtianhen", the adaptation of Shakespeare's "Romeo and Juliet" (Zhu, 2010). These characteristics of Yue Opera are echoed with Shanghai's tolerant, studious, diverse and innovative urban culture. More importantly, the development process of Yue Opera in Shanghai virtually reflects Shanghai's urbanization process, urban development and cultural evolvement, all of which indicates Yue opera could be a significant resource for Shanghai branding.

When investigating how the story should be presented or told, respondents offered a variety of suggestions. Most respondents suggest to produce a film, documentary or video clip to represent the related history, and recommend posting the film on the internet and medias to increase its spread and influence. Exhibitions, events and museums which adopt the old buildings of the textile factory could represent the past scene. And small scale performance could lead audiences to deeply immerse and interact. The pursuit of attracting young people is also recommended. Further, the content should be closely related to the female workers' lives and the redisplay location could be in M50 because M50 is a space which carried this history (Chai, 2020). All these viewpoints provide possible solutions, however, as there are 43% of respondents who have not heard of Shanghai Yue opera, which means watching Yue Opera might not be highly effective for audiences to understand the past of M50. From this perspective, Gu (2020) suggests that the reconnection should be a collection of elements related to Yue opera, such as female workers and reform. Further, Liu (2020) affirmed that reconnecting to Yue opera could also strengthen M50 cultural diversity. which he also calls into question. Since the transformation in 2001, M50 has been defined as the base of contemporary art and basically all galleries and art exhibitions mainly focus on modern and contemporary art. In this environment, the re-display of a traditional culture may be incompatible with the established style of M50.

4.3.2 Integrate ICH into Shanghai branding

Figure 7: Do you think that promoting intangible cultural heritage across Shanghai would improve the appeal of the city to visitors, tourists and residents?

11

89

● Yes   ● No

Figure8: If residents, do you think promoting ICH across Shanghai improve city identity?

13

87

● Yes   ● No

Figure 9: Do you know any (other) forms of Chinese Opera has established opera houses in Shanghai since 1950s and currently performing in Shanghai?

27

73

● Yes   ● No
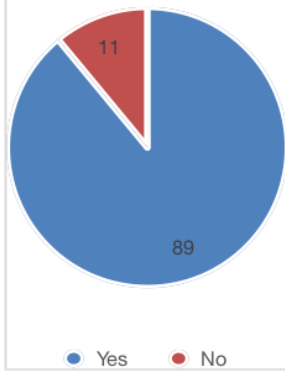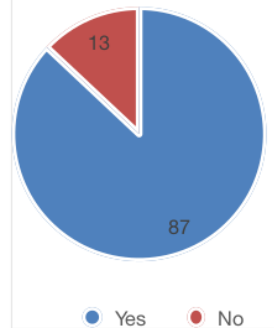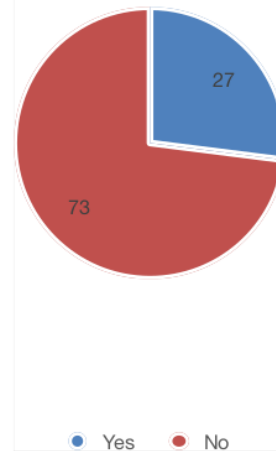
Liu (2020)'s point of view is worth pondering. The challenge of integrating ICH into Shanghai branding possibly reflects in its inconsistence with Shanghai's main perceived modern and international image and the less popularity of ICH in current Shanghai. It turns out that there are only 28% of respondents who know about which operas have established and developed in Shanghai. Wang (2020) also claims that, in her observation, the audiences of Yue Opera are mainly old people, while young people appears less interested in traditional operas. However, most respondents still hold a positive view even though some of them rarely notice ICH. Among the 100 respondents, 89% believed that the promotion of ICH in Shanghai could enhance the attraction of this city to tourists and residents because Yue opera represents Shanghai's unique culture, shows Shanghai's changes over the decades and indicates Shanghai's attractive, inclusive and historical image (see figure 7). Among the 82 respondents who were Shanghai residents, 87% further believed that promoting ICH in Shanghai would enhance residents' sense of belonging and identity to Shanghai, through letting them understand more about their habitations (see figure 8). And affirmed by Gu (2020), the integrating of ICH could further promote cultural diversity and show the charm of "Jiangnan culture". Wang (2020) also regards the promotion as an effective method for inheriting and developing Yue opera itself. Because city brand strategy is to make

the target people understand, recognize and be loyal to the culture of the city, these viewpoints show that it is meaningful to integrate ICH to improve Shanghai branding.

ICH is defined as the traditional culture and art handed down from generation to generation, which makes its inheritance more difficult than tangible cultural heritage. During the inheritance, influenced by diverse and fashionable culture, less people pay attention to ICH, which raises higher requirements for the methods of promotion (see figure 9). Gu (2020) believes that policy support is essential and the promotion could cooperate with government to gain more exposure. And because ICH normally owns limitations like poor economic value and regional limitation, which means some regional ICH like Yue opera and Shanghai opera are merely favored by a Shanghai regional audience, government's support is quite essential for allowing ICH to insist on original culture rather than changing with the preferences of the market (Chai, 2020). Also, believing the boom of tourism could effectively lead to the promotion of Shanghai's appeal, Gu (2020) proposes that the promotion can largely integrate into tourism such as organizing a series of cultural festivals and ICH festivals to attract visitors, using ICH to boost Shanghai's tourism. Meanwhile, Chai (2020) claims that, Shanghai has already launched many policies and measures to promote ICH, such as constructing large opera houses. Whereas the promoting policies should accord with the actual demand, and all the departments should make efforts together otherwise it will still be difficult to achieve the ideal effect. Further, Chai (2020) suggests that the participation and feedback of the audience is crucial to enhance the attractiveness of Shanghai. There should be more efforts to arouse the audience, especially the young people, to pay real, extensive and in-depth attention to ICH, such as updating the content of repertoires to be combined with popular culture. As for promotion channels, Gu and Chai (2020) highly propose to apply to new media in this internet era to expand influence, such as organizing online virtual performance. In addition, Wang (2020) holds a positive view about the promotion, as there are increasing policies to integrate Shanghai regional ICH into student's education, such as holding ICH inheritance activities and competitions, and taking learning opera as bonus points, etc. These attempts could lead the younger generation to pay attention to ICH and further understand the related culture and history of Shanghai, which could be conducive to enhance Shanghai branding.

5. Conclusion

This research aims to investigate how to integrate ICH to enhance Shanghai branding and takes M50 creative cluster as a case study to carry out an in-depth and dynamic study. Based on the sociological methodology, this study holds a critical

perspective, rather than celebrating the present, and conducts field work including questionnaire survey and interview to gain primary data. According to the investigated Shanghai images, this thesis firstly critically analyzes the formation of Shanghai branding from several important decades in Shanghai's development. It turns out that since the period of semi-colonial, domestic immigration and industrialization, Shanghai has gained the open, inclusive, modern and international recognitions. During the process of Shanghai's economic reform, SOE reform and CCI development, Shanghai further built its commentarial, cultural, fashionable and advanced branding. Specifically, Shanghai actively conducted SOE reform and developed CCI to accelerate urban development, for example transforming Chunming textile factory into M50 creative cluster to further increase Shanghai's cultural, artistic and attractive image. However, less than half of the respondents knew that M50's history reflected that Shanghai selected intellectuals and elites as city representatives and gave less value to Yue opera as the representative culture of working class until ICH was discovered in China.

Consequently, affirmed by most respondents, reconnecting Yue opera to M50 could bring audience different thinking and understanding of M50 and the history related to economic reform, female workers and Yue opera. This is worth representing because it vividly reflects Shanghai's urban development and cultural evolvement. Also, various presenting methods are proposed by respondents, such as films, exhibitions, events, and to make full use of the industrial style architectures and the stories of the female workers. However, that not many people know about Yue Opera also brings challenges to the re-display. Moreover, integrating ICH to improve Shanghai branding faces both opportunities and challenges. On the positive side, it could represent Shanghai's charm, improve people's recognition, loyalty and sense of belonging and enhance cultural diversity. On the negative side, ICH might be inconsistent with Shanghai's current modern and international urban images, and there are less people who pay attention to ICH or traditional culture at present. Therefore, policy support and cooperation with government are essential and all the related departments should jointly make efforts. Also, new media should be fully utilized to expand influence in this internet era. In order to go deep into the younger generation, ICH could be integrated into education to lead more young people to pay attention to ICH and understand Shanghai's history and culture, which could also improve the sustainability of the promotion.

To conclude, this research intends to offer a new viewpoint of improving Shanghai branding, as well as of inheriting ICH. Passed down from generation to generation, ICH not only contains precious artistic merit, but also reflects significant regional history and culture, owning considerable potential for enhancing urban attractiveness. This promotion should be diversified and sustained.

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7. Appendix

7.1 Interview outlines

Interview outlines: conversation topics and some prepared questions and clarifications

Basic information of interviewees:

full name:

sex:

Age :

occupation:

Company:

Shanghai resident or not:

If yes, how long have you lived in Shanghai:

If working on M50:

Is the company you work for one of the original companies established in M50 in 2001: Yes / no

If "no", when did your company enter M50?

If working in Shanghai Yueju Opera Theater:

How long have you been working / acting in Yue opera?

Why did you choose to work in relation to Yue opera?

How would you describe the traditional opera Yue opera?

- **Let's talk about the city brand of Shanghai**

  - How would you describe Shanghai as a city?
  - What do you think of Shanghai's urban culture?
  - What do you think the formation of Shanghai's city brand culture has been affected? (by domestic culture/by international culture/…)
  - If developing Shanghai's urban brand strategy, what elements do you think can be added?

- **Let's talk about the policy of cultural and creative industries:**

(the cultural and creative industry is a tertiary industry with creativity as its core, which emphasizes on relying on individuals or teams to make profits through technology, creativity and intellectual property rights. Cultural and creative industries mainly include radio and television, animation, audio-visual, media, performing arts, process design, fashion design, software and computer services, etc.)

- Do you know what cultural and creative industries policies have been implemented in China or Shanghai?

(eg. Shanghai transformed Chunming textile mill into M50 creative cluster in 2001)

- How do you evaluate these cultural and creative industry policies?
- Do you think these policies have an impact on intangible cultural heritage? If so, what is it?
- Do you think these policies have an impact on Shanghai's city brand? If so, what is it?

- **Let's talk about the intangible cultural heritage ——Yue Opera:**

(Yue Opera is an intangible cultural heritage. "Intangible cultural heritage" refers to the traditional culture, such as drama, dance, handicrafts, etc., that can be preserved and inherited through generations of people of all ethnic groups without material carriers (such as porcelain and Architecture)

- What do you know about he history of Yue Opera in Shanghai?
- What do you know about the evolution of performance content and form of Yue Opera in Shanghai?
- What do you know about the changes of the audience of Yue Opera in the development of Shanghai?
- What are the differences between the past and the present audience (number, group, identity)
- what do you think of the audience of Yue Opera in the future?

- **Let's talk about the M50 creative cluster:**

- Do you know what M50 used to be?

(the predecessor of M50 is Chunming textile factory. Under the background of China's economic system reform and the rise of cultural and creative industries, the textile mill was transformed into a creative cluster in 2001.)

- What do you know about the story of women workers in textile mills? (where did they come from / where did they go after the transition /...)

(there used to be hundreds of women textile workers in textile factories who moved mainly from Zhejiang Province to Shanghai and became the first generation of female working class in China. After the textile mill reform, almost all of these women workers have lost their jobs and are facing redevelopment and resettlement in Shanghai.)

- What do you think of the transformation of M50? (influence on Shanghai / influence on Yue Opera / influence on M50 /…)
- What do you think of the current development and prospects of M50?

- **Re-display Yue Opera in M50:**

- If re-displaying Yue Opera and the history of textile mill in M50, what impact do you think it will bring? (for M50 / for audience / for Shanghai /...)
- If re-displaying Yue Opera and the history of textile mill in M50, how should it be carried out?

- **Integrate intangible cultural heritage into Shanghai city brand:**

- What do you think of integrating intangible cultural heritage to promote Shanghai's city brand? (opportunities / challenges /...)
- How to intangible cultural heritage to promote Shanghai's city brand?

7.2 Participation Information Sheet

Participation Information Sheet

You have been invited to take part in this research project. Before you decide whether to take part, please take the time to read this information sheet.

This research is aimed at adults over 18. If you are under this age please inform me and your information will not be used.

Purpose of the research

This research is being conducted by a student from University of Leeds. The purpose is to explore how to integrate intangible cultural heritage to enhance Shanghai's urban brand image, taking Shanghai M50 creative cluster as a case study

You have been selected because:

Your professional background or personal experience can provide information to help this research.

How will I be asked to do in this research?

You will be asked to take part in a semi structured interview. You will not be obliged to answer any questions you do not wish to, however by taking part in the interview you are giving consent for the information you provide to be used in the research findings.

How will my information be used and will my information be confidential?

Your information will be analysed with all other results to form conclusions on the subject area. Although your name is asked for on the attached consent form, you are given the option of whether your name or job title may be used or if you wish the information you give to be kept anonymous and confidential. When the research is completed, all data will be kept highly securely in compliance with the UK Data Protection Act 1998.

Can I withdraw from the research?

If you feel uncomfortable at anytime during or after the interview you may withdraw from the research, up to 3 months after the date of the interview.

If you have any queries regarding this information, please contact: ml18s23s@leeds.ac.uk

Thank you for taking the time to read this information sheet. Please complete the Consent Form below.

Participant Consent From Consent to take part in Shanghai Branding through Intangible Cultural Heritage, the case study of Shanghai M50 creative cluster	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time during data collection without giving any reason and without there being any negative consequences. However, I cannot withdraw from participation if the script has been written and published. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
I give permission for members of the research team to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research unless you request to be identified by organisation name for your own promotional or educational use.	
I agree for the data collected from me to be stored and used in relevant future research in an anonymised form.	
I understand that other genuine researchers will have access to this data only if they agree to preserve the confidentiality of the information as requested in this form.	
I understand that other researchers may use my words in publications, reports, web pages, and other research outputs, only if they agree to preserve the confidentiality of the information as requested in this form.	
I understand that relevant sections of the data collected during the study, may be looked at by auditors from the University of Leeds where it is relevant to my taking part in this research. I give permission for these individuals to have access to my records.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change during the project and, if necessary, afterwards.	

_____   _____   _____

Name of Participant   Date   Signature

Researcher contact details: Sun Sixing +86 15527317197 (Phone Number)

If you have any concerns about this research please contact: Dr. Haili Ma H.Ma2@leeds.ac.uk

If you have any queries regarding this information, please contact: ml18s23s@leeds.ac.uk

<div align="center">参与信息表</div>

您好，诚挚邀请您参加孙思幸（英国利兹大学文化、创意与创业专业研究生）毕业研究项目。在决定是否参加之前，请您仔细阅读此信息表。

参与此研究的对象须是18岁以上的成年人，如果您未满18岁，请告知我，您的信息将不会被使用。

研究目的：
这项研究是由英国利兹大学的一名学生进行的。目的是探讨如何结合非物质文化遗产来提升上海的城市品牌形象，以上海M50创意集群为案例分析。

您被邀请参与此项目的原因：
您的职业背景或个人经历能提供帮助此研究的信息。

在这项研究中需要做什么：
你将受邀参加半结构化的采访，采访过程中，您可以不回答任何您不想回答的问题，而您所同意提供的信息将用于研究结果。

您的信息将如何使用，以及信息是否保密：
您的采访数据将与所有其他渠道收集的数据一起分析，以形成此研究结论。尽管所附同意书中要求填写您的姓名，但您可以选择是否使用您的姓名或职称，或者您是否希望您提供的信息保持匿名和保密。研究完成后，所有数据都将按照英国1998年数据保护法得到高度安全的保存。

是否可以退出研究：
如果你在采访期间或结束后的任何时候选择反悔，你可以在采访日期后3个月内退出此研究，您的信息及访谈内容也会被删除。

感谢您抽出时间阅读此信息表，请进一步填写同意书。

同意参与书 同意参加研究项目：如何结合非物质文化遗产来提成上海城市品牌——以M50创意集群为例	如果同意，请在说明旁加上您名字的缩写
我确认我已阅读并理解上述研究项目的信息表，并有权利就项目提出问题。	

我理解我是自愿这个项目的，在数据收集期间，我可以随时退出，无需给出任何理由，也不会产生任何负面后果。但是，如果论文已经写好并发表，我不能退出。此外，如果我不想回答任何特定的问题，我可以拒绝。	
我允许研究团队成员收集我以匿名形式的采访数据。我理解，除非需要机构名称以供宣传或教育用途，我的身份不会暴露在研究结果的报告中。	
我同意以匿名的形式将从我这里收集的数据储存起来，并用于相关的未来研究。	
我理解，只有当其他授权的研究人员同意按照本表格的要求能对信息保密的情况下，他们才有权访问这些数据。	
我理解，其他研究人员如需在出版物、报告、网页和其他研究成果中使用我的访谈信息，需要他们同意按照本表格的要求对信息保密。	
我理解，利兹大学的审计人员可能会查阅我参与此研究期间，与此研究相关的数据。我允许这些人查阅我的档案。	
本人同意参与上述研究项目，如果我的联系方式在项目期间发生变化，并会在研究期间及结束后（如有必要）通知研究者。	

_____   _____   _____

参与者姓名   日期   签名

研究者（孙思幸）联系方式: +86 15527317197（手机）

如果您对此研究有任何疑问请联系 英国利兹大学项目导师 马海丽博士 *H.Ma2@leeds.ac.uk*

如果您对此信息表有任何疑问，请联系：ml18s23s@leeds.ac.uk

Signed consent forms:

Interview 1 - Chai Liangjie

Interview 2 - Wang Rousang

Interview 3 - Liu Zhen

Interview 4 - Gu

7.3 Interview data

7.3.1 Interview 1

Name: Chai Liangjie

Gender: Male

Age: 40

Occupation: Vice President

Company: Shanghai Yueju Opera Theater

Shanghai resident: Yes

If yes, how long have you lived in Shanghai: 40

• How long have you been working / acting in Yue opera?

Five

• How would you describe the traditional opera Yue opera?

It's very fashionable, inclusive and contemporary. The current Yue Opera has absorbed some creative techniques of Western drama and some domestic popular culture. Yue opera has a lower threshold than Beijing Opera and Kunqu Opera.

• What kind of city do you think Shanghai is?

For foreigners, Shanghai is not quite like China. Shanghai is a very large city with good infrastructure and information construction.

Due to the early opening of the port, in Shanghai, Chinese and Western cultures collide and merge.

• What do you think of Shanghai's urban culture?

At present, Shanghai advocates three kinds of culture: "Shanghai style culture", the culture which has absorbed various cultures from home and abroad; "Jiangnan culture", the culture brought about by domestic Jiangnan immigrants; and "red culture", as Shanghai is the birthplace of CCP and devoted a lot to CCP's governor.

"Cultural dock": Many cultures at home and abroad comes to Shanghai, which has both advantages and disadvantages. The advantage is cultural diversity, but the disadvantage is that it's hard to have a rooted culture.

- How do you think the formation of Shanghai's city brand culture has been affected? For example, from the domestic culture or from the international culture?

The influence of the west is more, and the influence of foreign countries gives the basis of urban development, industrialization and some cultures.

- Do you know the history of Yue Opera in Shanghai?

It is originated in Zhejiang Province and developed in Shanghai. It has become Yue Opera in Shanghai, formerly known as Shaoxing opera. With the support of many women workers, Yue Opera achieved prosperous in Shanghai and constantly developed its content according to Shanghai's audience.

After the founding of the people's Republic of China, cities and cities in China used Yue opera as support, and the Communist Party and Yue Opera cooperated deeply. Many of the origins of Yue opera were underground party members. That is also why Yue opera contains "Red culture".

Yue Opera for Shanghai: its influence in Shanghai is more than other operas as the amount of Jiangnan immigrants is very large.

- Do you know the evolution of performance content and form of Yue Opera in Shanghai?

Continuously absorb contemporary culture to update content, such as adapting to "Zhen Huan Zhuan".

At present, they are mainly engaged in work. In the past, it was apprenticeship, and they learned more deeply and learned from them. There are both advantages and limitations in learning from teachers.

- Do you know the changes of the audience of Yue Opera in the development of Shanghai? What are the differences between the past and the present audience (number, crowd, identity) what do you think will be the audience of Yueju Opera in the future?

Every generation of Yue Opera actors have their own fans. The old audience is asking for singing, because they used to use radios. Now they are more concerned about dance beauty and overall stage effect. The attraction of Yue Opera has fans chasing all kinds of places.

Changes in the audience: the number of audience has declined in general. Due to the rich social entertainment, there are more IP economy and idol economy. Yue Opera has been impacted in this situation. Now we should start to publicize and raise our awareness of suffering.

- Do you have any ideas about the development of Yue Opera / Yueju theater in Shanghai?

For Yue opera theatre, in the past, publicity was not paid much attention to, and there was less money and energy. Now, it began to use new online media to promote and cooperate with multiple platforms, such as the Oriental Grand Theater, which was groundbreaking. At present, the intensity of publicity is still insufficient or relatively limited.

For the development of Yue Opera, we need to seek more space for cooperation and a larger platform.

Having organized a cloud live broadcast of 1.78 million on-demand, and the audience precipitation of local brands is not bad. At present, the main audience is still in Jiangsu and Zhejiang, but Yue opera could be popularized all over the country.

Shanghai attaches great importance to traditional culture. A former Shanghai leader Han Zheng put forwards: one group, one policy, meaning that there are should be specific and thorough supporting policy for each opera in Shanghai.

The current infrastructure is not enough, and more venues and funds are needed for rehearsal and official performance. Yue opera's development mainly depends on the government policy support and slightly rely on revenue.

• Do you know what cultural and creative industries policies have been implemented in China or Shanghai?

(eg. Shanghai transformed Chunming textile mill into M50 creative cluster in 2001)

There are 50 cultural and creative projects in Shanghai, which are not led by the propaganda of the municipal Party committee. There are two systems, the Propaganda Department of the municipal Party committee and the economic and Information Technology Commission of Shanghai. They build cultural and creative clusters from two aspects of content and art.

• Do you think these policies have an impact on intangible cultural heritage? If so, what is it?

There are special institutions for the inheritance and protection of intangible cultural heritage in Shanghai. There are intangible cultural heritage departments in Shanghai Bureau of culture and tourism, and intangible cultural heritage protectors in Yueju Opera Theater. There are not only dramas, but also handicrafts. Since last year, Shanghai began to put forward the idea of "playing the big world" and keeping up with Broadway. The goal is to perform 40000 performances a year, about 23000 last year. The number of performances actually needs the support of infrastructure.

• How do you see the transformation of M50? (influence on Shanghai / influence on Yue Opera / influence on M50 /...)

To be specific, the transformation of M50 is similar to that in the UK. Industrial upgrading and transformation, with a number of sites vacant in the city center, is a way of urban renewal. There are also creative clusters in the UK, which are also transformed from industrial waste areas. M50 is also such a way. There are many textile groups in Shanghai, and they all began to transform.

M50 has been persisting in the mission of improving art and culture, thereby it is not as commercial as "Tianzifang" and "No.8 bridge".

M50 helped preserve the old industrial buildings instead of creating on the basis of destruction.

M50 added to the cultural inclusiveness and richness of Shanghai.

- What do you think of the current development and prospects of M50?

Now M50 is not very convenient, with less passenger flow and less interaction among surrounding enterprises, which may lack of policy support.

"Ghost in M50 Host" project is a link between historical culture, China and the West.

- If re-dispay the history of Yue Opera and textile mill in M50, what impact do you think it will bring? (for M50 / for audience / for Shanghai /...)

There are many fans of Yue opera actors in Shanghai, so the performances of famous actors can attract many people.

M50 is the carrier of this period of history and culture, so it is a suitable performance venue.

From the perspective of research, it is helpful that other cultural and creative industries in Shanghai have a driving force, which is a pioneering and pioneering act. Shanghai Yue Opera Theater has made a lot of pioneering measures, this could be one of which.

*If re-display the history of Yue Opera and textile mill in M50, how do you think it should be displayed?

We can excavate the themes of M50, adapt the text, stories of female workers, and deeply combine the three cultures of Shanghai. There are many points to be explored behind the transformation of M50.

- If integrating intangible cultural heritage to promote Shanghai's city brand, how do you view this move? (opportunities / challenges /…)

ICH has poor commercial value and economic benefits, and has regional limitations. It is very necessary to seek policy and government support. The help of the government allows ICH to adhere to the original culture and not change with the preferences of the market.

In recent years, there are many policies and measures for intangible cultural heritage in Shanghai. For example, the Grand Theater and the Shanghai grand opera house are under construction in Pudong. But whether there are plays and audiences to support them, there are difficulties in operation and the cost will be high. Therefore, measures should be taken according to local conditions. Adjust measures to local conditions, and connect policies with actual needs.

Name: Wang Rousang

Gender: Female

Age: Confidential

Occupation: Yueju Opera actor

Company: Shanghai Yue Opera Theater

Shanghai resident or not:

If yes, how long have you lived in Shanghai: more than 30 years

Working in Shanghai Yueju Opera Theater:

How long have you been working / acting in Yue opera? 20 years

• Why did you choose to work in relation to Yue opera?

Because of interest, I entered drama school from childhood.

• How would you describe the traditional opera Yue opera?

Yue Opera is a fashionable traditional Chinese opera. It was a popular drama from 1940s and kept pace with the times.

Love is an eternal theme, so Yue opera will not be eliminated. Yue Opera is very beautiful and very avant-garde from a female perspective.

• What kind of city do you think Shanghai is?

It is inclusive and has unique historical details. There are human relics 7000 years ago.

Red city, the birthplace of the Communist Party.

• What do you think of Shanghai's urban culture?

Inclusive, innovative and fashionable

• How do you think the formation of Shanghai's city brand culture has been affected? For example, from the domestic culture or from the international culture?

Shanghai has a special geographical location. In its early years, it opened ports and trading ports. Foreigners set up commercial banks and newspapers in Shanghai. The culture is a blend of Chinese and foreign cultures. People from all over the country come here to exchange performances and start businesses. Businessmen from all over the country meet

here. There is a large amount of information. All kinds of cultures are exchanged and collided here and transformed into their own culture after absorption.

Shanghai people are self-discipline and the spirit of contract? Shanghai people are shrewd and unwilling to suffer losses on their own and others, which echoes to Shanghai is a civilized and advanced city.

• Do you know the history of Yue Opera in Shanghai?

Yue Opera: the director is the core, the actor is the center, using singing and dancing to perform stories.

The form of Chinese opera retains the traditional Chinese culture to a great extent. The display effect of opera depends on your understanding of traditional culture.

In 1942, Yue Opera came to Shanghai. Mao'er Troupe (who was born as a young professional opera actors) became famous in Shanghai with good posture, good Kung Fu and beautiful appearance. According to Shanghai's extravagant and prosperous market demand, the content of drama began to change. All corners began to cater to the taste of the audience to show themselves, and the waves began to compete.

• Do you know the evolution of performance content and form of Yue Opera in Shanghai?

After coming to Shanghai, they absorbed and tolerated, adjusted according to the market demand, and became more fashionable and integrated. Yuan Xuefen's generation adapts to Shakespeare's plays.

Why is Yue opera popular with women? Shanghai women have higher social status and more independent economy; Yue Opera brings local voice to the immigrants from Jiangsu and Zhejiang, receives support from the large amount of immigrants; women's interpretation of Xiaosheng has the emotional divergence of female perspective, and the beautiful love story is touching.

• Do you know the changes of the audience of Yue Opera in the development of Shanghai? What are the differences between the past and the present audience (number, crowd, identity) what do you think will be the audience of Yueju Opera in the future?

The elderly are the main, the middle-aged are less, and the young are the least.

Yue opera always keeps pace with this time. In the 1950s, Yue Opera was very popular. From 1960s to 1980s, it was impacted by Westernization. After the 1980s, that China conducted reform and opening up, material civilization is prior to spiritual civilization. People paid more attention to gold rush and run business. And all kinds of literature and art were in full bloom, like TV, Hong Kong and Taiwan songs, and foreign cultures, which led to the decline of Yue Opera in the 1980s.

• Do you know what M50 used to be?

Textile mill

• How do you see the transformation of M50? (influence on Shanghai / influence on Yue Opera / influence on M50 /...)

It is very advanced and innovative. It is the first one in Shanghai and even in China.

• If re-displaying Yue Opera and the history of textile mill in M50, what impact do you think it will bring? (for M50 / for audience / for Shanghai /...)

Let the audience be more impressed and understand the past and present life of M50.

• If re-displaying Yue Opera and the history of textile mill in M50, how should it be carried out?

Combine with the story of female workers, Yue opera, and use diversified and modern performance.

• How to intangible cultural heritage to promote Shanghai's city brand?

With more audiences, we are now paying attention to the construction of cultural self-confidence.

The state's policies keep up with the times, and children begin to be influenced by drama. When this generation grows up, perhaps a new climax will come. Nowadays, more and more children are learning drama, which is guided by the policy, and they can get extra points in learning drama.

7.3.3 Interview 3

Name: Liu Zheng

Gender: Male

Age: 50

Occupation: Artist

Whether you are a Shanghai resident: No (from Xuzhou, Jiangsu)

• How long have you lived in Shanghai:

17 years. Opened a personal art studio in M50, which also serves as a gallery. It moved in in 2003 and has been in the area for 17 years. At the beginning, the area was 200 square meters. Later, due to the increase in rent, it was reduced to 100 square meters.

- How would you describe Shanghai as a city?

    Shanghai is a Modern metropolis, and the best city. The spiritual and cultural needs are wide, making art have a market, providing a better platform for many institutions; international metropolis, the love of foreigners in Europe and the United States for art entrusts Shanghai's art market; the strong cultural diversity makes many niche cultures can survive and develop in Shanghai.

    When I came to Shanghai in 2003, I first heard that there is an M50 in Shanghai, where artists gather and have a strong cultural and artistic atmosphere. Moreover, Shanghai has a good economic foundation, and in 2003 there was a very good art market, which was not reached by other cities at that time. So he came to Shanghai

- What do you think of Shanghai's urban culture?

    A city with elites, all the elites of various places choose to stay in Shanghai.

- Do you know what M50 used to be?

    Textile factory. When I came to M50 in 2003, I was first attracted by Shanghai's inclusive and advanced culture. Then I heard about Shanghai's painter village. Finally, I came to M50. I was attracted by the tall factories and industrial-style buildings.

- What do you know about the story of women workers in textile mills? (where did they come from / where did they go after the transition /...)

    When I first came to M50, there were still many small industrial workshops that had not been completely driven away. As more and more painters settled in, the small workshops were gradually remodeled, and the female workers were laid off. The laid-off female workers were very poor and had no jobs. . The specific destination is unclear.

- What do you think of the transformation of M50? (influence on Shanghai / influence on Yue Opera / influence on M50 /…)

    It is very famous and advanced in China and Shanghai. It is even more famous internationally, attracting many foreigners, and many foreigners even come to visit when they get off the plane.

    For 17 years, foreigners have basically bought his paintings. There are very few Chinese. In the early days, foreigners would come to watch and buy paintings.

    Some university teachers bring students to observe and observe, which inspires domestic art and education. M50 is

also an art education base.

• What do you think of the current development and prospects of M50?

In 2003, the rent was one yuan per square meter per day, and now it has risen to three yuan per square meter per day. Rents have risen sharply, many painters and artists have left, and more and more design companies have settled in. They are more commercial and more profitable. But if more and more painters leave, the design company will lose the source of cooperation, and M50 will be completely reduced to a commercial area.

• If re-displaying Yue Opera and the history of textile mill in M50, what impact do you think it will bring? (for M50 / for audience / for Shanghai /...)

Let more people understand the past history, have a deeper understanding of this space and enhance the meaning of play; M50 is a cultural and creative park. Whether everyone knows the past history or not, Yue opera can also increase cultural diversity; Short-term performances are fine, but long-term unprofitability may be difficult to support; M50 focuses on contemporary art. , Paintings. Here is already qualitative, but some traditional cultures do not match.

• If re-displaying Yue Opera and the history of textile mill in M50, how should it be carried out?

Exhibitions, micro movies, stalls, and activities must be interactive

• What do you think of integrating intangible cultural heritage to promote Shanghai's city brand? (opportunities / challenges /...)

There are few people who pay attention to the opera, thus you can choose some ICH that is easier acceptable to everyone.

7.3.4 Interview 4

Name: Gu

Gender: Male

Age: Prefer not to disclose

Occupation: Cultural economy operator

Company: Cultural Communication Company

Whether you are a Shanghai resident: Yes (grew up in Hubei)

If "Yes", how long have you lived in Shanghai: 21 years

• How would you describe Shanghai as a city?

Shanghai is an inclusive city, the development is too fast, some can't keep up, the Internet economy develops too fast

• What do you think of Shanghai's urban culture?

Diversity, inclusive, crossover

• What do you think the formation of Shanghai's city brand culture has been affected? (by domestic culture/by international culture/…)

An international metropolis and cultural diversity have enabled niche cultures to find a place to grow in Shanghai. Shanghai has a foreign characteristic on the surface, but there is an infinite Chinese cultural heritage inside.

• If developing Shanghai's urban brand strategy, what elements do you think can be added?

Shanghai lacks a cultural and music business card, such as Broadway in the United States and the Phantom of the Opera in the United Kingdom. I once thought of using Broadway in Shanghai, but the effect was not particularly good.

• What do you know about he history of Yue Opera in Shanghai?

The changes of Yue Opera in Shanghai are tailored to local conditions. After coming to Shanghai, it has carried out its own development and transformation according to the Shanghai environment and market, and constantly updated it, which has created subsequent success.

• Do you know what M50 used to be?

Transformed from a textile factory. But in fact, Guangfang Group has adapted more than m50, such as Yangpu Fashion Center, which has a lot of resources. In contrast, M50 is not commercialized and has a higher cultural character, so it attracts more people who pursue culture.

• What do you know about the story of women workers in textile mills? (where did they come from / where did they go

after the transition /...)

Many people in Shanghai come from Jiangsu and Zhejiang, and many female workers like Yue opera.

• What do you think of the transformation of M50? (influence on Shanghai / influence on Yue Opera / influence on M50 /…)

Since the predecessor was the textile industry, these women workers have had contact with Yue Opera

• What do you think of the current development and prospects of M50?

This project is an opportunity to connect with internationalization and dig down historical resources. After it is completed, it is an example for various cultural clusters in China. But at present, M50 can only be an academic display, and several similar platforms can exert commercial value. The current M50 needs to be injected with new development concepts in order to continue the glory of yesterday.

• If re-displaying Yue Opera and the history of textile mill in M50, how should it be carried out?

Combination of high technology and new media. The current innovation is the integration of old culture in the new music form, which can gather various forms of display, a cross-border overall display, vision, touch, smell, and various elements related to Yue opera.

• What do you think of integrating intangible cultural heritage to promote Shanghai's city brand? (opportunities / challenges /...)

The creation of any brand requires differences and highlights. The introduction of Yue Opera and ICH to Shanghai is to create a brand and image with differences and highlights in Shanghai;

Integrating ICH into the tourism industry, such as creating a series of cultural festivals and art festivals, can effectively attract tourists, attract consumption, and at the same time expand the popularity of the place and help the development of ICH itself;

ICH is a unique bright spot in the tourism sector, in fact, it could accelerated the development of ICH itself;

However, it cannot be forced to be far-fetched. It is necessary to constantly adjust in practice and choose the bright spots in ICH to achieve the effect of pleasing the masses.

In the media age, the media and self-media can also effectively accelerate the development and attract tourists' self-dissemination.

• How to intangible cultural heritage to promote Shanghai's city brand?

The government builds the stage, and the enterprise sings the play-government support is crucial, but market support is also crucial.

Pay attention to the integration of all innovation elements. A single element may not be attractive enough, and multiple elements together can increase attractiveness;

Create a series of o2o (online to offline) activities, pay attention to the sense of interaction and experience in the event, only this can leave the audience with a truly good sense of experience, a deep impression, and generate new feelings and experiences. This is the event.

Example: Three event scenes, theater, open-air salon, and community street cultural center, respectively help profit, interact, and help the government please the people and serve the residents.

7.4 Questionnaire survey

1. AGE?   16-30   30-40   40-50   50-60   Over 60

2. SEX? Male   Female   Other

3. Nationality? ……………………………………

4. Do you live in Shanghai?   Yes   No

5. What do you think of Shanghai? (short sentence/several phrases response)

……………………………………………………………………………………………………

6. Why are you at M50?   Business   Tourist   Work here   Other…………………………

7. Have you been before?   Yes   No

      7a. If 'Yes' – How many times?...

8. What do you think of M50? (short sentence response):

………………………………………………………………………………………………

9. What is your favourite feature of M50? (short sentence response):

……………………………………….……………………………………………………….

10. What do you think M50 brings to Shanghai?

…………………………………………………………………………………

11. Do you know what M50 was before it became an arts cluster?   Yes   No

      11a. If 'Yes' – What?

      ……………………………………………………………

12. Have you heard of Shanghai Yue Opera (上海越剧)?   Yes   No

      12a. If 'Yes' - Do you like Shanghai Yue Opera?   Yes   No

13. Do you know any (other) forms of Chinese Opera has established opera houses in Shanghai (在上海的戏曲院团) since 1950s and currently performing in Shanghai? Yes / No

      13a. If 'Yes' – what? (list)

      …………………………………………………………………………………

      STATEMENT: M50 was originally the Chunming Textile factory. It was home to hundreds of female textile workers – mainly migrants from Zhejiang province - who formed China's first female working class.

They also developed their folk songs（地方戏曲） into Shanghai Yue Opera (越剧) for their own entertainment. Yue Opera actually developed into one of the most popular Chinese opera forms in the country.

14. Do you think that the history of M50 and its workers are important?

15. Do you think that this story should be told?   Yes   No

     15a. If 'Yes' – How could it be told?

     ………………………………………………………………………..

16. Would knowing the story enhance the visitor experience to M50?   Yes   No

STATEMENT: Yue Opera is one example of 'Intangible Cultural Heritage' – Traditional culture such as singing or dancing that is not in a material form (such as porcelains and architecture).

17. Do you think that promoting intangible cultural heritage across Shanghai would improve the appeal of the city to visitors, tourists and residents?

Yes   No

     17a. If residents, do you think promoting ICH across Shanghai improve city identity?

………………………………………………………………………………………………

7.5 Questionnaire data

7.5.1 Overall collected data

Figure 1 : What do you think of Shanghai?
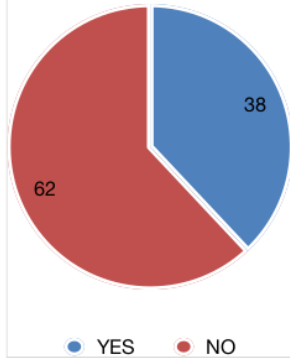
Figure 2: What is your favourite feature of M50?

Age

Gender

Nationality

Do you live in Shanghai?

Figure3: Do you know what M50 was before it became an arts cluster?

38

62

● YES ● NO

Do you think that this story should be told?

18

3

79

● YES ● NO ● No Comments

Figure4: Have you heard of Shanghai Yue Opera ?

43

57

● YES ● NO

Figure5: Do you think that the history of M50 and its workers are important?

20

80

● YES ● NO

Figure6: Would knowing the story enhance the visitor experience to M50?

16

84

● YES ● NO

Figure7: Do you think that promoting intangible cultural heritage across Shanghai would improve the appeal of the city to visitors, tourists and residents

11

89

● YES   ● NO

Figure8: If residents, do you think promoting ICH across Shanghai improve city identity?
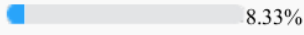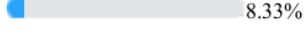
13

87

● YES   ● NO

Figure9: Do you know any (other) forms of Chinese Opera has established opera houses in Shanghai since 1950s and currently performing in Shanghai?

27

73

● YES   ● NO

7.5.2 Original data of choice questions

Part 1. Results below show the foreigners' answer to each question
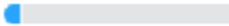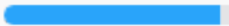
Question1   AGE?   [Single choice question]

Option	Count	Percentage
16-30	8	66.67%
30-40	3	25%
40-50	1	8.33%
50-60	0	0%
Over 60	0	0%
Effective results	100	
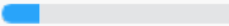
Question2   GENDER?   [Single choice question]

Option	Count	Percentage
Male	7	58.33%
Female	5	41.67%
Other	0	0%
Effective results	12	

Question3 Nationality? [Single choice question]
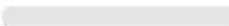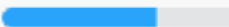
Option	Count	Percentage
Chinese	1	8.33%
Other	11	91.67%
Effective results	12	
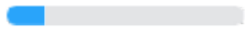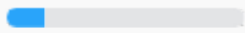
Question4 Do you live in Shanghai? [Single choice question]

Option	Count	Percentage
Yes	10	83.33%
No	2	16.67%
Effective results	12	
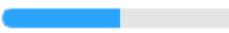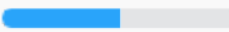
Question 5 What do you think of Shanghai? - see excel for completion questions

Question6 Why are you at M50? [Single choice question]

Option	Count	Percentage
Business	0	0%
Tourist	8	66.67%

Work here	2	16.67%
Other	2	16.67%
Effective results	12	

Question7   Have you been before?   [Single choice question]
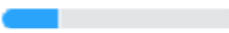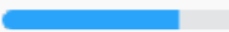
Option	Count	Percentage
Yes	6	50%
No	6	50%
Effective results	12	

Question 8   What do you think of M50? (short sentence response) - see excel for completion questions
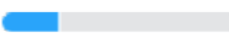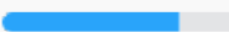
Question 9   What is your favourite feature of M50? - see excel for completion questions

Question 10   What do you think M50 brings to Shanghai? - see excel for completion questions

Question 11   Do you know what M50 was before it became an arts cluster?   [Single choice question]
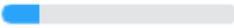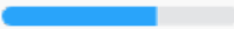
Option	Count	Percentage
Yes	3	25%
No	9	75%
Effective results	12	

Question 12   Have you heard of Shanghai Yue Opera (上海越剧)?   [Single choice question]
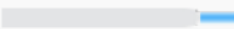
Option	Count	Percentage
Yes	3	25%
No	9	75%

Effective results	12
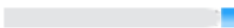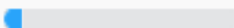
Question 13   Do you like Shanghai Yue Opera?   [Single choice question]

Option	Count	Percentage
Yes	2	16.67%
No	8	66.67%
No Comments	2	16.67%
Effective results	12	

Question 14   Do you know any (other) forms of Chinese Opera has established opera houses in Shanghai since 1950s and currently performing in Shanghai?   [Single choice question]

Option	Count	Percentage
Yes	2	16.67%
No	10	83.33%
Effective results	12	

Question 15   Do you think that the history of M50 and its workers are important?   [Single choice question]
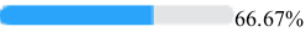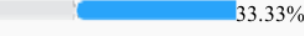
Option	Count	Percentage
Yes	11	91.67%
No	1	8.33%
Effective results	12	

Question 16   Do you think that this story should be told?   [Single choice question]
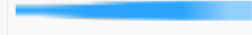
Option	Count	Percentage
Yes	10	83.33%
No	1	8.33%
None of my business	1	8.33%
Effective results	12	

Question 17 How could it be told? - see excel for completion questions
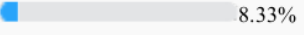
Question 18   Would knowing the story enhance the visitor experience to M50?   [Single choice question]

Option	Count	Percentage
Yes	8	66.67%
No	4	33.33%
Effective results	12	

Question 19   Do you think that promoting intangible cultural heritage across Shanghai would improve the appeal of the city to visitors, tourists and residents?   [Single choice question]

Option	Count	Percentage
Yes	12	100%
No	0	0%
Effective results	12	
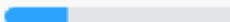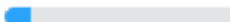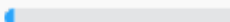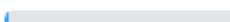
Questio20   If residents, do you think promoting ICH across Shanghai improve city identity?   [Single choice question]

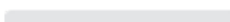| Option	Count	Percentage
Yes	11	91.67%
No	1	8.33%

Effective results	12	

Part 2. Results below show Chinese's answer to each question
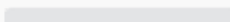
Question1 Age   [Single choice question]

Option	Count	Percentage
16-30	48	54.55%
30-40	24	27.27%
40-50	10	11.36%
50-60	4	4.55%
Over 60	2	2.27%
Effective results	88	

Question2 Gender   [Single choice question]

Option	Count	Percentage
Male	41	46.59%
Female	46	52.27%
Other	1	1.14%
Effective results	88	

Question3 Nationality?   [Single choice question]

Option	Count	Percentage
Chinese	87	98.86%
other	1	1.14%
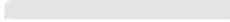
Effective results	88	

Question 4 Do you live in Shanghai?   [Single choice question]
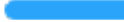
Option	Count	Percentage
Yes	72	81.82%
No	16	18.18%
Effective results	88	

Question 5 What do you think of Shanghai? - see excel for completion questions

Question6 Why are you at M50?   [Single choice question]

Option	Count	Percentage
Business	1	1.14%
Tiurist	69	78.41%
Work here	14	15.91%
Other	4	4.55%
Effective results	88	

Question7 Have you been before?   [Single choice question]

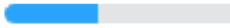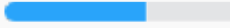| Option	Count	Percentage
Yes	46	52.27%
No	42	47.73%
Effective results	88	

Question 8   What do you think of M50? (short sentence response) - see excel for completion questions
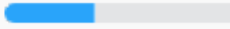
Question 9   What is your favourite feature of M50? - see excel for completion questions

Question 10   What do you think M50 brings to Shanghai? - see excel for completion questions
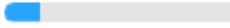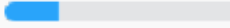
Question11   Do you know what M50 was before it became an arts cluster?   [Single choice question]

Option	Count	Percentage
Yes	35	39.77%
No	53	60.23%
Effective results	88	
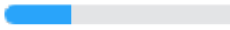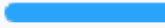
Question12   Have you heard of Shanghai Yue Opera (上海越剧)?   [Single choice question]

Option	Count	Percentage
YES	54	61.36%
NO	34	38.64%
Effective results	88	

Question13   Do you like Shanghai Yue Opera?   [Single choice question]

Option	Count	Percentage
YES	14	15.91%
NO	21	23.86%
No Comments	53	60.23%
Effective results	88	
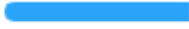
Question14 Do you know any (other) forms of Chinese Opera has established opera houses in Shanghai since 1950s and currently performing in Shanghai?   [Single choice question]

Option	Count	Percentage
YES	25	28.41%
NO	63	71.59%
Effective results	88	

Question15 Do you think that the history of M50 and its workers are important?   [Single choice question]

Option	Count	Percentage
Yes	69	78.41%
NO	19	21.59%
Effective results	88	
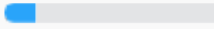
Question16 Do you think that this story should be told?   [Single choice question]

Option	Count	Percentage
YES	69	78.41%
NO	2	2.27%
None of my business	17	19.32%
Effective results	88	
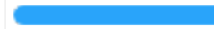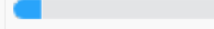
Question 17 How could it be told? - see excel for completion questions

Question18 Would knowing the story enhance the visitor experience to M50?   [Single choice question]

Option	Count	Percentage

YES	76	86.36%
NO	12	13.64%
Effective results	88	

Question19   Do you think that promoting intangible cultural heritage across Shanghai would improve the appeal of the city to visitors, tourists and residents?   [Single choice question]

Option	Count	Percentage
YES	77	87.5%
NO	11	12.5%
Effective results	88	

Question20   If residents, do you think promoting ICH across Shanghai improve city identity?   [Single choice question]

Option	Count	Percentage
YES	76	86.36%
NO	12	13.64%
Effective results	88	

7.5.3 Original data of completion questions

	Q5 What kind of city do you think Shanghai is? (Quick description)	Q8 What do you think of M50? (Quick description)	Q9 What do you like most about M50? (Quick description)	Q10 What do you think M50 brings to Shanghai? (Quick description)	Q17 If you choose "Yes", how do you think this story should be presented or told? (Quick description)
1	A city you don't want to go after you come	Very artistic	I like the tolerance in M50 the most. It has various art types.	Brings some different artistic atmosphere	/

2	Modern	Just so so	Retro	For keyboard operator learners to take pictures	History lessons
3	Modern, strong tolerance	Commercial atmosphere beyonds cultural atmosphere	Installation art	Give artists a platform to show. With humanistic feelings, and artistic tolerance	Set up an exhibition hall and play art movies to restore the scene at the time
4	Fashion	Strong artistic atmosphere	Atmosphere	A place for fun	Take a promotional video?
5	Crowded	The cafe bench is uncomfortable	Wind is very comfortable	I don't know	I don't know what it is, but I just feel it's necessary to tell
6	push	Very personal and beautiful	Diversified styles, collection of many elements	Shanghai is a prosperous city. M50 makes me feel connected to world	/
7	Retro romance	Artistic	Cafes	Cultural rendering	Exhibitions
8	Retro	Artistic	Buildings	Innovation	/
9	High-end, highly inclusive	Very artistic	Quiet and relaxing atmosphere	Art	/
10	Tolerant, open and diverse.	Become a vehicle for people to understand culture	Operas	Lead people to understand intangible cultural heritage	You can make a short play in the form of a film.
11	Fashion	A little bit impure	Relax and fashion	Young people's fashion	/
12	High degree of urbanization	Can also be scenic	Creative Park	Classic tour	Film/documentory
13	Open and inclusive	Has modern colors and has a certain history	It keeps the original buildings	A certain historical volume	Find former workers for interview
14	Open and inclusive	rich	Diverse	Artistic feelings	Incorporate with new media
15	Highly commercialized	very good	relax	History	Text image
16	Charming	Art and business coexist	Graffiti	A leisure place that can keep quite in the busy city	/
17	Prosperous	.	。	。	/

18	Fashion, diverse, inclusive	Very artistic	Atmosphere, building	Artistic feelings	Combine the art, architecture and history, and it should be accompanied by the description of the image
19	Modern	well	Art	Cultures	/
20	Nice	I feel good	Make me feel relaxed	Happiness	Documentary
21	Fast-paced	People come and go	About its family	Cultural heritage	/
22	Diverse	Too commercial	The gallery is too commercial	Artistic diversity	Detailed settings, reflected from beginning to end, in various locations in the park
23	Nice	Suitable for weekend shopping	Environment	A nice landscape	/
24	Nice	Not bad	Exhibition and artistic style, shooting	Scenic spot	/
25	Tolerant, fashion and owns rich history	Too much commercialization. It's not like the factory on the Yangpu Riverside to restore the historical background.	My experience is just so so	New art but too commercial	Open independent exhibition hall
26	Metropolitan, gathers elites, tourist city attracting people from all over the world	Very good, there are many exhibitions and many integrated shops.	Free exhibitions and creative activities.	With a lively atmosphere and vitality, many designers and cutting-edge fashion figures will come here for exhibitions and activities.	Build a brand image to present?
27	Tolerant, prosperous	There is still space for development	Coexistence of various styles	Cultural communication	Restore the real picture
28	Nice	Very literary	I like the paintings	Artistic feelings	It's fine now
29	Prosperous, beautiful	Creative place	Artistic atmosphere	District creativity	/

30	Shanghai is a humane city, is modern and traditional	The artistic atmosphere is very strong, but the place is too small to accommodate more exhibitions, and the display content is mainly paintings and relatively simple	I like the industrial atmosphere most	The function is very small, but it still can be a place to gather arts	Tell from a historical perspective
31	A city full of vitality and opportunity	Suitable for opening a studio	Atmosphere	A leisure area	Make a little vcr
32	Modern	so so	Culture	Scene	/
33	High pressure and fast pace	Not bad	Literary atmosphere	A place to cultivate arts	/
34	Fashion	Has a design style	Suitable for taking pictures	For keyboard operator learners to take pictures	/
35	very good	well	very nice	Very good	/
36	Fashion, fresh	Literary and fresh	Literary atmosphere	History	/
37	Dangerous and charming	It also has a strong artistic atmosphere. It is a park centered on art, innovation and life.	What I like the most is m50 is surrounded by artistic atmosphere. It seems that every artist has his own independent space, and they can also communicate with others in this art area.	Brings freshness, innovation and experience.	In the form of Yue Opera
38	A beautiful and legendary city	A modern creative park full of creativity	Unique architectural style	Enhancement of vision	/
39	Metropolitan	Funny	Building, taking pictures	Creative park	organize activity
40	Prosperous, modern, tolerant, modest	Strong artistic atmosphere	Art and galleries	Artistic elements	In a humorous, lively, fun and relaxed way familiar to young people

41	Energetic and full of possibilities	Artistic atmosphere	Take a leisurely stroll and feel the creative power of the artist	Let the general public feel the charm of artistic creation at close range	Media exposure and publicity, interactive activities and exhibitions with the audience
42	Diverse and fast	Multi-art	Combination of artwork and retro space	I don't know	Opera
43	Magic	A bit small	Can export my artwork	Artistry	Tell it in Yang Dechang's way
44	A culturally metropolis	Fun and interesting	Artistic atmosphere	Improve the artistic atmosphere and provide space for artists	Video clips, documentaries, advertisements, commercial support, architectural performance
45	Prosperous, coastal city with developed trade	Strong cultural and creative	Cultural elements	Characteristic	Perform on the stage
46	Fusion, international	Art gathering place	Artistic atmosphere	This is an opportunity for citizens to get close to art, which can improve their artistic accomplishment	Small theater dramas, audiences can get in touch with and integrate into the plot
47	Delicate	novel	Tea	Sense of history	Installation art
48	Passionate	Paradise for young people	Fashion atomshere	Fashion sense	Musicians perform music
49	Advanced, international	Strong cultural atmosphere	The environment of the factory building The combination of modern and past	Provides a place for artistic exchange	Making micro movies, exhibitions can also be interactive
50	A first-tier city, metropolis	It looks good, like Beijing 798	Atmosphere	The city needs a place like this	Charity activities
51	Open, civilized, modern, Shanghai style, tolerant	More and more commercial	Many painting agencies	Galleries	Exhibitions
52	Modern, traditional	Net Red General	Architectural style	A cultural park	/
53	very prosperous	Very artistic	Creative and interesting	Fusion of art	/
54	Fashion	Very artistic	Paintings	Art	/

55	Big city, civilized city	Good environment	Quite	Business opportunities for foreigners	Promotion through radio
56	Modern, fashionable, expensive, westernized	Small and suitable for taking pictures	Novel	There is an artistic place in the city	Set up an exhibition hall
57	Tiring	Artistic sense	the environment is not bad	Artistic sense	/
58	Diverse	Artistic	Exhibitions	Art gathering place, galleries	Exhibitions
59	Rich in art	very good	Buildings	Innovate things	Opera
60	Diversity, cool, fashion	The exhibition is good, concentrated, very rewarding, very pleasant	Buildings	A place for organized departments, watch exhibitions and watch musicals	Set up exhibition to display small objects, historical objects
61	Rich culture	Great	Paintings	A very good platform	/
62	Fashion	Strong artistic atmosphere	Exhibitions	A place to gather art	Exhibitions, photos, scenes,
63	Modern	Artistic	I don't really like	Cultural and leisure area for fun	From the details
64	Strong technology and culture	I like it very much, I am very comfortable. Keep art history and get away from real life	Exhibitions	An opportunity to understand art	Integration
65	Inclusive	Chaos	Good facilities	Provide convenience for residents' cultural life	Use details to show
66	Modern, artistic	Very beautiful and artistic, owns retro cultural relics	Graffiti	A place to relax	Musical and operas
67	Modern, artistic	Artistic	Exhibitions	Can better reflect art and culture	Exhibitions
68	Diverse, tolerant, Shanghai style	very good	Cultural atmosphere, bourgeoisie	Cultural area, galleries	Multimedia
69	Livable and convenient	Artistic sense	Exhibitions	More colors	Musicals

70	Inclusive, open, tolerant, love to learn, love to think, and innovate	Very good, the earliest in Shanghai, integrating diverse cultures like regional culture and foreign culture	Old factory style, nostalgia, childhood memories, retrospect the development of Shanghai	Preserving Shanghai's old culture in a new form	Set up a stage and show it through the media to let more people see
71	Fast economic development, birthplace of Shanghai style life	A place to gather art	Artistic purity	Pure arts	/
72	Modern and fashion	A little bit artistic	Atmosphere	Protection of history, effective use of resources	Exhibitions
73	Fashion and modern	general	Convenience	The development of cultural and creative industry	General introduction at the main entrance
74	Modern, fast pace	In here I can be quiet and slow down	Quite	Artistry	The process of the evolvement
75	Fashion, Shanghai style	Culture and creativity in M50 are great	Atmosphere, incorporate arts	Good opportunity to contact art, communication platform	Exhibitions
76	Fashion, fast pace	Artistic atmosphere	A place gathering arts	Subtly and slowly influence	Introduction
77	Inclusive	Owning good art works	Old buidings	An opportunity to understand history	Restore the details of the factory, give the child the concept
78	Tolerant	Keep the old things, there are more studios, not enough to play	Historical atomsphere	Can keep old history	Documentary
79	International	Many studios, artistic atmosphere, old park, small scale	Atmosphere	Produce arts	Video and text
80	Modern	Not bad	There are galleries everywhere	To understand arts	Exhibitions
81	Interesting	Artistic	Atmosphere	Culture and arts	Opera
82	Open	Relax, like here	Exhibitions	A platform for designers to represent	Exhibitions
83	Cultural diversity	Incorporate cultural industries	Like	Represent history	Exhibition hall, Display through multimedia

84	International	I didn't have much contact	Atmosphere	Nothing	Online promotion
85	Inclusive	Not big enough, no platform to perform shows	Close to residential area	It can enrich the cultural life of residents	Set up some performance pavilions separately
86	Inclusive, a city to realize dreams	There are not as many galleries as before, not as good as before	In these ten years, I have affections. Incubate art	Because of art, let Shanghai become a true oriental city	Textile Museum, use popular language
87	Diverse	The layout of the space is very good	Art institutions with different styles	An iconic intersection of art and life	/
88	Novel	like	Exhibitions	Combine the old and the new with history and culture	Combine, remix modern elements
89	Fashion	Beautiful &artificial	No idea	Young culture	/
90	Diversity noisy business	Without history	Cafe	Can show up the	Picture and movie
91	Amazing city	I like the art. I feel comfortable with the place	Gallery art	Help to explore new point of view about art to the people	/
92	A brilliant city	Very unique and eclectic area, nice to see small galleries and shops still open	Small shops and galleries, the opportunity to meet the artists	It brings a nice area to showcase modern Chinese art in a pleasant environment for everyone to enjoy	Outdoor exhibition of pictures and text around the M50 area
93	very vibrant, nice city	many nice little galleries, nice places to rest and have a drink	suning poster place	art, culture, social space to exchange and meet	photography exhibition, interviews etc.
94	Amazing place for living	Cool art place	Future culture	Arts of future	/
95	its change my life	Its not bad	Industrial	Art	Human Resources
96	Amazing, best city for me	Interesting place	Gallery's	Culture	Internet, magazine
97	international busy huge crowded	the building doesn't show the history	small	Convenient culture diversification	Movie presentation

98	Very cosmopolitan, beautiful, rich in history	Cool, very interesting	Very eclectic mix of artists and artistry	Modern art, appreciation of different forms of art	Exhibition, integration of textile works in the creative space, provide these past workers with jobs as your guides here
99	I feel like there are two Shanghais: one historical and one futuristic and they are constantly at odds.	Very interesting and different.	I like how the space was repurposed for art.	A younger art scene.	Permanent exhibit in M50 would be helpful.
100	Great city. Truly cosmopolitan.	There should be more spots like this in Shanghai to support the design and art development.	Industrial style	A hub for local and international artists and creative industries	Info graphics and events

7.5 Documentary

The researcher produces a clip which records some parts of the research process. Please see the attachment.

Dissertation

FINAL GRADE

/100

GENERAL COMMENTS

Instructor

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UNDERSTANDING

Articulating and applying subject knowledge appropriate to the task.

FAIL 0 - 39	Little or no evidence of engagement with subject knowledge and/or task.
MARGINAL FAIL 40 -49	Articulation of subject knowledge not sufficient for the requirements of the task.
PASS 50 - 59	Adequate articulation and application of subject knowledge to the task.
MERIT 60 - 69	Subject knowledge is articulated and applied to the task in a convincing and coherent manner.
DISTINCTION 70 - 89	Subject knowledge is articulated and applied to the task with assurance and rigour.
EXCEPTIONAL 90 -100	Subject knowledge is articulated and applied to the task with assurance and rigour AND offers valid, original perspectives.

ANALYSIS

Examining and interpreting appropriate sources.

FAIL 0 - 39	Little or no evidence of analysis.
MARGINAL FAIL 40 -49	Evidence of analysis not sufficient to support judgement.
PASS 50 - 59	Adequate use of analysis to support judgement.
MERIT 60 - 69	Judgements are well-supported by analysis; synthesis across sources is effective.
DISTINCTION 70 - 89	Judgements are astute, based on rigorous and systematic analysis .
EXCEPTIONAL 90 -100	Judgements are astute, based on rigorous and systematic analysis AND critique existing knowledge.

RESEARCH

Defining a research question and its purpose; selecting/ applying suitable methodology.

FAIL 0 - 39	No clear identification of a research issue/ methodology.
MARGINAL FAIL 40 -49	Research question/rationale is not coherent; methodology is inadequate or inappropriate.
PASS 50 - 59	Research issue is sufficiently defined and appropriate methodology is selected and/or applied.
MERIT 60 - 69	Articulation of research question/rationale and methodology is well-supported and coherently applied.
DISTINCTION 70 - 89	Articulation of research question/rationale and methodology is based on extensive exploration and is thoroughly convincing in its application

EXCEPTIONAL 90 -100 Articulation of research question/rationale and methodology is based on extensive exploration and is thoroughly convincing AND application has the potential to produce original insights.

WRITTEN

Demonstrating clarity, structure and application of appropriate conventions (e.g academic referencing).

FAIL 0 - 39   Writing does not convey ideas and understanding effectively; does not employ appropriate conventions.

MARGINAL FAIL 40 -49 Effectiveness of written communication is limited and insufficient for the task; conventions are not applied adequately.

PASS 50 - 59   Effectiveness of written communication is limited and insufficient for the task; conventions are not applied adequately.

MERIT 60 - 69   Written communication of ideas is clear and coherent; conventions are applied accurately.

DISTINCTION 70 - 89   Written communication of ideas is coherent and compelling; use of conventions is assured.

EXCEPTIONAL 90 -100 Written communication of ideas is coherent and compelling; use of conventions is assured AND demonstrates a sophistication that approaches publishable potential.