



The Development and Value of Sanbao Art Village in Jingdezhen China

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Abstract

Background and Aim: This study explores the construction and study value of Sanbao Art Village in Jingdezhen, China, to investigate how this art village promotes regional economic and social development through the power of art and culture. As one of the more mature art villages in China, the development history of Sanbao Art Village and its impact on culture inheritance and innovation play an important role in understanding the rural revitalization and development of cultural industries. This study aims to analyze the development process of Sanbao Art Village and inquire about its cultural, economic, and social value, as well as its significance and effect under the contemporary background.

Materials and Methods: This study puts to use the methods of literature review and field survey, collects all the relevant information about Sanbao Art Village, and reorganizes the development history of Sanbao Art Village. Through an on-site investigation of Sanbao Art Village, the readers can intuitively understand the art village's operation model, cultural value, social and economic impacts, and so on.

Results: This study found that since its establishment in 1995, Sanbao Art Village has developed from an unknown small village into a well-known art creation and cultural exchange center at home and abroad. Its successful transformation is attributed to Li Jianshen's founding philosophy and the joint efforts of the artists and the community. It combines effectively traditional ceramic techniques with modern art innovation, thus establishing a platform for international exchanges of ceramic art in Jingdezhen and even China. Sanbao Art Village has great important value in culture, economy, society, and other aspects.

Conclusion: Two main conclusions are drawn through the research: (1) Sanbao Art Village has a positive impact on promoting cultural inheritance and innovation, stimulating economic vitality, and improving the quality of life of the community. The development practice of the art village provides a valuable reference for other regions to promote sustainable development by using art and cultural resources. (2) Sanbao Art Village not only combines the traditional ceramic culture and modern art innovation, creating a unique cultural and artistic ecosystem, but also attracts tourists from all over the world and enhances the international reputation of Jingdezhen and even China's ceramic art. It is an important place for cultural inheritance and artistic innovation and has made also significant contributions to the local economic development and social well-being.

Keywords: Development and Value; Sanbao Art Village; Brand Management

Introduction

With an increasingly global focus on the urban's sustainable development and the consequential issues of economic, social, and environmental accompanying its development, the role of art and culture in society becomes more prominent. The importance of culture, creation, and art to the urban economic life and its role in promoting urban renewal has been recognized by society. More and more countries and regions have started to establish and develop their local art villages (Wan, 2016).

Jingdezhen, well-known globally as "Porcelain Capital", is one of the first batches of historical and cultural cities announced by the State Council. It is located in the northeast part of Jiangxi province and is rich in mineral resources, especially porcelain stones, kaolin, and coal minerals. This is also a key factor that Jingdezhen becoming a well-developed porcelain manufacturing industry city. Jingdezhen ceramic products which are made from kaolin, represent always the highest level of Chinese ceramic and are sold all over the world. Jingdezhen was originally called "Xinping", and also "Changnan". It is said that the English name of porcelain "CHINA" comes from this transliteration. Jingdezhen is famous for its ceramics.

According to literature, Jingdezhen started to manufacture ceramics in the Han dynasty and it has been more than 2000 years in history.

Sanbao Art Village is located in Jingdezhen City Jiangxi Province. It is constructed based on rural areas and features Jingdezhen ceramic arts. It is built into a highly personalized ceramic art village. Sanbao





village was once a little-known wild rural village in Jingdezhen. An artist with pastoral dreams came here and discovered its charm. He is just Li Jianshen. Li Jianshen graduated from Jingdezhen Ceramics College and then had a further education for several years abroad before returning to Jingdezhen. He bought some dilapidated earthy houses in the desolated Sanbao village and made his Utopian dream houses rooted here. He obtained raw materials locally by collecting all various worn-out daily stuff, preserved the local traditional porcelain-making sites, and utilized his ingenious layout design to establish the current Sanbao Art Village. This kind of behavior was not favored at first, but it eventually became a well-known art village to art lovers all over the world some years later. More and more visitors including artists began to visit this place of its reputation and gathered here to exchange creative ideas and bring the traditional Jingdezhen fresh blood and vitality from the whole world.

In recent years, China has been always committed to rural revitalization and introduced many preferential policies for the development of rural areas in China. Many young people have returned to the countryside from big cities to develop their careers. There are relatively more advantages to developing independently constructed art villages in the countryside. It also has been a trend for young people and artists to choose to establish art villages in rural areas (Bai, 2012). Among them, Sanbao Art Village is one of the more mature art villages that has developed so far. It shows a representative sample of Chinese art villages. There are many rural areas and locations similar to the conditions of Sanbao Art Village in China. It is a great worthy study of the development and history of Sanbao Art Village and is used for reference to those places as well. However because of Covid-19, Sanbao Art Village encountered some difficulties in its development, such as the poor digitalization of Sanbao Art Village and the relationship with the community needs to be improved. Therefore, it is helpful to solve the related problems are facing and get management measurements and directions good for its development by studying the development profile and value of Sanbao Art Village.

Objectives

1. To study the development profile and history of Sanbao Art Village in Jingdezhen, China.
2. To analyze the value of Sanbao Art Village in Jingdezhen, China.

Literature review

1. Art Village Operations:

He (2017), Taking the system of artist-in-residence projects as the research object, the origin and development history of the artist-in-residence is to be sorted first. Through some typical cases, and analyzing the positioning, geography locations, organizational structure, support policies, management systems, resident creations, systems and regulations, and so on of the artist-in-residence projects, it is concluded the development status and characteristics of various types of resident projects in the operational management and development of the resident projects. By analyzing many cases in the end, this paper summarizes the general problems in the operation and management of the current artist-in-residence projects and raises the corresponding strategies and suggestions for future development. This paper analyzes the development and management of some representative artist-in-residence projects in the world. The research process and conclusions from the analysis are of great help to the various art village managers.

Liu (2015) conducted comprehensive and thorough fieldwork combined with objective and detailed data analysis to extensively study the development and current status of Beijing's 798 Art District. The research examined various factors that contributed to this development scenario. It also focused on depicting the overall aspect and artistic ecosystem of contemporary art and its communities during China's social and cultural transformation period. Moreover, through the examination and study of the 798 art agglomeration area, the research explored the ecology and changes of art districts and art clusters.

2. Art Village Planning:

Jin (2018) took artists-gathering villages as the research object, taking the development process of Chinese artists-gathering villages as the starting point, to study the types, characteristics functions, and development mechanisms of the artists-gathering villages. On this basis, he proposed the development

dilemmas the artists-gathering villages are facing. Thus, he proposed also the planning strategies of the artists-gathering villages as problem-oriented. Finally, combined with the practical cases, he studied and explained the planning strategies of the artists-gathering villages. This paper sorts and summarizes the development process and classification, and derives the evolutionary characteristics, basic features, and impacts of the artist-gathering villages accordingly. It then analyzes and concludes the development mechanism of the artists-gathering villages. At last, it puts forward the planning strategies after analyzing the artists-gathering villages in terms of industrial economy, planning and construction, and social development. It is a great reference for studying the future development planning of the art villages.

Zhang (2016) analyzed the impact of various factors on the agglomeration of the cultural industry using panel data from 30 provinces, municipalities, and autonomous regions in China from 2005 to 2013. The study results indicate that traditional economic geography factors play a positive role in the agglomeration of the cultural industry, which becomes non-significant after incorporating two additional factors. New economic geography factors, such as human capital, urbanization, consumer demand, and the number of cultural market management institutions, all positively influence the agglomeration of the cultural industry. Fiscal expenditure and government scale, two industrial policy factors, have respectively positive and negative significant effects on the development of cultural industry agglomeration. Through data analysis, the study examines the influence of economic and industrial policy factors on cultural industry agglomeration, providing valuable references for art village managers on management approaches and government involvement in art villages.

Conceptual Framework

The conceptual framework of this study is shown in Figure 1.

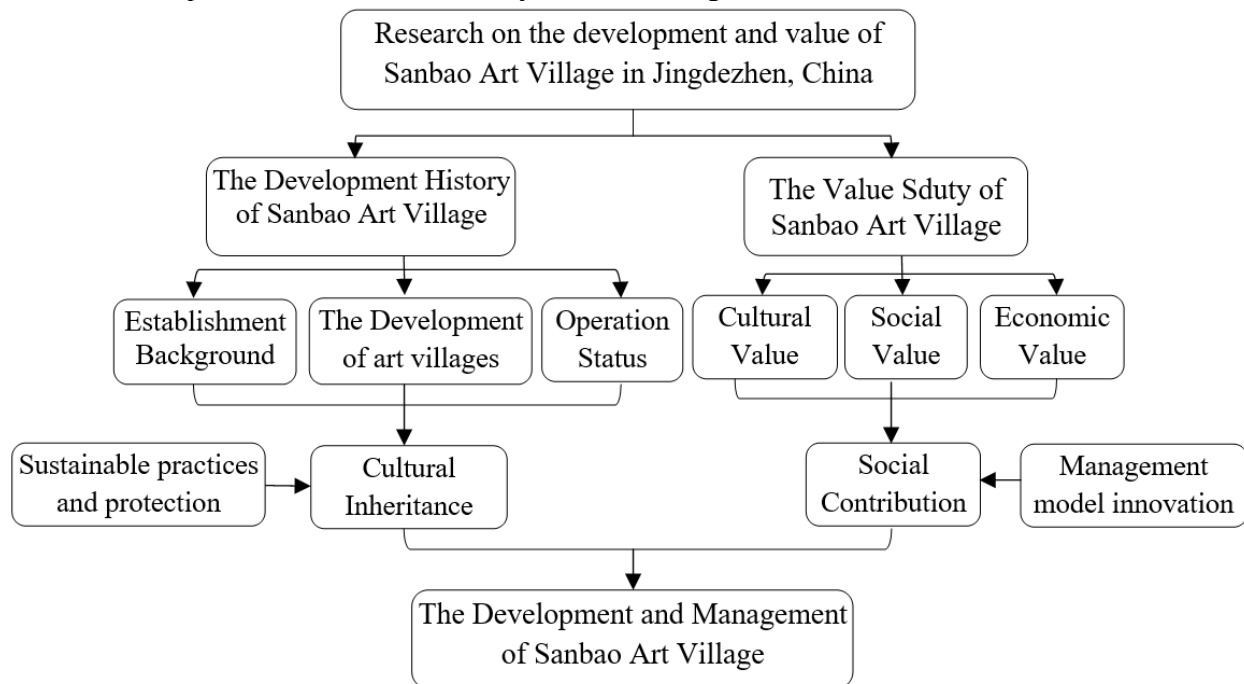


Figure 1. Conceptual Framework

Note: Constructed by the researcher



Methodology

1. Literature Review Method

The data collection method is a research method to systematically collect, evaluate, and integrate the existing relevant research and literature, study and investigate the long-term development and practice in a certain field. It establishes a theoretical framework, identifies the knowledge vacancy within the research area, and determines the position of this study in the existing scholarly discussions. In this study, an extensive collection and review of the relevant literature, research reports, governmental publications, news reports, and online resources on Sanbao Art Village was conducted. During this procedure, the development history of Sanbao Art Village is sorted. Meanwhile, we have a deeper understanding of the contributions related to promoting regional cultural development, increasing the economic benefits, and enhancing social values brought by Sanbao Art Village.

2. Field Survey

The field survey method takes scientific methods with an objective attitude to conduct an on-site investigation in a certain range for a certain social phenomenon and collects abundant data and information for statistical analysis to explore the social phenomena. The purpose of a field survey is not only to discover the truth, but also to formulate the hypotheses through a systematic design and theory discussion, and then deduce new inferences or assumptions by using the scientific methods to verify them in the fields. In this study, a field visit to Sanbao Art Village was conducted. During the on-site survey, the author visited all areas of the art village, including the studios, s, public facilities, etc., and had an in-depth talk with the artists, management staff, and residents who worked and lived there. The author learned about their opinions, feelings, and suggestions on the art village, as well as the specific impact of the art village on their lives and work, so he has a more intuitive and comprehensive understanding of the art village's cultural value and social influence. Through field survey, a large amount of first-hand valuable information was collected, which provides profound insights and support to this research.

3. Survey Method: This refers to the method of conducting a survey in which the researcher uses a uniformly designed questionnaire to gather information or opinions from selected respondents. In this study, to investigate the development history and evolution of management models of Sanbao Art Village, as well as to analyze its relationships, characteristics, and management models with the surrounding area, the following specific details are included: (1) Sample and Population: Due to the large number of tourists, artists, or local practitioners at Sanbao Art Village, using the Taro Yamane formula indicates that the required data volume is too large; hence, a cap of 400 responses has been chosen. (2) Selection Criteria: Individuals who have visited Sanbao Art Village and do not have direct interests in the village. (3) Exclusion Criteria: Those who have not visited Sanbao Art Village or have direct interests in the village.

Results

1. Development overview of Sanbao Art Village

1.1 Development history

In 1995, Li Jianshen bought several farmhouses in Sanbao village and planned the construction of the village by renovating the farmhouses but keeping them as they were. He regarded her as his own space for creation and living and tried to transform it into a gathering place for artists to create.

Since 1998, more and more artists have been coming here. The villagers provided house rentals, catering, and other services to the artists for them to create. The artists renovated the village inch by inch with their skills and craftsmanship. They built walls with wasted tiles and porcelains, paved the broken porcelains on the ground into different patterns, and planted various grass and flowers. The relaxed creation environment and the courtyard landscape full of humanistic atmosphere in Sanbao village have gradually become more and more popular, which attracts more art schools to set up training bases here. Furthermore, the arrival of artists freelance, designers, and photographers has made a combination of kinds of art forms and ceramic art, interweaving and collision between tradition and modern, eastern and western cultures.

In 2000, Sanbao International Ceramics Village was officially opened and it became well-known at home and abroad very soon. Since its establishment, the art village has received thousands of artists,

ceramicists, experts, scholars, friends, and important institutional personnel from all over the world. The art village represented the Chinese ceramic culture by attending cultural exchanges, participating in and organizing a series of major international ceramics events, and was admitted as a formal member of the International Academy of Ceramics in 2002. Today it has become a business card for Jingdezhen ceramic culture to enter the international stage.

In the early dates of its development, Sanbao Art Village relied mainly on rural tourism and cultural tourism to attract tourists. But because of the imperfect infrastructures and inconvenience of transportation, only a few tourists were coming here for sightseeing, of which fewer are for ceramic culture experience. Most of the activities held in Sanbao Art Village are for public welfare and few commercial activities, thus the operating income of Sanbao Art Village was very low at the beginning, which caused a more difficult development. Therefore, Li Jianshen chose to develop and cultural experience model to draw more tourists. The tourists can personally participate in various activities, go deeper into the art villagers to experience their family life culture, join the handcraft production activities, and take part in kinds of cultural activities of the tourism model.

Li Jianshen renovated the farmhouses he bought and divided the art village into two areas, one is the living area (Figure 2), and the other is the working area (Figure 3). The living area included B&Bs, restaurants, tea rooms, bars, showrooms, and living supporting facilities. The working area consists of places for ceramic creation, blank-making, painting, and sintering. During the vacation, the tourists can feel intuitively the wisdom of ancient people in making porcelain products and participate in it in person while experiencing the ceramic culture. This model with strong participation, gave tourists a deep and lasting feeling by integrating tourism, vacation, experience, learning, and other kinds of activities, and increased the repeated visits rate.



Figure 2. The living area of Sanbao Art Village

Note: Photographed by the researcher



Figure 3. The working area of Sanbao Art Village

Note: Photographed by the researcher

Because of the very good ecological environment surrounding Sanbao Art Village, and quietness without disturbing from outside, as well the personal influence of Li Jianshen, besides the tourists, many artists will choose to stay here to create. The art village will provide food, accommodation, workplaces, and some raw materials for the artists residing here. The artists have to pay 300 USD per week for the village to maintain the daily operation of the art village with this stable income.

Many artists inspired here will not forget to give back to the village by holding exhibitions of their works regularly so that the awareness of the art village can be increased and more visitors will come. The art village built also a special exhibition hall to exhibit the art crafts made by foreign artists. In the art village, there is a small showroom to display and sell the works of domestic young artists. This showroom is a free platform to display the works but the art village will receive a commission if any works are on the deal. This income is also one part of the resources to support the operation of the art village.

In addition, the art village will also hold kinds of art activities such as various artists' markets – taking the art village as a platform to invite artists, to sell their workpieces in the model stalls, the art village will charge a lower ticket fee to help the artists selling their products while increasing the income for the art village; and teaching activities. The artists will carry out some paid teaching programs. They teach creative techniques, creation methods, practice teaching, and creation guidance to attract more people who have an interest in art creation. This is also one of the profits.

Now Sanbao Art Village has been through the most difficult period in its development after trying all the measures, and keeps a stable and sustainable development stage.

1.2 Developing Status

Regarding the tourist experience at Sanbao Ceramic Art Village, 82% of visitors are generally satisfied, 12% are very satisfied, but there are still 6% dissatisfied visitors. The majority of tourists are satisfied with their visit to Sanbao Ceramic Art Village, indicating that the village has achieved good results in providing a satisfactory touring experience. Although the overall evaluation is positive, with 6% of tourists expressing dissatisfaction, the art village could improve by thoroughly understanding the feedback from these visitors, identifying the issues, and making enhancements in areas such as service quality, facilities, and the guided tour experience.

In recent years, the influence of Sanbao Art Village has been increasingly greater. To strengthen the protection of intangible cultural heritage, Jingdezhen city has successively published a series of policies since 2010 to encourage young people to root in the traditional ceramic industry as entrepreneurship, so the criteria for entrepreneurship have sharply lowered. The college students and entrepreneurial youths nearby all gathered in Sanbao Art Village, where with a strong art atmosphere and reasonable rent. They sell their

designs, and products and provide high cost-performance ceramic cultural and creative products to meet the market demands.

Through the impact of Sanbao Art Village on the neighborhood, the government realized the cultural tourism value and development potential of Sanbao Art Village, so it began to increase the investment and construction of Sanbao Art Village. Relying on the close connection between Sanbao Art Village and ceramic culture, Sanbao Art Village is built into “Sanbao International Ceramic Valley”. (Figure 4)



Figure 4. Sanbao International Ceramic Valley

Note: Photographed by the researcher

In 2015, the project of Sanbao International Ceramic Valley was launched officially, with six square kilometers in the total planned area, ten kilometers in length, and 2.6 billion Chinese Yuan of the total planned investment. The government optimized road construction, landscape improvement, and water system management in 2015. The asphalt roads were paved from downtown to Sanbao Art Village to make it easier for the villagers and tourists to travel back and forth (Figure 5). Renovating the pipelines to connect tap water and natural gas for the villagers improves also their life quality. In recent years, to make Sanbao Art Village a landmark for Jingdezhen cultural tourism, the government also invested in helping the villagers upgrade their houses and carried out the Lighting Project in Sanbao Art Village by setting up many street lights along both sides of the roads, to make sure the roads at night bright and the houses on both sides of the road with lights decoration (Figure 6). This makes Sanbao Art Village also full of dynamic in the evenings.



Figure 5. Contrast of Sanbao Art Village Road in 2013 and 2022

Note: Photographed by the researcher



Figure 6. Streetlights and lighting decoration

Note: Photographed by the researcher

Due to the increasing number of visitors to Sanbao Art Village, the government also thinks about the parking and public toilets issues, so along the two sides of the roads in Sanbao Art Village, there will be public parking lots and toilets at every certain distance (Figure 7). It reflects that the government pays attention to the details. To have the tourists know clearly where they are or how to get to the spots they want to go, the government also puts signboards on the roadsides and facilitates sightseeing buses for the tourists.

The current Sanbao Art Village is not only a “must-to-go” place when foreign tourists visit Jingdezhen, but also a good place for the residents to spend their free time. The government also lays walkways along the road for residents to walk here. There is also a small wetland park (Figure 8) deep in Sanbao Art Village for citizens to visit and relax.



Figure 7. Public parking lots in Sanbao Art Village

Note: Photographed by the researcher

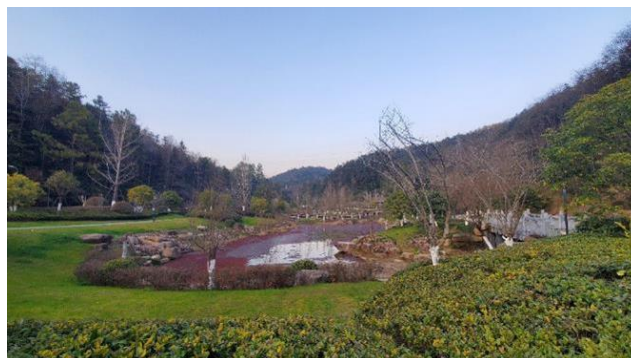


Figure 8. A corner of Sanbao Art Village Wetland Park

Note: Photographed by the researcher

With its continuous development of cultural and artistic influence, as well as the infrastructure construction by the government in Sanbao Art Village, more and more companies, individual workshops, and artists are willing to be stationed here. There are increasing visitor flows in Sanbao Art Village year by year. The continuous coming of domestic and foreign visitors provides the residents and entrepreneurs nearby good opportunities for them to open more restaurants and B&Bs. Some other projects are also in construction gradually.

Take Sanbao Ceramic Valley as an example. It is invested in and built by the government, as a multi-functional aggregated area integrating historical relic display, ceramic research and creation, tourism, and leisure vacation. Sanbao Ceramic Valley, which specializes in ceramic cultural creation, takes full advantage of its existing old factory buildings to build a series of specific sceneries including a ceramic art cultural village, cultural and creative streets, a culture displaying corridor, porcelain art products trading center, gathering center for Jingdezhen drifter artists and so on. Ceramic artists from other places and tourists can create and produce ceramics, experience, sightseeing, travel, and keep in good health here.

Furthermore, Sanbaopeng Art Colony, invested by an enterprise and was started construction in 2015. In 2017, the Sanbaopeng Art Center was completed officially. Sanbaopeng Art Colony commonly known as Sanbaopeng, covers an area of approximately 26,000 square meters. It is an artistic commercial platform integrating architecture, humanities & culture, and history. It consists Sanbaopeng art center, exhibition hall, garden restaurant, hand-made story block, artists' studio, artists training base, youths creating space, B&B, workshops, kiln houses, and other buildings with different styles and functions (Figure 9). It hosts various exhibitions, academic exchanges, forums, and musical and food activities, and also introduces artists and designers. In 2017, Sanbaopeng Art Center in the art colony won the "Best Cultural Architecture Award" from the American AAP. In 2018, Sanbaopeng Art Colony was awarded as "Jiangxi Province Culture and Creation Industry Demonstration Base" by the Department of Culture of Jiangxi Province.



Figure 9. Aerial photo of Sanbaopeng

Note: Photographed by the researcher

Today Sanbao Art Village is listed as a provincial key rural tourism village, with more than 200 ceramic workshops, companies, cultural and art institutes, and more than 100 B&B and restaurants. There are various ceramic cultural and creative enterprises, art centers, professional galleries, and ceramic art restaurants here. More than a hundred domestic and foreign artists are resident here. It can be said that the establishment of Sanbao Art Village has a huge impact on the surrounding development. It brings significant changes to Sanbao Art Village by changing an abandoned village into a major tourist attraction with great influence. It is a typical positive case of an independent art village.

2. Value analysis of Sanbao Art Village

2.1 Cultural value

Culture was first defined as “cultura animi” by Cicero, the philosopher of ancient Rome. The original meaning is “cultivation of the soul”, and it derived that organisms had accumulated knowledge and experience related to their living during their development, which makes them adapt to the nature or surrounding environment. It is a subconscious external manifestation formed by a group of people living together in the same natural environment and the same economic production methods.

Cultural value is a social product, and it cannot be understood as the attributes to meet individual cultural needs only. Human beings are not only the cultural value demanders but also the cultural value undertakers. Cultural value is created by human beings, so it can be only formed in human social practices, no matter if it is human’s cultural needs or the cultural products to meet such needs. The ability of hu to create cultural needs and cultural products themselves are cultural values, and also the most essential cultural value.

The cultural value of the art village is reflected in its construction and the artists’ creation, which can well demonstrate the local cultural characteristics and cultural diversity. It is a window to exchange the local arts and cultures with external ones (Shi, 2012). The art village can provide a favorable environment for artists, and attract more artists, art-related institutes, or art schools’ teachers and students to settle and exchange ideas here (Figure 10), generating more new thoughts and cultures. Therefore, it can enhance the local cultural artistic atmosphere and drive the surrounding cultural artistic construction. A well-developed art village will be a good platform to export the local culture and a good means to lead the development of local culture and art (He, 2017).



Figure 10. Joint units of Sanbao Art Village
Note: Photographed by the researcher

2.2 Economic value

Economic value refers to the economic significance of anything to people and society. The commodity value and its law in economics is the inevitable form to realize the economic value. Economic value is a measure of the benefit provided by-products or a service to an economic agent. The economic value in this study generally refers to the commercial value of the art village itself and the generated economic benefits.



The economic benefits generated from the art village can be viewed from two aspects. One is the economic benefits created by the individual artists, and the other one is the economic benefits of the art village itself (Jin, 2018). The individual artists make economic benefits mainly by creating art while the benefits generated by the art village are more diverse, such as the consumption in and around the village from the tourists attracted by the art village as a tourist attraction, the consumption from the supporting industries in the art village, and also the economic benefits brought by the development of surrounding related industries driven by the art village, and so on (Luo, 2016). Seen from all aspects, a well-developed art village can bring positive economic benefits to the artists, the art village, and its surroundings.

2.3 Social value

Broadly speaking, social value is defined as the efforts and contributions by individuals or corporations to meet the material and spiritual needs of society or others through their self-practical activities. In this paper, social value means the synthetical benefits of economic, social, and environmental through innovative production technologies, operation models, management mechanisms, and other manners to build a better future with higher quality, more efficiency, fairer, and more sustainable.

The social value embodied by the art village lies in its positive impact on the local spiritual civilization construction and the new vitality brought to the construction and development around the art village. A good art village must be able to bring spiritual enjoyment because the purpose of its establishment is to develop and enhance culture and art exchanges, but not only for economic benefits, as seen from the nature of the art village. Therefore, the development of the art village should also aim to enrich the local spiritual civilization and bring people spiritual enjoyment (Zeng, 2013).

From the above three aspects of values, Sanbao Art Village has gained satisfying achievements. The art village does not bring only its neighbors a good art atmosphere but also promotes the local art cultural development, as well as strengthens peoples' feeling and comprehension of art. It publicizes the local culture indirectly and becomes the platform for exchanging local cities' cultures. From an economic point of view, Sanbao Art Village not only increases the artists' income and brings more benefits for the villagers surrounded, but is also valued by the local government when the art village has more influence. The government invested more in the art village and its surrounding areas to strengthen the infrastructure construction and improve the living standard of the villagers in and around the art village. The most important is that Sanbao Art Village can meet people's spiritual needs. The art village organizes useful exhibitions, events, and culture promotion the whole year, so both the residents and tourists can experience these arts closely and personally to enjoy spiritual relaxation and happiness.

Discussion

This study explores the development overview and the value of the cultural, economic, and social of the art village. Through a deep analysis, Sanbao Art Village not only successfully combined traditional ceramic art with modern creative culture, but also simulated the revitalization and inheritance of the local culture, meanwhile improved significantly the local economic development and social welfare, and forming a sustainable development model as well.

The research results provide a clear development direction for cultural creation projects such as Sanbao Art Village and other similar ones. This not only proves the effectiveness of integrating art and culture into rural revitalization strategy but also emphasizes the importance of individuals and governments in local cultural development. Moreover, the example of Sanbao Art Village also demonstrates how to improve the public's cognition and appreciation of traditional culture through artistic creation and cultural activities, thereby enhancing the communities' cohesion and identity recognition.

Compared with the existing literature, most of the scholars believe that the art village can bring positive impacts on the regional culture and economic development. This study however deeply probes into the influence of enhancing social welfare by the art village, and the interaction of individuals and governments in promoting the success of cultural projects. This finding provides a new perspective on understanding how an art village becomes a sustainable development project, which highlights the innovation of this study.



There are also limitations in this study. Firstly, because of time and resource limits, the study focuses on only one case of Sanbao Art Village, which may not fully represent the situation of all the art villages. Secondly, this study relies mainly on a literature review and field survey to get the data and information, so the in-depth investigation of the internal operation mechanisms and economic data of the art village is not enough. Although the study tried to analyze the values of the art village from cultural, economic, and social three dimensions, when assessing the specific influence of these values, the study is still relatively macroscopic and general.

Conclusion

This study conducted an in-depth discussion on the development profile, value assessment, and its impacts on the local development of Sanbao Art Village. Combining literature review and field survey methods, it draws mainly the following conclusion:

1. The establishment and development of Sanbao Art Village has changed it from an unknown small village into a gathering place for domestic and foreign artists and ceramic lovers. It reflects the huge potential of art and culture in the regional development. Through Li Jianshen's innovative thinking and unremitting efforts, as well as the continuous promotion of the art village concept, Sanbao Art Village has successfully united the numerous ceramic cultural resources in Jingdezhen with modern art creation and provided a creation, communication, and displaying platform for the artists. In addition, during the development of the art village, the increasing government support and community participation have further pushed forward the sustainable development of the art village and cultural heritage preservation.

2. This study disclosed the important impacts of the art village on multiple aspects. Sanbao Art Village succeeded in integrating the traditional ceramic culture and modern art innovation to form a unique cultural art ecosystem. It not only facilitated a platform for artists to display their art skills and communicate, attracted many tourists from all over the world, and also boosted the international reputation of Jingdezhen and even China's ceramic art. Through the comprehensive analysis of the cultural value, economic value, and social contribution of Sanbao Art Village, this study found the art village is not only an important place of cultural heritage and art innovation, it is also a key factor in promoting the local economic development and enhance social welfare. Sanbao Art Village reflected how art and culture contribute to local sustainable development with the measures of encouraging cultural tourism, creating employment opportunities, and stimulating community participation. The successful operation of the art village provided valuable experience and enlightenment for other regions to develop cultural artistic projects. It emphasized the importance of preserving and developing local culture in the context of globalization.

Recommendation

1. General recommendation

- 1.1 Research on sustainable development: Sanbao Art Village is a small but smart typical case. Due to the small scale, the managers can have a thorough consideration of the art village and make flexible changes accordingly. Meanwhile, because of personal management and personal abilities limitations, many projects and activities would not be implemented perfectly due to the impact of the managers. And when the art village develops to a certain level, it is to be finalized and difficult to make any breakthroughs. Therefore, we should maximize the possibilities of making sustainability the most possible to realize the virtuous cycle, otherwise, it would be easier to be affected by economic shocks and slide into decline.

- 1.2 Establishment of multi-dimensional assessment and management model: Future research should consider formulating a comprehensive assessment and management model or management plan from multiple dimensions including economic, social, cultural, environmental, etc. On one hand, it can provide a reference for other art villages or relevant projects. On the other hand, it can evaluate more comprehensively the influence of the art village on its local development and measure its impacts on improving social welfare, cultural diversity, and environmental sustainability.

- 1.3 Research on the relationship between the art village and its community: It is suggested that a more in-depth study be conducted regarding the interactive relationship between the art village and its



community, which includes the impact of the art village on the residents' daily life, the community's contribution to the development of the art village, and how they both mutually promote the sustainable development of the community.

2. Further research recommendations

2.1 Promotion of interdisciplinary research: The study of the art village gets involved in many disciplines such as economics, sociology, cultural studies, and environmental science. Future studies should strengthen interdisciplinary cooperation and interpret and explain the complicated phenomenon of the art villages more thoroughly from different disciplinary perspectives.

2.2 Development of comparative research: The future study can conduct more comparative studies, such as comparisons among different Chinese art villages, and also can extend the research scope internationally to explore the successful experience and the challenges of the art villages under different cultural and social background to find out the generally suitable success factors and the coping strategies.

2.3 Tracking research: Considering the development of the art village is a long-term process, it is recommended to carry out long-term tracking research and regularly evaluate the development status and impact of the art village to better understand its needs and challenges in different development stages, or provide the targeted supports or interfere measures according to its current special social background lamenting and regional culture.

2.4 Exploration of digital transformation: Given the profound impact of digitalization on contemporary society, it is recommended to study how the art village utilizes digital technology and social media platforms to increase its popularity attract more participants and tourists, and preserve and spread traditional culture through digital technologies.

The above general theoretical and further research recommendations, can enrich the theoretical basis of the art village research, and also can help to improve the practical effect of the art village, thereby to better realize its positive effects of cultural inheritance, economic development, and social progress.

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