RESEARCH ONTHE POLICY SUPPORT SYSTEM OF CULTURAL AND CREATIVE INDUSTRIES IN CHENGDU

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FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
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RESEARCH ON THE POLICY SUPPORT SYSTEM OF CULTURAL AND CREATIVE INDUSTRIES IN CHENGDU

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This Independent Study Has Been Approved as a Partial Fulfillment of the Requirements for the Degree of Master of Business Administration

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ABSTRACT

In recent years, cultural policy has played an increasingly pivotal role in shaping the trajectory of Chengdu's cultural and creative industries (CCIs). Against the backdrop of growing public engagement with cultural consumption and the city's ambitions to become a leading creative hub, this study examined how policy support systems influence the development performance of practitioners across fields including visual arts, design, digital content, and performing arts. To systematically investigate these relationships, this study adopted a quantitative research design using a structured questionnaire survey. Data were collected from 411 valid responses gathered online from practitioners within Chengdu's CCIs. Statistical analysis was conducted using SPSS, including descriptive statistics, reliability and validity testing, correlation analysis, and multiple regression modeling.

Focusing on three interrelated dimensions—policy awareness, policy participation, and perceived policy effectiveness—the study found that all three factors have a significant and positive impact on development performance, with policy awareness exerting the strongest influence. Interestingly, demographic characteristics including age, gender, education level, and years of experience in CCI were not found to be statistically significant predictors. These findings suggest that, within Chengdu's creative sector, professional advancement is more closely linked to one's engagement with policy resources than to personal background. The study contributes to ongoing discussions on cultural governance by underscoring the need for policy support systems that are not only well-structured but also clearly communicated and meaningfully accessible to those they intend to support.

Keywords: policy support system, cultural and creative industries, Chengdu, development performance, policy awareness

ACKNOWLEDGEMENT

DECLARATION

I, WANG DAN, hereby declare that this Independent Study entitled "Research on the Policy Support System of Cultural and Creative Industries in Chengdu" is an original work and has never been submitted to any academic institution for a degree.

(WANG DAN)

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Chapter 1 Introduction

1.1 Background of the Study

Although urban cultural life is becoming increasingly abundant and people now have greater access to libraries, museums, cinemas, and theaters, ritual-oriented cultural consumption experiences remain relatively scarce (Evans, 2024). Belda (2023), in the *Analysis of the Development of Cultural and Creative Industries under the Happiness of Popular Cultural Consumption*, pointed out that if cultural consumption is discussed in terms of its connotation and the factors influencing it, it becomes evident that, with the improvement of residents' material living standards, cultural consumption is an important means of satisfying the subjective well-being of the public (Dominko & Verbič, 2022).

At the same time, by examining the relationship between cultural consumption and cultural and creative industries, scholars have proposed development models for cultural and creative industries that meet the needs of mass cultural consumption (Wu & Lin, 2021). The emergence and growth of these industries have become a global hot topic. Rooted in the information age and technological innovation, the cultural and creative industries have played a significant role in driving national and regional economic development, promoting industrial upgrading, and enhancing urban competitiveness. Furthermore, they have exerted notable influence across society, politics, and the economy, making them one of the industries with the greatest development potential in the 21st century on a global scale.

During the "Twelfth Five-Year Plan" period, Chengdu capitalized on cultural resources such as Wuhou Temple Museum, Du Fu Thatched Cottage Museum, Chengdu Museum, Jinsha Museum, and Sichuan Provincial Museum to plan and implement a series of cultural brand events, including the "Golden Sands Sun Festival," "Poetry Sage Cultural Festival," "Mid-Autumn Festival Listening to the Qin," "Chengdu Temple Fair," "Wuhou Night Talk," and "Night Tour Wuhou." The city also built the International Intangible Cultural Heritage Expo Park and held the International Intangible Heritage Festival in succession. Key cultural zones such as the "Anren China Museum Town" and "Republic of China Custom Street" were constructed and opened to the public. These efforts have enhanced the brand influence of Tianfu ancient towns such as Luodai, Jiezi, Huanglongxi, Pingle, Xilai, and Wufeng (Sichuan Provincial Department of Culture and Tourism, 2025).

The original entrepreneurial development of Chengdu Art Works has formed a new situation. The influence of the "Tianfu School of Painting" is constantly increasing. Dongjiao Memory, Nongyuan International Art Village, Xicun Creative Industry Park and other parks gather more than 400 artist studios such as painting, calligraphy, sculpture and various art institutions; Blue Top Art District gathers more than 300

artists, and successively successfully held the Blue Roof Arts festival. Chengdu has become one of the new landmarks of Chinese contemporary art. In 2015, the added value of the city's cultural industry was 49.75 billion yuan, accounting for 4.61% of the city's GDP that year. Its GDP ratio ranked 5th among 8 national central cities and 8th among 15 sub-provincial cities (Chengdu Cultural and Creative Industry Development Leading Group Office, 2015), as shown in Table1.1:

Table 1.1 The GDP Ratio of Cultural Industry in Chengdu During the "Twelfth Five Plan"

Project year	2011	2012	2013	2014	2015
GDP (100 million yuan)	6854.6	8138.9	9108.9	10056.6	10801.2
Increased value of cultural industry (100 million yuan)	322.86	403.95	453.13	473.4	497.5
The added value of the cultural industry accounted for the year's GDP (100 million yuan)	4.71	4.96	4.97	4.71	4.61

As a first-tier city in southwest China, although Chengdu has achieved some impressive results in the development of cultural and creative industries in recent years, it still faces many challenges. In order to promote the development of Chengdu's cultural and creative industries, the Chengdu Municipal Government has also issued some supporting policies, but in general, the policies are not systematic and have not achieved significant results (The 13th Five-Year Plan for Chengdu's Cultural Industry Development, 2020).

Table 1.2 Main Indicators of Chengdu's Cultural Industry Development

Index	
Increased value of cultural industry (100 million yuan)	>100
The added value of the cultural industry as a percentage of GDP (%)	>5
The average annual increase in the value-added of the cultural industry (%)	
Annual output value of music industry (100 million yuan)	>500
Cultivate and develop "leading" cultural enterprises (homes) with main operating revenues of over RMB 5 billion	>3
Cultivate and develop key cultural enterprises (households) with main business revenue exceeding 1 billion yuan	>10
Xindan City-level and above cultural and creative industry demonstration parks or bases	>10

New listed cultural enterprise (home)	>20

In summary, with the continuous improvement of residents' material living standards and the growing demand for spiritual and cultural enrichment, cultural consumption has become an important way to enhance public subjective well-being. Cultural and creative industries, as a vital carrier of cultural consumption, have emerged as a globally significant area of interest. As a major city in western China, Chengdu has made remarkable progress in developing its cultural and creative industries since the "Twelfth Five-Year Plan" period. From expanding cultural activities and infrastructure to increasing the contribution of the cultural industry to GDP, Chengdu has shown strong momentum in becoming a leading cultural hub. However, despite a series of policy initiatives, challenges remain—particularly in terms of the systematic implementation and measurable effectiveness of these support policies.

Therefore, this study adopts a quantitative research approach to systematically explore the impact and effectiveness of policy support systems on the development of cultural and creative industries in Chengdu. The aim is to provide theoretical insights and practical recommendations for enhancing the strategic planning and policy framework that supports sustainable growth in this sector.

1.2 Questions of the Study

This study aims to address the following research questions:

1. What extent does policy awareness among cultural and creative industry practitioners in Chengdu influence the development performance of their enterprises?

2. What is the relationship between policy participation and the development performance of cultural and creative enterprises in Chengdu?

3. How does the perceived effectiveness of policy support contribute to development of businesses within Chengdu's cultural and creative industries?

1.3 Objectives of the Study

This study aims to examine the impact of policy support systems on the development of cultural and creative industries in Chengdu through a quantitative approach. The specific research objectives are:

1. To explore the level of policy awareness among cultural and creative industry practitioners in Chengdu and its influence on their enterprise development performance.

2. To examine the relationship between policy participation and the development performance of cultural and creative enterprises.

3. To evaluate how the perceived effectiveness of policy support contributes to the overall development of businesses within the cultural and creative sector.

1.4 Scope of the Study

This study focuses on examining how policy support systems influence the development performance of practitioners within Chengdu's cultural and creative industries (CCIs). Adopting a quantitative research approach, the study aims to empirically explore the relationships between three policy-related dimensions—policy awareness, policy participation, and perceived policy effectiveness—and the developmental outcomes experienced by creative practitioners in various sectors, including design, visual arts, performing arts, and digital content.

Guided by Theory of Planned Behavior (TPB) and Attitude–Behavior–Condition (ABC) theory, this research integrates both individual-level cognitive variables and external environmental factors to provide a comprehensive perspective on how policy engagement contributes to professional development within the CCI sector. The study's dependent variable, development performance, is evaluated based on participants' self-reported outcomes of skill development, project opportunities, and business sustainability.

Data collection was conducted using a purposive sampling method, targeting individuals actively working within Chengdu's CCI ecosystem. A total of 411 valid responses were obtained through an online questionnaire. The instrument also included demographic variables, including gender, age, education level, employment status, and years of experience in CCI, to provide context for interpreting patterns of policy engagement and perceived outcomes in the CCI sector. Analytical procedures were performed using SPSS, including descriptive statistics, independent sample t-tests, ANOVA, correlation analysis, and hierarchical regression modeling.

The study was carried out between January and April 2025. It began with a comprehensive review of relevant literature and the development of a structured questionnaire, followed by questionnaire distribution in March and data analysis in April. The aim of this research is not only to assess the effectiveness of existing cultural policy mechanisms in Chengdu but also to provide practical recommendations for enhancing policy design, implementation, and stakeholder engagement. In doing so, the study contributes to broader discussions on cultural governance, urban innovation, and sustainable development within China's rapidly evolving creative economy.

1.5 Significance of the Study

1.5.1 Theoretical Significance

This study contributes to the academic understanding of how public policy influences the development of cultural and creative industries (CCIs) at the individual level—an area that has often been overlooked in favor of macro-level analyses. Existing research on CCIs tends to emphasize industrial output, spatial agglomeration, and cultural brand building, while the lived experiences and developmental trajectories of creative practitioners themselves have received comparatively limited attention. Within this context, the present study responds to a growing need to investigate how practitioners interpret, engage with, and are affected by the policy environment in which they operate.

By applying Theory of Planned Behavior (TPB) and Attitude–Behavior–Condition (ABC) Theory, this research not only introduces a behavioral perspective into cultural policy analysis but also offers a more nuanced framework for understanding how cognitive and contextual factors jointly shape developmental outcomes. In doing so, it extends theoretical discussions surrounding cultural governance by demonstrating that the effectiveness of policy does not depend solely on its structure or scope, but also on how it is perceived, accessed, and enacted by individuals. Moreover, this study highlights the limited explanatory power of demographic variables—such as age or education—in comparison to policy-related perceptions, offering a shift in focus toward psychological and institutional factors in the study of professional development in creative sectors.

1.5.2 Practical Significance

At a practical level, this study offers valuable insights for policymakers and cultural administrators aiming to improve the effectiveness and inclusiveness of Chengdu's cultural policy support system. The findings suggest that enhancing development performance in the cultural and creative industries is not simply a matter of expanding policy offerings, but of ensuring that practitioners are aware of them, able to participate meaningfully, and perceive them as effective and fair. In this sense, the study serves as a tool for evaluating how policies are experienced on the ground, providing evidence to guide more targeted, user-centered adjustments in program design and delivery.

Furthermore, the research underscores the importance of shifting from a supply-driven to a demand-responsive approach in cultural policymaking. If policy awareness emerges as a key driver of development outcomes, then communication, transparency, and outreach should become central areas of focus. If perceived effectiveness proves most influential, then greater attention must be paid to policy implementation and feedback mechanisms. The findings also suggest that promoting inclusive engagement—across sectors, employment types, and professional roles—is essential for building a supportive policy environment that resonates with the diverse realities of cultural work in Chengdu.

In sum, this study provides both a conceptual framework and empirical foundation for enhancing the responsiveness and impact of cultural policy. It offers a new lens through which to understand the dynamics between government support and individual development, making it relevant not only to academic researchers but also to practitioners and decision-makers committed to strengthening the cultural and creative economy in practice.

1.6 Definition of Key Terms

1.6.1 Policy Awareness

In the context of this study, policy awareness refers to the degree to which cultural and creative industry (CCI) practitioners in Chengdu are informed about existing governmental policies that support their sector. It encompasses their understanding of policy objectives, eligibility criteria, support content, and application procedures. This concept is assessed through a self-reported Likert scale, aiming to capture respondents' familiarity with and cognitive grasp of relevant policy frameworks.

16.2 Policy Participation

Policy participation describes the extent to which individuals actively engage with cultural policy support mechanisms. This includes, but is not limited to, applying for subsidies, participating in training sessions, utilizing public cultural platforms, or contributing to policy-related projects. The study measures this dimension by examining actual involvement experiences, thereby emphasizing not only access but also the practical activation of policy support in daily professional practice.

1.6.3 Perceived Policy Effectiveness

Perceived policy effectiveness relates to how practitioners subjectively evaluate the utility and implementation quality of cultural policy initiatives. It reflects their judgment regarding the clarity, accessibility, fairness, and overall impact of policies on their work and development. In this study, the variable is operationalized using an adapted scale based on Ouedraogo et al. (2025), capturing respondents' perception of how well the policy environment supports their creative endeavors.

1.6.4 Development Performance

Development performance refers to the practitioner's self-assessed progress within their professional field, as influenced by internal and external factors, including policy support. This construct includes changes in creative output, project opportunities, skill acquisition, industry exposure, and career advancement. The study treats this variable as the core indicator of individual-level outcomes within Chengdu's cultural and creative ecosystem.

1.6.5 Cultural and Creative Industries (CCIs)

As defined by UNESCO (2013), cultural and creative industries encompass a broad range of activities that originate from individual creativity, skill, and talent, and

which have the potential for wealth and job creation through the generation and exploitation of intellectual property. In this research, CCIs specifically refer to practitioners operating in sectors such as visual arts, design, performing arts, and digital content production within the Chengdu region.

1.6.6 Policy Support System

The policy support system refers to the institutional and strategic arrangements put in place by local government bodies, such as the Chengdu Municipal Bureau of Culture and Tourism, to foster the growth of the cultural and creative sector. It includes policy instruments like grants, incubators, tax incentives, training platforms, and public cultural infrastructure. This study considers not just the existence of these supports, but how they are understood, accessed, and valued by those they are meant to serve.

Chapter 2 Literature Review

This chapter provides a comprehensive review of the existing literature related to the policy support system and the development of cultural and creative industries, with a particular focus on the variables examined in this study: policy awareness, policy participation, perceived policy effectiveness, and enterprise development performance. The chapter is organized into six main sections. Sections 2.1 to 2.6 explore relevant concepts and prior research on each key variable, while Section 2.7 outlines the conceptual framework developed for this study based on the reviewed literature.

2.1 Cultural and Creative Industries: Definitions and Characteristics

Cultural and creative industries (CCIs) have gained significant recognition as a sector that contributes not only to economic growth but also to social and sustainable development. According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), CCIs are defined as "sectors of organized activity whose main purpose is the production or reproduction, promotion, distribution and/or marketing of goods, services and activities of a cultural, artistic or heritage nature" (Borre et al., 2023) This definition encompasses a wide variety of creative activities, including music, literature, performing arts, visual arts, design, architecture, fashion, video games, and digital media, among others.

The concept of the "orange economy" introduced by Borre et al. (2023) emphasizes the role of creativity as a strategic resource in economic transformation (Borre et al., 2023; Lee et al., 2022). This perspective positions CCIs not only as cultural agents but as powerful engines of innovation and competitiveness, capable of transforming ideas into goods and services with both cultural and commercial value (Ferreiro-Seoane et al., 2022). Over time, countries such as the United Kingdom have pioneered policies that recognize the economic value of these industries, leading to a growing global interest in integrating CCIs into broader economic planning (Borre et al., 2023).

In the European context, the Creative Europe Programme defines CCIs as sectors whose activities are based on cultural values or artistic and creative expressions, regardless of whether these activities are market-oriented and regardless of their organizational structure or financial model (Cicchiello et al., 2023). These sectors include traditional and emerging domains such as archives, libraries, museums, artistic crafts, film, television, multimedia, tangible and intangible heritage, and more.

Despite their growing importance, CCIs face unique structural and operational challenges, particularly in financing and sustainability. As highlighted by Cicchiello et al. (2023), many CCI firms are microenterprises or nonprofits that operate with high levels of uncertainty and intangible assets, making access to traditional financing

mechanisms difficult. Furthermore, the creative process often lacks a linear input-output relationship, complicating the assessment of economic value (Collins, 2018).

On a broader scale, CCIs are increasingly being linked to sustainable development. They contribute to social cohesion, urban regeneration, job creation, and the preservation of cultural heritage (Borre et al., 2023). Moreover, their ability to stimulate innovation and foster inclusive economic participation highlights their potential in achieving the Sustainable Development Goals (SDGs) (Kaymas, 2020; Meyer et al., 2022). The inclusion of CCIs in development strategies by nations such as South Korea, Singapore, and China demonstrates their growing geopolitical relevance.

In summary, CCIs represent a dynamic intersection between culture, economy, and innovation. Understanding their definitions and characteristics is critical for assessing the role of policy support in enhancing their development, particularly in urban cultural centers such as Chengdu, where the creative economy is being actively integrated into local policy agendas.

2.2 Policy Awareness

Policy awareness in the cultural and creative sector refers to the degree to which stakeholders, such as creative entrepreneurs, artists, cultural organizations, and industry workers, are informed about, understand, and engage with government policies that aim to support and regulate cultural development (Salim, 2024). In the context of cultural policy, public management plays a foundational role not only in formulating rules and allocating resources but also in ensuring that policies are effectively communicated to their target groups (Van Buuren et al., 2020).

Awareness of cultural policy is essential for enabling practitioners to access public support, apply for funding, and participate in initiatives that promote the growth of cultural and creative industries (Lapuente & Van de Walle, 2020). Public administrators are responsible for translating national cultural visions into operational strategies, including regulations, financial mechanisms, and cultural programs. However, merely having a policy in place is not sufficient. Effective communication, transparency, and accessibility are key to raising awareness among target beneficiaries (Inch et al., 2023).

Policy awareness directly affects how well creative professionals utilize available public resources. For instance, if cultural workers are unaware of existing subsidies, grants, tax incentives, or legal protections such as copyright or intellectual property rights, they are less likely to benefit from them—limiting the policy's intended impact (Hill & Hupe, 2021). Hence, improving awareness becomes a crucial step in strengthening the connection between cultural policies and grassroots-level outcomes.

Furthermore, public management also bears responsibility for establishing inclusive and participatory channels through which stakeholders can learn about and interact with cultural policies. These include public forums, information sessions, partnerships with educational institutions, and digital platforms for policy dissemination (McLeod et al., 2020). A lack of clear and accessible policy communication may lead to misconceptions, underutilization of programs, and exclusion of smaller or emerging creative enterprises from support systems (Janssen et al., 2023).

In the creative economy, characterized by rapid innovation and non-traditional business models, policy awareness is not just about legal compliance—it is a strategic tool that enables creators to align their work with national development goals, secure funding, and build partnerships (Farazmand, 2023). Cultural practitioners who are well-informed about policy frameworks are better positioned to contribute to national identity, cultural diplomacy, and sustainable development through their work (Bhat & Rajeshwari, 2022).

Overall, policy awareness is a vital component in ensuring that cultural and creative industries function effectively within a supportive policy environment. Its enhancement not only maximizes the impact of public initiatives but also empowers cultural actors to fully engage with and contribute to the broader cultural ecosystem (Stoddard et al., 2021). For this reason, examining the degree of policy awareness among Chengdu's creative practitioners provides meaningful insight into how well the policy support system functions at the operational level.

2.3 Policy Participation

Policy participation in the cultural and creative industries (CCIs) refers to the active engagement of individuals, organizations, and enterprises in governmental programs, platforms, and initiatives that aim to support cultural production, innovation, and entrepreneurship (Erdayani et al., 2023). This participation includes applying for subsidies, attending state-sponsored training and workshops, collaborating in cultural projects, and utilizing digital platforms provided by public agencies.

In public administration, especially under the concept of Open Government (OG), citizen participation has become a vital component of policy design and implementation. The Open Government Partnership (OGP), a global initiative launched in 2011, reflects this paradigm shift by promoting transparency, civic engagement, and shared governance across multiple levels of administration (Afandi et al., 2023). Through collaborative action plans, member states of the OGP are required to implement participatory mechanisms that engage stakeholders—including those from the cultural sector—in the co-creation of policy (Gao et al., 2023).

However, effective policy participation is often hindered by various barriers. For cultural practitioners in Chengdu and other global creative cities, challenges such as lack of awareness, institutional complexity, bureaucratic processes, and opaque communication often limit access to support programs(Schmidthuber & Hilgers, 2021). These barriers are not unique to China. As noted in OGP-related research, even in developed member states, the disconnect between public institutions and local actors can weaken the participation process (Park & Kim, 2022).

The literature suggests that increasing access to funding and public resources in CCIs requires not only policy availability but also clear, inclusive, and transparent access mechanisms. According to the Steering Committee of the OGP (2022), successful participation models often involve the following (Park & Kim, 2022):

Co-creation platforms where stakeholders are involved in decision-making;
Open digital systems that reduce procedural friction;
Decentralized grant and application schemes;
Targeted outreach to marginalized or underrepresented groups.

Moreover, participation in public cultural policy is linked to broader social and developmental goals, such as equity, sustainability, and inclusion (Wirtz et al., 2019). When CCIs are given genuine opportunities to engage with public policy—through consultations, action plans, funding opportunities, and digital interfaces—they are more likely to contribute innovative solutions and generate local economic impact.

In the context of Chengdu, where the local government has launched multiple initiatives such as the *Tianfu Cultural Creative Festival*, *Night Tour Wuhou*, and various innovation subsidy programs, understanding how cultural practitioners actually engage with these policies—whether through direct funding applications, participation in events, or utilization of public platforms—can provide critical insights into the effectiveness and inclusiveness of Chengdu's cultural policy support system. Therefore, this study considers "policy participation" not simply as a binary (yes/no) condition, but as a multidimensional construct, including the depth, frequency, and quality of interactions between CCI practitioners and governmental support mechanisms.

2.4 Perceived Policy Effectiveness

Perceived policy effectiveness refers to individuals' evaluation of the clarity, adequacy, and facilitation of public policies, particularly regarding how these policies support or promote certain behaviors (Ouedraogo et al., 2025). In the context of cultural and creative industries, especially in cities like Chengdu, policy effectiveness is critical in shaping the actions and attitudes of practitioners and organizations. When individuals believe that the policies in place are practical, accessible, and goal-oriented, they are more likely to develop a willingness to engage in policy-supported activities.

Public policy instruments, such as financial subsidies, public campaigns, regulatory frameworks, and educational programs, play a central role in influencing both intention and behavior (Wang et al., 2021). For instance, in environmental governance, it has been demonstrated that individuals' perceived policy effectiveness can positively predict both their implementation intentions and actual proenvironmental behaviors. The study by Wang et al. (2021), conducted in Shanghai, found that perceived policy effectiveness was significantly associated with implementation intention (β=0.541, p<0.001) and directly influenced proenvironmental behavior (β=0.128, p<0.001).

This finding supports the idea that even when cultural policies exist, if the target group does not perceive these policies as effective or beneficial, their likelihood of acting in accordance with them is diminished. In other words, policy support must not only exist in form but also be perceived as functionally supportive by stakeholders within the cultural and creative industries.

Moreover, Wang et al. (2021) also found that the influence of perceived policy effectiveness on behavior is significantly mediated by implementation intention and individual attitudes. These results underscore the importance of crafting policies that are both practically supportive and well-communicated to the intended population, especially when aiming to stimulate innovation, participation, and sustainable development in creative sectors.

2.5 Development Performance

Development performance in the context of cultural and creative industries (CCIs) refers to the tangible achievements and subjective evaluations of professional success by practitioners or enterprises(Dellisanti, 2023). In this study, development performance is assessed through multiple dimensions, including perceived industry recognition, access to professional platforms, growth in project opportunities, effectiveness of policy-driven support, and individual confidence in long-term career development. These aspects enable a more comprehensive evaluation of how creative professionals in Chengdu perceive and experience their growth within the sector.

Kézai and Rechnitzer (2023), in their longitudinal study of CCIs in major Hungarian cities, found that cultural enterprises located in cities with clearly structured cultural policies and institutional support—such as Budapest—exhibited significantly higher development outcomes. Their research emphasizes the role of policy coherence, urban infrastructure, and local governance in driving the growth of creative sectors. While their focus is at the regional and city level, the mechanisms they describe—access to funding, visibility, and regulatory frameworks—are also highly relevant to

the individual level of analysis undertaken in the present study (Kézai & Rechnitzer, 2023).

Overall, this section underscores the importance of policy systems that are not only structurally sound but also perceptually effective and participatory. When policies are clearly communicated, easily accessible, and well-aligned with practitioners' needs, they are more likely to foster meaningful professional growth and innovation in the cultural and creative sector. These findings support the broader view that development performance is co-produced through both institutional design and individual agency.

2.6 Theoretical Foundation

2.6.1 Theory of Planned Behavior
Theory of Planned Behavior (TPB) provides a well-established psychological framework for understanding how individuals form intentions to act under specific circumstances. According to Ajzen (1991), TPB posits that attitude, subjective norms, and perceived behavioral control are the three core antecedents of behavioral intention. The stronger these psychological factors are, the more likely an individual is to form a robust intention to perform a certain behavior (Wang et al., 2021).

Recent refinements of the TPB framework have included the concept of implementation intention to address the so-called "intention–behavior gap" (Cruz, 2021). Implementation intention refers to the individual's specific plan regarding when, where, and how to act, often structured in an "if–then" format. Compared with general behavioral intention (e.g., "I want to participate in a policy support program"), implementation intentions are concrete and action-driven.

In the context of cultural and creative industries (CCIs) in Chengdu, this theory can explain the process by which creative practitioners decide whether to engage with policy support systems—such as funding schemes, training platforms, or entrepreneurial subsidies. When individuals hold favorable attitudes toward cultural policy, perceive strong social support, and feel capable of navigating application procedures, they are more likely to develop strong intentions—and more critically, implementation intentions—to act.

Wang et al. (2021) demonstrated that perceived policy effectiveness significantly influences not only attitude and intention but also directly impacts behavior. These findings validate the usefulness of TPB in the policy context and justify its application to the study of policy participation behavior within CCIs.

2.6.2 Attitude–Behavior–Condition (ABC) Theory

While TPB focuses on internal cognitive factors, Attitude–Behavior–Condition (ABC) Theory expands the behavioral model by integrating the influence of external contextual conditions. According to Guagnano et al. (1995), behavior emerges from the interaction between individual attitudes and environmental conditions (Nkaizirwa et al., 2021). A favorable attitude may not lead to action unless external circumstances—such as institutional accessibility, procedural clarity, and social expectations—are supportive.

Wang et al. (2021) applied the ABC theory to waste management behavior, highlighting the role of perceived policy effectiveness as a situational factor and knowledge as a personal capability. Their empirical findings confirm that both factors enhance implementation intention and promote proenvironmental behavior. Moreover, the study found that knowledge moderated the relationship between intention and behavior, illustrating that environmental literacy enables more effective behavioral execution.

Translating this to the cultural and creative sectors in Chengdu, the ABC model helps to contextualize why some creative professionals actively utilize policy resources, while others remain disengaged. Even if a practitioner values policy support (positive attitude), if they perceive policies as difficult to understand or access (unsupportive conditions), engagement is unlikely. Likewise, practitioners with deeper policy knowledge may be better equipped to act upon their intentions.

Thus, the ABC theory provides a comprehensive framework for analyzing policy participation by simultaneously considering internal motivation and external enablers. This dual perspective is particularly valuable in understanding how policy environments shape the behavior of diverse actors in Chengdu's evolving CCI ecosystem.

2.7 Research Relevant

Liu (2021), in his comparative study of the animation sectors in the UK and China, analyzed the influence of government policy on macro-level innovation within the creative industries. The research identified that policy direction and long-term planning are critical to fostering innovation, especially in sectors with high cultural and technological content. The study underscores that sustained public support can shape innovation trajectories in cultural industries.

Zhu (2024), in her doctoral dissertation on urban regeneration in Chengdu, examined how local governance practices shape the development of art spaces. The research demonstrated that municipal-level cultural policy and spatial planning directly affect the distribution, function, and sustainability of cultural venues. It highlights that bottom-up participation and community engagement are essential complements to top-down policy frameworks in supporting creative urban transformations.

Qin et al. (2025), using big data analysis from the Weibo platform, explored the public perception of capital culture in China. Their findings suggest that public attitudes toward cultural policies are influenced by how well those policies are communicated and how inclusive they are of diverse regional identities. This aligns with the notion that policy awareness and public sentiment play a significant role in the effectiveness of cultural governance.

Ouyang et al. (2025) conducted a case study on cultural empowerment within Guangzhou's urban renewal projects. They found that integrating cultural industry elements into urban planning enhanced both economic vitality and citizen engagement. The research concludes that policy integration, when aligned with urban development goals, can effectively activate cultural assets and create new cultural economies within cities.

Zeng and Yang (2022), through a qualitative policy text analysis using NVivo12, investigated the development trajectory of cultural and creative industries in Anhui Province. Their study emphasized the importance of clear, implementable policies tailored to regional strengths, noting that policy clarity, consistency, and contextual relevance are key to successful cultural and creative industry development.

Together, these studies illustrate that well-designed and context-sensitive policy support systems—whether through funding, infrastructure, urban planning, or discourse engagement—is essential for stimulating growth and sustainability in cultural and creative industries. This also affirms the importance of both top-down policy design and bottom-up stakeholder responsiveness in regional cultural development.
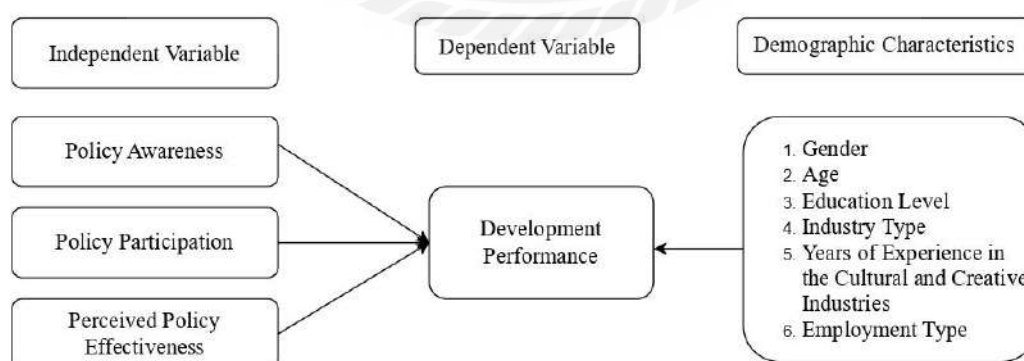
2.8 Conceptual Framework

Figure 2.1 Conceptual Framework

Chapter 3 Research Methodology

Based on the theoretical review and variable definitions presented in Chapter 2, this study established a conceptual framework to examine the impact of the policy support system on the development performance of cultural and creative industry (CCI) practitioners in Chengdu. A quantitative research method was adopted to investigate these relationships. Data were collected from individuals working within Chengdu's cultural and creative sectors using a structured questionnaire. This empirical approach aims to provide a clearer understanding of the functioning of policy support systems and offer practical recommendations for enhancing cultural policy implementation at the local level.

3.1 Research Design

3.1 Research Design

This study adopted a quantitative research approach, utilizing a structured questionnaire survey to examine the influence of policy awareness, policy participation, and perceived policy effectiveness on the development performance of cultural and creative industry (CCI) practitioners in Chengdu. By employing a quantitative method in the CCI context, the study aimed to provide empirical evidence on how different aspects of the policy support system affect the growth and performance of individuals and organizations operating within the cultural and creative sector.

To achieve this, a structured questionnaire was developed, consisting of close-ended questions measured by a five-point Likert scale ranging from "strongly disagree" to "strongly agree." The questionnaire items were adapted from validated scales in prior research, including studies by Wang et al. (2021) and Zeng and Yang (2022), ensuring the reliability and construct validity of the instrument. The questionnaire includes two main sections: demographic information (gender, age, education, industry type, and years of experience in CCI) and items designed to measure the four key constructs: policy awareness, policy participation, perceived policy effectiveness, and development performance.

3.2 Population and Sample

This study adopted a quantitative approach to investigate the impact of policy support on the development performance of practitioners in Chengdu's cultural and creative industries. The target population for this research consisted of individuals working in a selected cultural and creative park in Chengdu, which serves as a representative cluster of the city's broader creative sector. The selected park includes professionals from fields such as visual arts, performing arts, digital content, design, publishing, and cultural services. According to administrative records and internal

estimates, the total number of practitioners within the park was approximately 10,000 individuals.

To determine the appropriate sample size, Yamane's (1967) formula was applied using a 95% confidence level and a 5% margin of error. Based on this formula, the minimum required sample size for a population of 10,000 is approximately 385 respondents. To ensure relevance and quality of responses, a purposive sampling method was employed, selecting participants with direct or indirect exposure to government cultural policies.

$$N = \frac{N}{1+(Ne2)}$$

(Equation 3-1)

3.3 Hypothesis

H1: Policy Awareness has a significant positive effect on Development Performance among cultural and creative industry practitioners in Chengdu.

H2: Policy Participation has a significant positive effect on Development Performance among cultural and creative industry practitioners in Chengdu.

H3: Perceived Policy Effectiveness has a significant positive effect on Development Performance among cultural and creative industry practitioners in Chengdu.

H4: Demographic characteristics have a significant effect on Development Performance among cultural and creative industry practitioners in Chengdu.

3.4 Research Instrument

This study aims to investigate the impact of policy support on the development performance of cultural and creative industry (CCI) practitioners in Chengdu. Specifically, it focuses on how policy awareness, policy participation, and perceived policy effectiveness influence individual or organizational development within the creative sector.

To achieve the research objectives, a structured questionnaire was developed based on validated instruments from previous studies, including Wang et al. (2021) and Zeng and Yang (2022). The questionnaire was designed to measure four core variables in this study: policy awareness, policy participation, perceived policy effectiveness, and development performance.

The questionnaire consists of two main sections:

1. Demographic Information

This section gathers basic demographic and occupational information from participants to support subgroup analysis and enhance the contextual interpretation of the findings. The demographic variables and their corresponding items are shown in Table 3.1.

Table 3.1 Demographic Characteristics

Variable	Question Items
Gender	A. Male B. Female
Age	A. Under 25 B. 26–35 C. 36–45 D. Above 45
Education Level	A. High school or below B. Associate degree C. Bachelor's degree D. Master's degree or above
Industry Type	A. Visual Arts B. Performing Arts C. Design D. Digital Content E. Other
Years of Experience in CCI	A. Less than 1 year B. 1–3 years C. 4–7 years D. Over 7 years
Employment Type	A. Self-employed B. Employed in a studio/company C. Freelancer D. Other

2. Core Research Variables

This section measures the four key constructs of the study: Policy Awareness, Policy Participation, Perceived Policy Effectiveness, and Development Performance. All items are rated on a five-point Likert scale, ranging from 1 ("Strongly Disagree") to 5 ("Strongly Agree"). The scale captures participants' degree of agreement with each statement. The item design and variable coverage are shown in Table 3.2.

Table 3.2 Questionnaire Items

Variable	Item
Policy Awareness (PA)	PA1: I am familiar with the cultural and creative industry policies issued by the Chengdu government.
	PA2: I know where to find official information about cultural policy support.
	PA3: I understand the eligibility criteria of government policy support programs.
	PA4. I am aware of policies such as financial support, talent training, and incubators.
	PA5: I can distinguish between different cultural policy tools (e.g., subsidies, infrastructure, training).
Policy Participation (PP)	PP1: I have participated in cultural and creative industry-related government training or events.

Variable	Item
	PP2: I have applied for or received financial support from cultural policies.
	PP3: I have worked in or with government-supported cultural spaces or parks.
	PP4: I have used digital platforms provided by the government to access policy services.
	PP5: I have provided feedback or suggestions regarding cultural policies.
Perceived Policy Effectiveness (PPE)	PPE1: I believe that cultural policies provide sufficient support for practitioners' development.
	PPE2: Government communication and outreach help me better understand policy content.
	PPE3: Policy application processes are transparent and easy to follow.
	PPE4: The implementation of cultural policies meets the actual needs of the industry.
	PPE5: I feel that the current policy environment encourages innovation in the cultural sector.
	PPE6: Policies offer equal opportunities regardless of background or organization size.
	PPE7: Cultural policies are being effectively implemented in practice.
Development Performance (DP)	DP1: My creative project or business has achieved growth over the past two years.
	DP2: My visibility in the industry has increased through participation in public programs.
	DP3: I have received professional recognition (awards, media coverage, exhibitions, etc.).
	DP4: I believe the government's support has positively impacted my personal/professional development.
	DP5: I am confident about the long-term sustainability of my creative work or business.

3.5 Reliability and Validity Analysis of the Scale

3.5.1 Reliability Analysis

Reliability refers to the consistency and stability of measurement results under different conditions. In this study, Cronbach's Alpha coefficient was used to evaluate the internal consistency reliability of each variable in the questionnaire. A Cronbach's

Alpha value above 0.70 is generally considered acceptable, while a value above 0.80 indicates good internal consistency.

This study measured four main constructs: Policy Awareness, Policy Participation, Perceived Policy Effectiveness, and Development Performance, using a total of 22 items. The reliability analysis was conducted using SPSS, and the results are shown in Table 3.3.

Table 3.3 Reliability Test of Questionnaire

Variable	Question items	Cronbach's Alpha
Policy Awareness	5	0.869
Policy Participation	5	0.845
Perceived Policy Effectiveness	7	0.861
Development Performance	5	0.860
Total	22	0.898

As shown in Table 3.3, the Cronbach's Alpha coefficients for all four variables are above 0.84, indicating high internal consistency. Among them, the Policy Awareness dimension has the highest reliability (α = 0.869), suggesting that respondents answered these items with a high level of consistency. The other three dimensions—Policy Participation (α = 0.845), Perceived Policy Effectiveness (α = 0.861), and Development Performance (α = 0.860)—also demonstrate strong internal reliability.

The overall Cronbach's Alpha value for the entire questionnaire is 0.898, further confirming that the scale used in this study has excellent reliability. These results indicate that the measurement instrument is internally consistent and suitable for further validity testing and statistical analysis.

3.5.2 Validity Analysis

In this study, the Kaiser-Meyer-Olkin (KMO) measure and Bartlett's Test of Sphericity were employed to assess the structural validity of the questionnaire. The KMO value ranges from 0 to 1, with values closer to 1 indicating greater sampling adequacy for factor analysis. A KMO value above 0.70 is generally considered acceptable, and values above 0.80 reflect good suitability. Bartlett's Test of Sphericity evaluates whether the correlation matrix among items is significantly different from an identity matrix. A p-value less than 0.05 indicates that factor analysis is appropriate. The validity test results for each construct are presented in Table 3.4.

Table 3.4 Validity Test of Questionnaire

Dimension	KMO Statistic Value	Bartlett's Test of Sphericity (Approx. Chi-Square)	df	Sig.
Policy Awareness	0.872	900.974	10	0.000
Policy Participation	0.854	763.865	10	0.000
Perceived Policy Effectiveness	0.912	1020.175	21	0.000
Development Performance	0.869	839.543	10	0.000
Total	0.916	3918.799	231	0.000

As shown in Table 3.4, all constructs have KMO values above 0.85, indicating that the data are well-suited for factor analysis. Among them, the Perceived Policy Effectiveness dimension has the highest KMO value of 0.912, demonstrating excellent sampling adequacy. The overall KMO value for the entire scale is 0.916, which further confirms the high suitability of the questionnaire for factor structure testing.

Furthermore, Bartlett's Test of Sphericity for all constructs is statistically significant ($p < 0.001$), indicating that the correlations between the variables are strong enough to justify factor analysis. These results confirm that the questionnaire has good structural validity and provides a sound basis for subsequent empirical analysis.

3.6 Data Collection

A total of 450 questionnaires were distributed to practitioners in Chengdu's cultural and creative industries through online platforms such as Wenjuanxing and WeChat. In total, 438 responses were collected, achieving a response rate of 97.3%. After data screening and preprocessing, 27 questionnaires were excluded due to incomplete answers or logically inconsistent demographic information, resulting in 411 valid responses used for further analysis.

The questionnaire consists of two main parts: the first part gathers demographic information (gender, age, education level, employment type, and years of experience in the industry), while the second part measures four core research variables: Policy Awareness, Policy Participation, Perceived Policy Effectiveness, and Development Performance. These variables were operationalized using a total of 22 items, adapted from validated scales in prior literature.

All items in the questionnaire were measured using a five-point Likert scale, where 1 indicates "strongly disagree" and 5 indicates "strongly agree." The survey was conducted over a period of three weeks and targeted respondents with direct or indirect exposure to cultural policy support programs in Chengdu. The data collected serves as

the empirical basis for the reliability, validity, and hypothesis testing analyses presented in the following chapters.

3.7 Data Analysis

In order to comprehensively examine the relationships among the core variables in this study — Policy Awareness, Policy Participation, Perceived Policy Effectiveness, and Development Performance — the collected questionnaire data were statistically analyzed using SPSS software. This section outlines the specific analytical procedures employed to test the research hypotheses and interpret the empirical data.

3.7.1 Descriptive Statistical Analysis

Descriptive statistical analysis was first conducted to summarize the demographic characteristics of the respondents. This included variables of gender, age, education level, years of experience in the cultural and creative industries, employment type, and policy participation status. The analysis focused on the frequency distribution and percentage of each demographic variable to provide a clear picture of the sample structure.

3.7.2 Independent Samples T-Test

An independent samples t-test was employed to examine whether there were significant differences in development performance between two distinct groups, particularly those who had participated in cultural policy programs versus those who had not. This test allowed for the comparison of means between independent groups to evaluate the impact of policy involvement on perceived development outcomes.

3.7.3 One-Way ANOVA

To further explore the influence of demographic variables (age, education, years of experience in CCI) on development performance, one-way analysis of variance (ANOVA) was conducted. This method helps determine whether there are statistically significant differences in group means across multiple categories, and whether specific characteristics of respondents affect their developmental outcomes.

3.7.4 Correlation Analysis

Pearson correlation analysis was performed to assess the strength and direction of the relationships among the core variables. This analysis tested the degree to which Policy Awareness, Policy Participation, and Perceived Policy Effectiveness are correlated with Development Performance, thereby providing preliminary evidence for the proposed hypotheses.

3.7.5 Regression Analysis

To formally test the study's hypotheses, multiple linear regression analysis was carried out. Development Performance was used as the dependent variable, while

Policy Awareness, Policy Participation, and Perceived Policy Effectiveness served as independent variables. The analysis evaluated both the individual and combined effects of the independent variables on the dependent variable, allowing for a robust understanding of the predictive power of policy support factors in shaping the development outcomes of practitioners in Chengdu's cultural and creative industries.

Chapter 4 Findings and Discussion

This chapter presents the research findings based on the empirical data collected from practitioners within Chengdu's cultural and creative industries. The analyses focus on the statistical results derived from the survey responses, including descriptive statistics, correlation analysis, regression analysis, independent samples t-test, and one-way ANOVA. The research population was defined as practitioners in a selected creative park in Chengdu, estimated to include approximately 10,000 individuals. Based on Yamane's formula, the minimum required sample size was calculated to be 385. To ensure statistical reliability and robustness, 411 valid questionnaires were ultimately retained for data analysis.

The research aims to examine how policy awareness, policy participation, and perceived policy effectiveness affect the development performance of cultural and creative industry practitioners. In addition, the analysis investigates whether demographic factors and participation status contribute to significant differences in development outcomes. These findings lay the empirical foundation for theoretical discussion and practical recommendations in the subsequent chapter.

4.1 Findings

4.1.1 Demographic Characteristics of Respondents

Table 4.1 Demographic Characteristics of Respondents

Attitude	Classification indicators	Frequency	Percent
Gender	Male	214	52.1%
	Female	197	47.9%
Age	Under 25 years old	48	11.7%
	26–35 years old	181	44.0%
	36–45years old	137	33.3%
	Above 45 years old	45	10.9%
Education Level	High school or below	50	12.2%
	Associate degree	144	35.0%
	Bachelor's degree	176	42.8%
	Master's degree or above	41	10.0%
Industry Type	Visual Arts	81	19.7%
	Performing Arts	109	26.5%
	Design	123	29.9%
	Digital Content	77	18.7%
	Other	21	5.1%
Years of experience in CCI	Less than 1 year	161	39.2%
	1–3 years	176	42.8%
	4–7 years	55	13.4%

	Over 7 years	19	4.6%
Employment Type	Self-employed	85	20.7%
	Employed in a studio/company	234	56.9%
	Freelancer	62	15.1%
	Others	30	7.3%

As detailed in Table 4.1, the gender distribution of the 411 respondents was relatively balanced, with 52.1% identifying as male and 47.9% as female. This even distribution provides a sound basis for analyzing perspectives across genders in Chengdu's cultural and creative industries.

In terms of age, the sample was predominantly composed of individuals aged 26 to 35 years (44.0%), followed by those aged 36 to 45 years (33.3%). A smaller proportion of respondents were under 25 (11.7%), while 10.9% were aged above 45. This distribution suggests that the industry is largely driven by young and middle-aged professionals, reflecting a dynamic and evolving talent structure.

With respect to educational background, the majority of respondents held a bachelor's degree (42.8%), and 35.0% had completed an associate degree. Meanwhile, 10.0% of respondents had earned a master's degree or higher, and 12.2% held a high school diploma or lower. This indicates that most practitioners possess at least some level of higher education, which aligns with the demands for interdisciplinary knowledge and creative competence within the sector.

In terms of industry sectors, respondents were most commonly engaged in design-related fields (29.9%), followed by performing arts (26.5%), visual arts (19.7%), and digital content creation (18.7%). A small group (5.1%) reported working in other sectors, highlighting a degree of diversity beyond the four dominant categories.

Regarding Years of experience in CCI, a substantial portion of respondents reported having 1 to 3 years of experience (42.8%), while another 39.2% had less than one year, indicating that many are relatively new to the cultural and creative industries. A smaller number had worked 4 to 7 years (13.4%), and only 4.6% had more than seven years of experience. These figures suggest that the sample largely consists of early-career professionals, which may reflect the fast-growing nature of the industry and its appeal to younger generations.

Finally, in terms of employment type, more than half of the respondents (56.9%) were employed in a studio or company, while 20.7% were self-employed and 15.1% worked as freelancers. The remaining 7.3% fell into other categories. This distribution indicates that while formal employment remains the dominant mode of engagement, there is also a notable presence of independent and flexible employment forms within Chengdu's cultural and creative sector.

In sum, the demographic data portray a workforce characterized by youth, educational attainment, and professional diversity, with most participants concentrated in design and performing arts sectors and operating primarily within formal organizational settings. This profile provides a relevant and meaningful basis for exploring perceptions and experiences related to cultural policy support.

4.1.2 Variance Analysis
4.1.2.1 Independent sample t-test

Table 4.2 Independent Samples T-Test Results: Gender and Development Performance

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.479	1	2.479	0.116	0.733
Within Groups	8708.051	409	21.291		
Total	8710.530	410			

An independent samples t-test was conducted to examine whether there were significant differences in Development Performance between male and female respondents. As shown in Table 4.2, the Levene's test for equality of variances indicated no significant violation of the assumption (F = 0.116, p = 0.733), suggesting that the variance in development performance scores between the two groups is statistically equal.

The results further showed that the mean difference in Development Performance between genders was not statistically significant (p > 0.05). Specifically, the between-group sum of squares was 2.479 with 1 degree of freedom, and the mean square was 2.479, while the within-group sum of squares was 8708.051 with 409 degrees of freedom, resulting in a total sum of squares of 8710.530.

These findings suggest that gender does not have a significant impact on how respondents evaluate their development performance in Chengdu's cultural and creative industries. Both male and female practitioners appear to perceive their development achievements similarly, indicating a relatively equitable perception of growth and opportunity across gender lines in the context of cultural policy support.

4.1.2.2 One-Way ANOVA Analysis

Table 4.3 One-Way ANOVA Results

Source	Sum of Squares	df	Mean Square	F	Sig.
Age					
Between Groups	62.601	3	20.867	0.982	0.401
Within Groups	8647.930	407	21.248		
Total	8710.530	410			
Education Level					
Between Groups	16.714	3	5.571	0.261	0.854
Within Groups	8693.816	407	21.361		
Total	8710.530	410			
Industry Type					
Between Groups	108.965	4	27.241	1.286	0.275
Within Groups	8601.565	406	21.186		
Total	8710.530	410			
Years of experience in CCI					
Between Groups	9.915	3	3.305	0.155	0.927
Within Groups	8700.615	407	21.377		
Total	8710.530	410			
Employment Type					
Between Groups	51.828	3	17.276	0.812	0.488
Within Groups	8658.703	407	21.274		
Total	8710.530	410			

According to Table 4.3, a series of one-way ANOVA tests were conducted to explore whether Development Performance varied significantly across key demographic and occupational characteristics, including age, education level, industry type, years of experience in the cultural and creative industries, and employment type.

In terms of age, no statistically significant differences were observed among the four age groups (F = 0.982, p = 0.401). Although respondents aged 26–35 formed the largest proportion of the sample, their perceived development performance did not differ meaningfully from other age groups. This suggests that age, in this context, is not a decisive factor influencing individuals' perceptions of their development outcomes within the industry.

Similarly, educational background was not found to have a significant effect on development performance (F = 0.261, p = 0.854). Respondents ranging from high school to postgraduate qualifications showed a relatively consistent assessment of their

professional growth, which may indicate that policy support mechanisms are perceived to be accessible and applicable across various educational levels.

With regard to industry type, although some variation was observed across fields such as design, visual arts, performing arts, and digital content, the differences did not reach statistical significance (F = 1.286, p = 0.275). This implies that practitioners across different creative disciplines experience policy influence on their development in comparable ways.

Likewise, years of experience in the CCI sector showed no significant relationship with development performance (F = 0.155, p = 0.927). Both early-career individuals and more seasoned professionals appeared to evaluate their developmental outcomes similarly, which may point to a relatively uniform perception of growth opportunities across career stages.

Finally, employment type—whether self-employed, company-based, freelance, or other—did not yield statistically significant differences either (F = 0.812, p = 0.488). This suggests that the form of professional engagement does not substantially shape respondents' evaluations of their development trajectory.

Taken together, the ANOVA results reveal that none of the selected demographic or occupational variables significantly influenced development performance in this sample. This uniformity may reflect a relatively equitable diffusion of cultural policy benefits across different subgroups within Chengdu's creative ecosystem. However, it also opens up further questions about the specificity or targeting of current support mechanisms, which will be discussed in the next chapter.

4.1.3 Correlation Analysis

This section presents the results of Pearson correlation analysis conducted to examine the relationships among the key variables in this study: Policy Awareness, Policy Participation, Perceived Policy Effectiveness, and Development Performance. The results are summarized in Table 4.4. According to commonly accepted standards, a Pearson correlation coefficient between 0 and 0.3 indicates a weak correlation, between 0.3 and 0.5 suggests a moderate correlation, and values above 0.5 reflect a strong correlation.

Table 4.4 Correlation Analysis of Variables

		Policy Awareness	Policy Participation	Perceived Policy Effectiveness	Development Performance
Policy Awareness	Pearson Correlation	1	0.321**	0.315**	0.503**
	Sig. (2-tailed)		0.000	0.000	0.000

	N	411	411	411	411
Policy Participation	Pearson Correlation	0.321**	1	0.324**	0.353**
	Sig. (2-tailed)	0.000		0.000	0.000
	N	411	411	411	411
Perceived Policy Effectiveness	Pearson Correlation	0.315**	0.324**	1	0.368**
	Sig. (2-tailed)	0.000	0.000		0.000
	N	411	411	411	411
Development Performance	Pearson Correlation	0.503**	0.353**	0.368**	1
	Sig. (2-tailed)	0.000	0.000	0.000	
	N	411	411	411	411

**. Correlation is significant at the 0.01 level (2-tailed).

Based on the results shown in Table 4.3, several meaningful patterns emerge regarding the relationships between cultural policy support factors and practitioners' development performance.

First, there is a moderate to strong positive correlation between Policy Awareness and Development Performance ($r = 0.503$, $p < 0.01$). This suggests that respondents who are more informed and aware of relevant cultural and creative industry policies tend to report better development outcomes in their careers or business ventures.

In addition, Policy Participation is moderately correlated with Development Performance ($r = 0.353$, $p < 0.01$), indicating that individuals who have actively participated in or benefited from policy-related programs perceive more favorable development results. Similarly, Perceived Policy Effectiveness shows a moderate positive correlation with development outcomes ($r = 0.368$, $p < 0.01$), implying that when respondents believe policies are effective and well-implemented, they are more likely to report tangible benefits in their professional growth.

The intercorrelations among the independent variables are also noteworthy. Policy Awareness is significantly and moderately correlated with Policy Participation ($r = 0.321$, $p < 0.01$) and Perceived Policy Effectiveness ($r = 0.315$, $p < 0.01$), suggesting that those who are more aware of policies tend to engage with them more and evaluate them more favorably. A moderate relationship is also found between Policy Participation and Perceived Policy Effectiveness ($r = 0.324$, $p < 0.01$).

Overall, the correlation analysis indicates that awareness, engagement, and perceived efficacy of cultural policy support all play a positive role in shaping development performance among Chengdu's cultural and creative industry

practitioners. These findings lay a strong empirical foundation for further regression analysis in the following section.

4.1.4 Regression Analysis

Table 4.5 Regression Model Summary for Development Performance

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.082[a]	.007	-.008	4.62784	.007	.452	6	404	.843	
2	.577[b]	.332	.317	3.80817	.326	65.210	3	401	.000	2.051
a. Predictors (Model 1): (Constant), Employment Type, Age, Gender, Industry Type, Education Level, Years of Experience in CCI										
b. Predictors (Model 2): (Constant), Employment Type, Age, Gender, Industry Type, Education Level, Years of Experience in CCI, Policy Participation, Policy Awareness, Perceived Policy Effectiveness										
c. Dependent Variable: Development Performance										

Table 4.5 summarizes the results of a hierarchical multiple regression analysis conducted to explore how both demographic and policy-related factors contribute to predicting Development Performance among practitioners in Chengdu's cultural and creative industries.

In the first model, six demographic variables—gender, age, education level, industry type, years of experience in the CCI sector, and employment type—were entered into the regression. The model yielded a very low R value of 0.082 and an R^2 of just 0.007, indicating that these background characteristics explained less than 1% of the variance in development performance. Furthermore, the model was not statistically significant (F = 0.452, p = 0.843), suggesting that demographic differences alone are insufficient to account for variations in how individuals perceive or achieve development within this sector.

In contrast, the second model incorporated three additional variables reflecting respondents' engagement with cultural policy: Policy Awareness, Policy Participation, and Perceived Policy Effectiveness. With the inclusion of these policy-related factors, the model improved substantially. The R value increased to 0.577, and R^2 rose to 0.332, indicating that the expanded model accounted for approximately 33.2% of the variance in development performance. The change in explanatory power ($\Delta R^2 = 0.326$) was statistically significant (F = 65.210, p < 0.001), affirming the considerable contribution of policy-related engagement to professional development outcomes. Moreover, the

Durbin-Watson statistic of 2.051 suggests that the assumption of independence of residuals was met, supporting the model's validity.

Taken together, these findings point to a clear pattern: while demographic characteristics may play a background role, it is individuals' awareness of, participation in, and evaluation of cultural policy support that more meaningfully predicts their developmental progress. This highlights the critical role that effective policy communication, accessibility, and perceived usefulness play in shaping outcomes for those working within Chengdu's evolving cultural and creative sectors.

Table 4.6 ANOVA Summary for Hierarchical Regression Models Predicting Development Performance

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	58.111	6	9.685	.452	.843[b]
	Residual	8652.419	404	21.417		
	Total	8710.530	410			
2	Regression	2895.155	9	321.684	22.182	.000[c]
	Residual	5815.376	401	14.502		
	Total	8710.530	410			
a. Dependent Variable: Development Performance						
b. Predictors: (Constant), Employment Type, Age, Gender, Industry Type, Education Level, Years of experience in CCI						
c. Predictors: (Constant), Employment Type, Age, Gender, Industry Type, Education Level, Years of experience in CCI, Policy Participation, Policy Awareness, Perceived Policy Effectiveness						

Table 4.6 presents the ANOVA results for the two-step hierarchical regression models, assessing whether the sets of independent variables significantly predict Development Performance among practitioners in Chengdu's cultural and creative industries.

In Model 1, which included only demographic variables (gender, age, education level, industry type, years of experience in CCI, and employment type), the regression model was not statistically significant. The F-value was 0.452 with a p-value of 0.843, indicating that the model failed to explain a meaningful proportion of variance in development performance. This result reinforces earlier findings from the model summary (Table 4.4), suggesting that demographic factors alone are insufficient in accounting for development outcomes in this context.

However, Model 2, which added Policy Awareness, Policy Participation, and Perceived Policy Effectiveness to the regression, revealed a substantial improvement in explanatory power. The ANOVA test yielded a highly significant F-value of 22.182 (p

< 0.001), confirming that the full model explains a statistically significant portion of the variance in the dependent variable. The increase in explained variance from Model 1 to Model 2 aligns with the earlier R^2 change of 0.326, as shown in Table 4.4.

In summary, the ANOVA results demonstrate that while demographic characteristics alone do not significantly predict development performance, the inclusion of policy-related variables contributes strongly to the model's overall explanatory power. This finding underscores the critical influence of cultural policy support mechanisms on individual development within the creative sector.

Table 4.7 Coefficients of Hierarchical Regression Models Predicting Development Performance

Model		Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
		B	Std. Error	Beta	t	Sig.	Tolerance	VIF
1	(Constant)	20.029	1.503		13.328	.000		
	Gender	.154	.459	.017	.335	.738	.993	1.007
	Age	-.083	.277	-.015	-.300	.764	.975	1.025
	Education Level	.031	.277	.006	.112	.911	.980	1.020
	Industry Type	-.306	.201	-.076	-1.522	.129	.987	1.014
	Years of experience in CCI	.096	.281	.017	.341	.733	.965	1.037
	Employment Type	.010	.287	.002	.033	.973	.983	1.017
2	(Constant)	5.063	1.690		2.995	.003		
	Gender	.516	.378	.056	1.365	.173	.988	1.012
	Age	.056	.228	.010	.245	.806	.970	1.031
	Education Level	-.140	.229	-.025	-.612	.541	.969	1.032
	Industry Type	-.242	.166	-.060	-1.464	.144	.983	1.018
	Years of experience in CCI	-.015	.232	-.003	-.065	.948	.960	1.042
	Employment Type	-.040	.237	-.007	-.168	.866	.977	1.023
	Policy Awareness	.361	.041	.390	8.760	.000	.839	1.192
	Policy Participation	.174	.046	.168	3.760	.000	.831	1.203
	Perceived Policy Effectiveness	.162	.037	.194	4.342	.000	.834	1.199
a. Dependent Variable: Development Performance								

As shown in Table 4.7, Model 1 includes only demographic variables—gender, age, education level, industry type, years of experience in the cultural and creative industries, and employment type. The regression results indicate that none of these variables significantly predict development performance. All p-values exceed 0.05, and the standardized coefficients (β) are small and statistically non-significant. For example, gender ($\beta = 0.017$, p = 0.738) and age ($\beta = -0.015$, p = 0.764) both exhibit negligible effects. Similarly, education level, industry type, and employment type all fail to reach significance, despite minor variation in direction and strength. The variance inflation factor (VIF) values for all predictors range from 1.007 to 1.037, indicating that multicollinearity is not a concern in this model. These findings align with earlier R^2 and ANOVA results, suggesting that demographic factors alone are insufficient to explain differences in development performance among practitioners.

In contrast, Model 2 incorporates three additional variables related to cultural policy support—policy awareness, policy participation, and perceived policy effectiveness. The inclusion of these factors significantly improves the model, and all three variables emerge as statistically significant predictors. Policy awareness demonstrates the strongest impact on development performance ($\beta = 0.390$, p < 0.001), indicating that individuals who are more informed about relevant policies tend to report better developmental outcomes. Perceived policy effectiveness also plays a key role ($\beta = 0.194$, p < 0.001), suggesting that belief in the clarity, adequacy, and implementation of policy contributes positively to individual growth. Moreover, policy participation ($\beta = 0.168$, p < 0.001) is positively associated with development, highlighting the benefits of direct engagement in policy-related programs or support. Notably, none of the demographic predictors become significant even after controlling for these policy factors, reinforcing the argument that policy-related engagement matters more than background characteristics. The VIF values in this model range from 1.012 to 1.203, remaining well below the critical threshold of 5, which further confirms the absence of multicollinearity.

Overall, these findings emphasize that while demographic characteristics provide little explanatory power, cultural policy factors—particularly awareness and perceived effectiveness—play a critical role in shaping development performance in Chengdu's cultural and creative industries. This underscores the importance of not only designing effective policy but also ensuring that such policy is visible, accessible, and perceived as meaningful by the target audience.

4.2 Discussion

4.2.1 The Impact of Policy Awareness on Development Performance

This study finds that policy awareness exerts a significant and positive influence on the development performance of practitioners within Chengdu's cultural and creative industries. Specifically, individuals who are well-informed about the goals, content, and implementation procedures of local cultural policies are more likely to achieve better

professional outcomes. This result is consistent with Wang et al. (2021), who highlighted that increased policy literacy enhances both individual initiative and sectoral innovation. In this context, knowledge of how to navigate policy systems appears to empower practitioners to effectively access relevant resources such as funding, training, and collaboration opportunities, thus translating awareness into actionable development advantages.

4.2.2 The Role of Policy Participation

The data further suggest that active participation in policy-related initiatives, such as applying for subsidies, attending training programs, or using public platforms, has a meaningful impact on development outcomes. This aligns with findings from Erdayani et al. (2023), who argued that direct engagement with support mechanisms fosters entrepreneurial vitality and creative productivity. Despite prevailing concerns regarding administrative barriers or opaque processes (Park & Kim, 2022), the results here indicate that Chengdu's cultural policy programs are generally accessible to those who seek them out, and that participation meaningfully contributes to career development.

4.2.3 Perceived Policy Effectiveness and Its Influence

In addition to awareness and participation, perceived policy effectiveness was also found to be a significant predictor of development performance. Practitioners who regard cultural policies as well-structured, clearly communicated, and effectively implemented tend to report better developmental outcomes. This reinforces previous findings by Ouedraogo et al. (2025) and Wang et al. (2021), which emphasized the importance of perception as a mediating factor in policy engagement. These findings underscore the notion that beyond structural design, it is the perceived responsiveness, fairness, and relevance of policy that ultimately shapes its impact on the ground.

4.2.4 Demographic Variables and Their Limited Influence

Interestingly, the analysis reveals that demographic factors including age, gender, education level, and years of industry experience do not significantly affect development performance. This challenges earlier assumptions that demographic attributes play a defining role in professional advancement. Instead, as Wang and Si (2024) suggested, the increasing accessibility of digital policy platforms and the broadening of support channels may be reducing the relevance of traditional demographic distinctions. In the case of Chengdu, it appears that policy access and perception exert a greater influence on developmental outcomes than background characteristics.

4.2.5 Theoretical Implications

The findings of this study offer theoretical support for integrating both the Theory of Planned Behavior (TPB) and the Attitude–Behavior–Condition (ABC)

framework into cultural policy research. TPB provides a useful lens through which to understand how individual attitudes, perceived behavioral control, and social expectations influence engagement with cultural policy. At the same time, the ABC framework extends this perspective by incorporating the role of external enabling conditions—such as institutional support and resource availability. The combination of these models offers a more holistic explanation for how individual behaviors in the cultural and creative sector are shaped by both internal motivation and external policy contexts.

4.2.6 Practical Implications

From a policy perspective, these findings suggest that enhancing not only the existence of support mechanisms but also their visibility, accessibility, and credibility is essential. Practical strategies may include improving user-friendly digital platforms, simplifying policy application procedures, and offering targeted outreach to marginalized or less experienced creative practitioners. Moreover, involving CCI professionals directly in policy formulation and feedback processes may foster a stronger sense of ownership, leading to more effective and inclusive outcomes. In short, a participatory and perception-sensitive approach to policy design and implementation may be key to realizing the developmental potential of Chengdu's cultural and creative industries.

Chapter 5 Conclusion and Recommendation

5.1 Conclusion

Statement of the Objectives

This study explored how the policy support system influences the development performance of practitioners in Chengdu's cultural and creative industries. By focusing on three key dimensions—policy awareness, policy participation, and perceived policy effectiveness—the research aimed to uncover how government-led initiatives shape the professional growth of individuals operating within this dynamic sector. The intention was not only to assess policy impacts, but also to provide empirical evidence that informs future strategies for supporting sustainable cultural and creative development.

Summary of Methodology

To address the research objectives, a quantitative approach was adopted. Data were gathered through a structured questionnaire targeting practitioners from diverse domains of Chengdu's cultural and creative industries, including design, visual arts, performing arts, and digital content. Using purposive sampling, a total of 411 valid responses were collected. The questionnaire captured data on four variables: policy awareness, policy participation, perceived policy effectiveness, and development performance. The collected data were processed and analyzed using SPSS, applying descriptive statistics, correlation analysis, T-test, ANOVA, and hierarchical multiple regression techniques.

Summary of the Results

The results revealed that all three policy-related variables had a statistically significant and positive impact on development performance. Among them, policy awareness demonstrated the strongest influence, followed by perceived policy effectiveness and policy participation. The regression model including policy variables significantly outperformed the model with demographic variables alone, underscoring the importance of policy engagement over background characteristics in predicting professional outcomes.

Key Findings

The key insights of this research suggest that effective cultural policy is not merely a structural provision but also a perceptual and participatory experience. Practitioners who are better informed about relevant policies tend to engage more actively and benefit more meaningfully from available support mechanisms. Participation in government-led programs—whether through funding, training, or collaborative platforms—further enhances developmental outcomes. Moreover, the belief that policies are clear, accessible, and well-implemented appears to positively shape individual experiences and professional trajectories. Interestingly, demographic factors including age, gender, education level, and years of experience in CCI were not found

to be significant predictors of development, suggesting that policy-related factors are more influential than individual background in this context. Collectively, these findings emphasize the need for policy systems that are not only well-structured but also inclusive, visible, and aligned with practitioners' actual needs and perceptions.

5.2 Recommendation

5.2.1 Strengthen Policy Communication and Sector Outreach

In order to enhance the effectiveness of policy implementation in Chengdu's cultural and creative industries, it is necessary to improve the communication of policy content and the accessibility of relevant information. This includes simplifying official language, offering clear explanations of application procedures, and utilizing diverse media platforms to reach different practitioner groups. Organizing seminars, open consultations, and community-based policy briefings can foster greater understanding, helping practitioners more confidently engage with available support mechanisms.

5.2.2 Broaden and Diversify Participation Channels

As active participation has proven to be a key driver of individual development performance, cultural policymakers should consider creating more open and inclusive opportunities for practitioners to engage with policy initiatives. This can be achieved by lowering entry thresholds, offering transparent and regularly updated funding announcements, and providing collaborative spaces where stakeholders can contribute to project design and evaluation. Fostering such participatory practices not only increases access but also builds a more responsive and adaptive support ecosystem.

5.2.3 Enhance Policy Credibility through Transparent Implementation

Perceived policy effectiveness plays a central role in influencing practitioners' engagement and outcomes. To reinforce trust in the policy environment, the government should prioritize transparency and feedback mechanisms. For example, publishing performance outcomes of past funding recipients, disclosing evaluation criteria, and integrating third-party monitoring can help demonstrate fairness and efficiency. When practitioners perceive policies as consistent, just, and result-oriented, they are more likely to engage in sustained and meaningful ways.

5.2.4 Leverage Digital Tools to Facilitate Policy Engagement

Digital technologies offer a valuable infrastructure for expanding access to policy resources. Chengdu's cultural administration should invest in building integrated online platforms that centralize policy documentation, application portals, real-time support, and case-sharing functions. Furthermore, leveraging social media tools to distribute updates, promote successful examples, and host interactive Q&A sessions can bridge communication gaps, particularly for younger or independent practitioners who may be less connected to institutional networks.

5.2.5 Ensure Inclusive Support across Sub-Sectors and Practitioner Profiles

Although demographic characteristics did not significantly influence development performance in this study, policy inclusivity remains an important consideration. Programs should be sensitive to the varied needs of practitioners working across different creative domains and employment forms. For instance, freelance designers, grassroots performers, and early-career artists may face different challenges compared to those in larger studios or established networks. Offering flexible funding schemes, mentorship programs, and customized resource support can help ensure a more balanced distribution of development opportunities across the sector.

5.3 Further Study

Building upon the current findings, future research may benefit from broadening the geographical and institutional scope of analysis. While this study focuses on Chengdu as a representative case within western China, comparative research involving cities such as Beijing, Shenzhen, or Hangzhou—each with distinct governance models and cultural ecosystems—could reveal important regional differences in how cultural policy support affects development outcomes in the creative sector. Such comparative analysis would help contextualize the Chengdu case within the broader national landscape and test the generalizability of key findings.

Moreover, future investigations might adopt a mixed-methods approach to capture the complex and often subjective experiences of cultural practitioners navigating policy systems. While this study employed quantitative tools to assess structural relationships, in-depth interviews or case studies could uncover the nuanced ways in which practitioners perceive, engage with, or become excluded from policy initiatives. These qualitative insights would offer a more grounded understanding of how policy instruments are interpreted and enacted in everyday professional practice.

Longitudinal research designs should also be considered to examine the sustained effects of policy exposure on individual or organizational development over time. By tracking the trajectories of practitioners who have repeatedly engaged with support systems, future studies could evaluate whether ongoing participation leads to cumulative benefits such as increased visibility, funding success, or collaborative opportunities. This temporal dimension is crucial for understanding not just whether policy works—but how, for whom, and under what conditions.

In addition, further study may investigate the role of digital infrastructures and media platforms in mediating access to policy resources. Given the increasing reliance on online systems for communication, application, and project dissemination, it would be valuable to examine how digital interfaces shape users' experiences and whether they reinforce or reduce existing inequalities within the sector.

Finally, greater attention could be paid to the dynamics of cross-sector collaboration. Future research might explore how partnerships between government, private enterprises, and academic institutions contribute to the adaptability and responsiveness of policy frameworks. Such inquiry would support a more comprehensive view of policy as a co-produced process, rather than a top-down mechanism, and could yield practical insights for designing more inclusive and context-sensitive support systems for cultural and creative industries.

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Appendix

Dear Participant,

Thank you for taking the time to participate in this survey. This study aims to explore how the policy support system influences the development performance of practitioners in Chengdu's cultural and creative industries. It focuses on three key areas: policy awareness, policy participation, and perceived policy effectiveness. The survey seeks to understand how these policy-related factors shape individual experiences and outcomes within various sectors such as design, visual arts, performing arts, and digital content.

Your participation is completely voluntary and anonymous. All responses will be used solely for academic research and kept strictly confidential. The questionnaire includes items related to your professional background, understanding of relevant policies, participation in government support initiatives, and your perception of their effectiveness. It takes approximately 5 to 10 minutes to complete. Your honest and thoughtful responses are greatly appreciated and will contribute meaningfully to improving policy design and support mechanisms in the cultural and creative industries. Thank you again for your valuable support.

DAN WANG

Part I: Basic Personal Information (Please tick the appropriate box)

1. Your gender:
○ Male
○ Female

2. Your age:
○ Under 25 years old
○ 26–35 years old
○ 36–45 years old
○ Above 45 years old

3. Your highest education level:
○ High school or below
○ Associate degree
○ Bachelor's degree
○ Master's degree or above

4. Your industry type:
○ Visual Arts
○ Performing Arts
○ Design

○ Digital Content

○ Other

5. Years you have worked in the cultural and creative industries:

○ Less than 1 year

○ 1–3 years

○ 4–7 years

○ Over 7 years

6. Your current employment type:

○ Self-employed

○ Employed in a studio/company

○ Freelancer

○ Other

Part II: Likert 5-Point Scale

This section includes items measuring four core variables: Policy Awareness, Policy Participation, Perceived Policy Effectiveness, and Development Performance. All statements are rated on a five-point Likert scale (1 = Strongly Disagree, 5 = Strongly Agree) to reflect respondents' agreement based on their actual experiences.

Table A.1 Questionnaire

Variable	Item	1	2	3	4	5
Policy Awareness (PA)	PA1: I am familiar with the cultural and creative industry policies issued by the Chengdu government.	1	2	3	4	5
	PA2: I know where to find official information about cultural policy support.	1	2	3	4	5
	PA3: I understand the eligibility criteria of government policy support programs.	1	2	3	4	5
	PA4. I am aware of policies such as financial support, talent training, and incubators.	1	2	3	4	5
	PA5: I can distinguish between different cultural policy tools (e.g., subsidies, infrastructure, training).	1	2	3	4	5
Policy Participation (PP)	PP1: I have participated in cultural and creative industry-related government training or events.	1	2	3	4	5
	PP2: I have applied for or received financial support from cultural policies.	1	2	3	4	5
	PP3: I have worked in or with government-supported cultural spaces or parks.	1	2	3	4	5
	PP4: I have used digital platforms provided by the government to access policy services.	1	2	3	4	5

Variable	Item	1	2	3	4	5
	PP5: I have provided feedback or suggestions regarding cultural policies.	1	2	3	4	5
Perceived Policy Effectiveness (PPE)	PPE1: I believe that cultural policies provide sufficient support for practitioners' development.	1	2	3	4	5
	PPE2: Government communication and outreach help me better understand policy content.	1	2	3	4	5
	PPE3: Policy application processes are transparent and easy to follow.	1	2	3	4	5
	PPE4: The implementation of cultural policies meets the actual needs of the industry.	1	2	3	4	5
	PPE5: I feel that the current policy environment encourages innovation in the cultural sector.	1	2	3	4	5
	PPE6: Policies offer equal opportunities regardless of background or organization size.	1	2	3	4	5
	PPE7: Cultural policies are being effectively implemented in practice.	1	2	3	4	5
Development Performance (DP)	DP1: My creative project or business has achieved growth over the past two years.	1	2	3	4	5
	DP2: My visibility in the industry has increased through participation in public programs.	1	2	3	4	5
	DP3: I have received professional recognition (awards, media coverage, exhibitions, etc.).	1	2	3	4	5
	DP4: I believe the government's support has positively impacted my personal/professional development.	1	2	3	4	5
	DP5: I am confident about the long-term sustainability of my creative work or business.	1	2	3	4	5