
Foreword

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According to Chinese President Hu Jintao, the decision of reform and opening is the key to the fate of contemporary China; meanwhile, it is also the common choice of 1.3 billion Chinese people. China has chosen the correct path of reform and opening since the late 1970s, achieving rapid development of almost 30 years and has made great achievements in terms of various careers. In 2008, the reform and opening policy of China has entered the 30th year. In retrospect, China has made gigantic achievements in various fields such as political, economic, people's livelihood, culture, sports, military, diplomatic, etc., in the past 30 years.

By 30 years of reform and opening, on one hand, China has made great achievements, for instance, China's annual economic growth rate is currently 9.8%, the annual growth rate of world is 3%; China's economic aggregate ranked tenth in the world before reform and opening, but now it is fourth; therefore, finding out and summarising the experiences and laws is necessary for getting the correct theoretical achievements so as to guide the practices, deepen the reform and continually promote economic development. On the other hand, the shortcomings should not be evaded and many issues still need to be resolved, e.g., the reform of property rights regime, the layout and adjustment of state-owned economy and the joint-stock of state-owned enterprises, the regulation of capital market, the social security system and the rule of law.

With the advent of global knowledge-based economy era and China's entry into the WTO, culture industry and information industry will become two new arising industries of the 21st century in China. After 1990, many scholars focus on the role of cultural industries in the economy (Basset, 1993; Bianchini and Parkinson, 1993; O'Connor, 2000; Wynne, 1992) and cultural industries have become an important research topic for international city and regional development (Wynne, 1992; O'Connor, 1998). The academic discusses on cultural industries' connotation, scope, development strategies and spatial development issues from both theory and practice (Scott, 1997, 2004; Power, 2002; Pratt, 2004).

As early as October 2000, the concept of cultural industry was used for the first time in an official document of the Central adopted by the Fifth Plenary Session of the 15th Party Central Committee on 'National Economic and Social Development 10th Five-Year Plan', putting forward the tasks and requirements in terms of improving the policies of cultural industry, enhancing the establishment and management of cultural market and pushing ahead with the cultural industry development. The report of the 16th National Party Congress of China clearly presents the necessity and urgency of China's culture industry development, claims that the development of cultural industry is an important way to enrich social culture, meet spiritual and cultural need of people under the condition of socialist market economy and should improve culture industrial policy, support China's cultural industry development and enhance overall competitiveness of China's cultural industry. The Seventh National Party Congress of China heightens the cultural development to a new level, representing that China's cultural development reaches a new stage. Chinese President Hu Jintao mentioned in the report of the Seventh

National Party Congress that the great development and great prosperity of China's culture should be promoted to put the culture construction on very important position from the overall situation and strategic perspective. The culture has become an important resource of national cohesion and creativity and an important factor of comprehensive national competitiveness.

China is a country whose cultural resources are rich. China has huge potential in the development of cultural industries, such as, internet industry, film and television industry, publishing industry and other cultural industries.

From a global perspective, the internet is entering to the main media list because of its dynamic attitude and fast pace. At the end of 2002, the total number of China's internet users surpassed Japan and was second only to the USA. Almost everyone using the internet has found intuitively what the internet brings to them is not only network technology, but also a new lifestyle and cultural phenomenon labelled by information and bit logo. The internet provides the scientific and cultural arena, by which humans and computers communicate and interact so that people can transcend time and space to meet online. Electronic information networks are developing at an alarming rate and having a tremendous and far-reaching effect on the ways of production, lifestyles and thinking. The internet industry has an important significance in Chinese cultural development. It became the birthplace of cultural industry content such as the internet portal, online games, network literature, network music, blogs, podcasts, personal space, flash and other internet services platform, so that everyone can easily display their creativity to the public, while, at the same time, the internet provides people with the conditions to exchange and promote each other. Therefore, the rapid development of the internet has greatly promoted China's cultural industry.

China's film and television industry development path is basically a gradual integration process with national culture under the guidance of the Western industrialised theoretical model. From simple imitation to adaptation to the local culture, China's film and television industry is on the road of variety development. With growing diversity of the people's spiritual and cultural product needs, the rapid development of science and technology, particularly digital technology, network technology's rapid development and extensive application, the film and television industry has a broader space and the strong driving force to develop. However, realistically, China's film and television industry system has not been established fully and effectively and it survives under long-term policy protection. After China's entry into the WTO, and thus facing economic globalisation, China's film and television industry has to deal with the impact of strong competition from foreign film and television industries. Therefore, the film and television industry, as the forefront of the cultural industry, will be facing unprecedented changes and innovations.

In nearly 30 years from the reform and opening of 1978, the book publishing industry in China has developed rapidly. However, this growth was largely achieved through designated ways and quantitative approaches. In the 21st century, some deep-rooted contradictions concealed by the way of growth begin to emerge. Although Chinese publishing industry is currently in a new phase of growth compared with the first phase, the rate of growth is slowing down, especially book net sales and profits, which indicates that the actual sales and profitability for the publishing industry are declining or even moving to a negative growth rate. This phenomenon shows that while China's publishing industry continues to grow quantitatively, at the same time, some of the internal factors

prevalent in the past are now shifting. Furthermore, the external environment for the growth of the book publishing industry has also undergone great change. With the involvement of the WTO and the Chinese government gradually fulfilling its commitments about opening the market of cultural products to the outside world, China's cultural market is becoming a part of the global cultural market, with foreign capital access and information technology impacting on China's publishing industry. Internal and external factor changes means that China's publishing industry is faced with a great challenge; such changes are also the main force in promoting the transformation of the growth mode of Chinese book publishing industry.

Although China's cultural industries have been developed rapidly in recent years, there is still a wide gap between China and the developed countries. The current hot topic issue of China's cultural development and management is strategic objectives and achievable path. It is worthy of study and exploration on how to build a cultural system; how to build a public cultural service system, including cultural facilities system, institution security system and financial support system; how to promote the development of cultural industry, including the policies of cultural industry, development mechanism, structural optimisation, investment and financial policies; how to protect cultural heritage; how to enlarge international cultural exchange, etc.

The year of 2008 is the 30th anniversary of China's reform and opening, for studying the development status of China's economy and culture, we organised this special issue titled 'Reform and opening 30 years: the development of China's economy and culture'. It is formed by five papers that address the development status, achievements, problems and strategies of China's economy and culture.

In the paper 'Development strategies of high-tech enterprises in response to the new economic reform in China', Chia-Han Yang, Jerry Tang and Joseph Z. Shyu aim at studying strategic imperatives of high-tech enterprises amid the new policy change of economic reform in China. In particular, high-tech firms operating at different levels of technology will face different pressure to change, as technology posts the central spot in highly intensive competition. The results reveal that that the investment in cognitive technology will experience the greatest challenge due to the considerable resource demand of capital, labour or land, whereas high-tech enterprises intends to develop cooperative and coordinative technologies to gain product leadership requires to work close with their counterparts in China to gain speed and cost advantages.

The second paper of this special issue is titled 'Listen to the young employees' by Jiawei Li and Richard Li-Hua. The purpose of this paper is to adopt cultural perspective while exploring the management practices of young employees in China's IT industry. The paper fills up the gap of existing Chinese management theories. It also offers practice-based operational guidance for managers facilitating their personalities and daily managing behaviour.

The third paper is titled 'A survey on Beijing's cultural and creative industries' by Jingyuan Zhao. The author claims the breakthrough driving modern service industries by mean of developing cultural and creative industries is of great significance for Beijing's economic and social development. This study investigates the development status of Beijing's cultural and creative industries and find Beijing's cultural and creative enterprises' business circumstance, human resource development, internationalisation status and enterprise innovation and intellectual property protection, but also discusses Beijing's cluster development of cultural and creative industries, aiming at discovering the development status quo and characteristics of cultural and creative industries,

analysing its problems in order to make strategies and recommendations for the development of Beijing's cultural and creative industries.

The fourth paper is titled 'Cultural and creative tourism: a case study of dance drama in Shanxi' by Xiaoquan Niu. It discusses the model, operational system and external environment of cultural and creative tourism industry, analyses how to possess double features of tourism and cultural creativity, discovers the entry point of cultural and creative tourism according to the resources characteristics, geographical and cultural characteristics, brings forward suggestions and strategies of cultural and creative tourism industry and provides positive reference for the development of China's cultural and creative tourism industry.

The last paper of the special issue is 'Analysis of the talent exodus in the Chinese online game labour market' by Qun Ren and Philip Hardwick. The authors claim the Chinese online game industry is facing a scarcity of talented professionals and talent mobility and recruiting and retaining talented employees is a tough question that each game company has to face. This paper aims to identify factors that contribute to the talent exodus. The results presented that monetary reward, training, employee involvement and motivation at work are the critical factors for the loss of talented staff and for the adjustment and implementation of the organisation's human resource management strategies. At the end of this paper, some recommendations are put forward in terms of the disadvantages of HR systems of the Chinese online game companies.

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