

Evolution Trend of Urban Creative Industry Zone in China: Analysis from the Perspective of Embeddedness

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Abstract: The purpose of this paper is to discuss the evolution trend of creative industry zone from the perspective of embeddedness. With the rapid growth of material wealth, the human world is full of materialistic, but the human spiritual life is faced with the increasing emptiness and boredom. China and the west jointly experience “the crisis of modernity”. To meet the common destiny of human beings, the creative industry zone’s evolution process must be embedded in community organizations and urban endogenous development. Other than economic functions, creative industry zone should focus on its social functions, so as to meet the real needs of the communication that is absent in the nowadays society.

Keywords: modernity crisis, embeddedness, creative industry zone

1. INTRODUCTION

Since the rise of creative industries in London in the 80s of last century, creative industries have received more and more attention globally. In China, many cities are making great efforts to promote the construction of creative industries, trying to foster new economic growth points, speeding up the optimization of industrial structure, and shaping new and unique urban economy and urban creative space. Because of the change of modern social transformation in the rational tendency, creative industrial district economic function catches more attention far beyond the discussions which are used to be in local government, industry and academia. This phenomenon shows the unique value preference which is mapping the new stage of social development. In the humans’ evolution history, humans are not only just as a kind of special material. In the process of historical development of all human cognition to the outside world has been accompanied by the meaning of life and pursuit of survival value.

Therefore the core question is what’s the essence of the creative industry park? Which type of mode will facilitate creative industry agglomeration areas’ development and diffusion in a city? And what are their mechanisms for urban economy, community development and the

reshaping of the physical space? How can the social function of creative industries be embodied? What is the significance of its development in solving the universal crisis of modernity? All above questions are the confusions of the current world, especially for the China's fast rapid developing society.

2. LITERATURE REFERENCES

2.1 Concept of Crisis Modernity

Hundreds of years ago, the Enlightenment opened the prelude to the process of western modernization. Today, the problem of modernity has permeated all aspects of social life. The discussion and Research on the crisis of modernity have always been the focus of the society and the academy.

In early twentieth Century, Simmel, the German sociologist, launched the research on the positioning of the connotation of modernity. He thought that modernity referred to a “cultural pattern and social operation mechanism formed by the western rational enlightenment and the modernization process, it was a kind of new artificial and rational operation mechanism and operation rule formed by human society after ‘disembedding’ from the regional connection of nature [1].”

In *The Philosophy of Money*, Georg Simmel presented a remarkable and wide-ranging discussion of the social, psychological and philosophical aspects of the money economy. He believed that under the influence of the monetary economy, people were increasingly feeling that money could buy everything they wanted, and could also help them to achieve their final goals. Their neighbors 'wealth excited the greed of people who already see in acquisition of wealth one of the main aims of life, and they would inevitably feel boring and disappoint when the money had been gained [2]. Simmel believed that the crisis of modernity and the tragedy of modern life which was caused by this crisis were actually a cultural tragedy and cultural crisis, and he also insisted the subjective and objective culture which led to the existence of this crisis were incompatibility because objective culture was superior to subjective culture thereby the first one would suppress the latter one [3].

Although Simmel's analysis was based on the society nearly a hundred years ago, but his description of human motivation of pursuing money and mental state after the realization of the goal, which coincides with social phenomena in China today. For example, there are so many people who frequently appear on the network and show off their wealth, such as “Jocie Guo”, and the social retaliation events due to the failure in pursuing wealth or the cynical idea of being defeated are also common. The concentration of these events reflects the morbid mentality of some people in the crisis of modernity. After that, Frankfurt school continued to explore the solutions of modernity crisis and launched an in-depth analysis and criticism on the mass consumption culture. From the perspective of the general public, lived with the existence of economic imperialism phenomenon, economic growth has become the key of the whole

society, and the economic function is quite be take into account in many countries. As a result, pursuing of economic interests has become the general public life goal.

After achieved the economic benefits, consumption is a simple way to experience happiness and enjoy life. We can see many crazy consumption phenomenons, such as Chinese overseas tourists' large amount of consumption and Taobao's hot sales on "double eleven". The excessive pursuit of economic interests and ignorance of the social responsibility value are major causes of many Turbulent Social Events in the Chinese current transitional period. Therefore, the real solution to the crisis of modernity lies in the creation of new cultural theories with innovative ideas, which will meet higher-level requirements for the development and evolution of creative industries zone.

2.2 Concept of Creative Industry Zone

Because of the differences in national economic and cultural conditions, there is no unified and normative understanding of the definition and classification of creative industries all over the world, and the concept of creative industries is also lack of a clear expression. This paper believes that no matter who dominates the formation of the creative industry area, government or the enterprise spontaneous agglomeration, as long as a certain number of studios, service-companies whose main business is providing creative products gather in a certain area and become one of a multi-culture industry chain, the areas can be referred to be known as the "creative industrial zone".

In the practical development and theoretical research, Li Wuwei (2006) proposed a "creative industry agglomeration area" concept, which may be the closest concept to "creative industry zone" of this paper research. In Li's eyes, a creative industrial agglomeration area was an open community with full vigor and modernization that connected with international information, technology and market. It defined a specific area with a certain scale, possessing relatively perfect public facilities, social network and management system, giving priority to intensive creative intellectual work [4].

The modern creative industry zone is a functional unit of a city, and it is also a key part in the adjustment and optimization process of the urban industrial structure. Its construction and development will inevitably affect and function in the city or the surrounding communities, and these influences and functions are also directly related to the growth and the development of creative industry zone. In terms of its macroscopic construction, the spatial development of the creative industry zone should be considered with the appropriate site selection, the integration with other zones, the spatial relationship with the future planning of the city, and so on.

As an area with multiple functions, creative industry zone should pay more attention to improve the degree of its industrial clustering after receiving a lot of benefits from government's preferential policies. The specific form of the park can be varied, but it must conform to the requirements of the creative industry development and the characteristics of creative activities. On the one hand, the internal space construction needs to meet the creative

people's various environment requirements of creating creative products. On the other hand, the external social relations of creative industry zone should be embedded in the community and the city development to share the spillover effect.

2.3 Embedded Perspective

In 1944, economist Polanyi first proposed the term "Embeddedness". He believed that economic action and behavior of economic individuals not only were confined to the influence and restriction of the economic system, but also were embedded in the non-economic system at the same time. In 1985, Granovetter, a representative of the new economic sociology, put forward his own view of "embeddedness". He pointed out the classical economic was based on the hypothesis of "rational man", thereby inferring that individual economic behavior could be rarely influenced by social relations, but that was only a hypothetical experiment. Because social relations were ubiquitous in real life, so embeddedness was the same as social action. Both sides of the action and even the whole network relationship would affect its behavioral consequences. The influence of social factors cannot be ignored. Therefore, to explain the specific economic behaviors of economic individuals, we should give more consideration to their social backgrounds [5].

The perspective of embeddedness corrects new classical economics' disregards towards the influence of social relations on economic behavior, and also promotes the basic assumptions from "economic man" to "social man", which greatly enriches the research field of economics. Social factors, such as trust and social capital, come into people's view more and more frequently, and gradually enrich the explanatory framework of economic individual behavior. The perspective of network embeddedness begins with social network research, but its scope of application is rapidly expanding into a variety of areas such as business, inter-organizational relations, and industrial agglomeration.

Creative industry zone has dual identity attributes. On the one hand, it is an economic system which has its unique economic function; but on the other hand, because it is embedded in the established regional culture and has a two-way interaction with the community and the urban environment, it has formed its own network of social relations. Therefore, the creative industry zone is also a molecule of social system which is embedded in the social network and has its unique social function. This paper will discuss the evolution trend of creative industry zone based on the perspective of embeddedness. With the help of the social network analysis method, the following part will focus on the functional and spatial evolution of creative industry zone that be embedded in community development and the construction of city culture.

2.4 The Purpose and Significance of this Paper

Since 2010, growth rates of GDP in most cities in China has maintained above 8%, and the increase of the degree of modern civilization is embodied by the great and abundant material products. At the same time, the cultural and creative industries have also been developing rapidly. However, the problem of homogenization of urban creative industries is very prominent. Many local governments attach more importance to hardware than software, which make creative industry zones, science zones and manufacturing zones similar. Especially some cities even put two different brands in one park, which leads to low concentration of creative industry zone, and results in 'low concentration - creative resources move out - lower concentration' vicious cycle. The creative industry zone will be used as an embedded person, while the embedded one will be the community organization and city for the development of the creative industry zone.

The community is the microscopic organization of the city. After the creative industry zone embedded in, it can guide the community and city residents actively participate in creative activities, condense community and city creative consciousness. The creative zone which be embedded in the community can also improve the living environment of the community, and mold creative characteristics of community and finally promote the quality of life of the whole city. Therefore, to boost the formation of 'creative industry zone - creative community – creative city - creative society' evolutionary circle, it needs to use creative thinking to guide the spiritual and cultural needs of modern human beings, and lead people to pursue kindness, beauty, and truth to face life cheerfully, so as to reduce the modernity crisis.

3. RESEARCH ON THE EVOLUTION MECHANISM OF CREATIVE INDUSTRY

3.1 Relational Embeddedness and Functional Evolution of Creative Industry

Due to differences in historical development and industrial structure, names of creative industry differ in various countries, for example it's the copyright industry in the USA, while it's changed into the content industry in Japan, and also known as the creative industry in Singapore and the United Kingdom. Creative industry in China is based on "cultural industry" and commonly known as the "cultural and creative industry". In recent years, with a stronger appreciation of the importance of creativity, the scope of the application of creative infiltration and integration has expanded from the former cultural industries to the traditional industries such as science and technology, manufacturing, and so on. The professors of Queensland University of Technology in Australia Creative Industry College (2008) proposed the definition of creative industry under the view of social network market - 'Creative industries are a set of economic activities in complex social networks that create and maintain social relationships and stabilize production and consumption preference, and thereby create value' [6].

Creative industry, which is actually a compound noun “creative + industry”, refers to using creativity to transform industries and using ideas to revolutionize the rigid, anachronistic thinking patterns inherent in traditional industries, so it is the creativity deeply integrates into the industry development. This integration can not only be the future of industrial development, but also promote industrial revolution and even accelerate the birth of new social civilization. Creative industries can reinterpret the meaning of life and reshape the social relations. In particular, the development of creative industries is meant to infuse dynamism and creativity in the evolution of the economic development. Furthermore, creative industries is beneficial to optimize the integration of existing social resources configuration and is beneficial to explore new economic opportunities.

As Zhang Jieyao etc. (2013) pointed out, with the development of social transformation and evolution, we should realize the organic combination between cultural and creative, economic system and environment construction. We should be fully aware of that the organic combination between cultural and creative, economic system and environment construction. By doing that, can we avoid regarding the creative industry just as a new industry format, and once again dropping into the traditional industry development path [7].

Relational Embeddedness is a direct embeddedness, mainly refers to the economic actors embedded in their relationship network, forming psychological identity among actors, and exchange their own resources on the basis of trust to satisfy the individual needs. Granovetter further divided it into strong relation and weak relation. From the point of creative industry agglomeration of creative industry zone, enterprises are strongly related to each other within the same industry area. But because of the similarity to each other in the knowledge structure, experience background, information and resources sharing and inherent innovative limitations, creative industry zone needs to be embedded into the community and the city as a driving force of the endogenous development of innovative ideas. Through building weak relations in a broader scope, creative industry zone can successfully open up new information channels in the promotion of social development.

Based on relational embeddedness perspective, to make creative industry zone embed in communities and cities smoothly, it is really essential to form the psychological identity of creative industry zone’s inner creative stratum. Over time, as creative industry zone improves its function fully, trust will build. In addition to traditional focus on economic functions of the creative industries, the local governments and the management agencies should pay more attention to the agglomeration effect and spillover effect in the creative industry zone and naturally strengthen their social functions.

Firstly, those enterprises in creative industry zone perform their social functions by providing various products and services. The design and development of products and services should not only meet the needs of entertainment, but also pay attention to people's spiritual desire such as beauty. Secondly, the creative industry zone embedded in community and endogenous development of the city can promote industrial concentration by starting industry cluster on industry chain, rather than on the establishment of traditional commercial channels

such as real estate, office space and commercial block. Construction of creative industry zone should originate from and represent respectively community culture and urban resources characteristics. Without creative enterprises, creative talent and agreement of community and urban residents, a single building is no foundation even if it's named as 'agglomeration zone'. It is important to build up the "creative city" as soon as possible, which means the city with a large number of cultural and creative industry clusters.

To sum up, the functional evolution process of the creative industry zone has a three-dimensional connotation: First, the creative industry zone should have production functions, and supply a wealth of creative and innovative products and services to the society; Second, creative industry zone requires economic functions. From an economic point of view, resources are scarce, and if the input of economic output and production factors in the creative industry zone is out of balance for a long time, the allocation of resources will automatically shift to other industries with higher economic efficiency; Third, during the social transformation period, the creative industry area must also highlight its social functions. Social functions not only mean to satisfy the demands of a busy life, recreation and communication of practitioners within that region. But also be performed to satisfy the communication and consumption of community and urban residents outside the region by promoting creative sharing and creative cultivation of citizens. Therefore, three dimensions functions comprehensive condition will upgrade the construction of creative industry zone from the economic assessment and economic function to social performance and social function. More importantly, the functional evolution of creative industry zone represents the trend of social transformation, which is conducive to the establishment of civil society and the construction of harmonious city.

3.2 Structural Embeddedness and Spatial Evolution of Creative Industry

Structural Embeddedness is an indirect embeddedness, which means that various social subjects are embedded in a broader social network and are constrained by the corresponding social structure, and at last helps to form the universal value of social groups. As a structural level of embeddedness, for there is no institutional framework in China to combine creative industry management with community management, a huge gap lies in between creative industries and community residents, sometimes it even evolves into serious conflicts. But there are also some zone management committees which are trying to invite community residents to enter into the zone and share the creative activities of zone by participating in the physical environmental construction around the street. Festivals are also good opportunities for many enterprises to strengthen and harmonize their relations with the citizens. For instance, from 2010 onwards Beijing Zhongguancun Yonghe Sci-Tech Park held Cultural and Arts Festival on the Midsummer Day at the ancient Ditan Park every year. Every annual festival has carefully designed the "creative journey" theme activity. The park will be dotted with creative enterprises, characteristic creative clusters gathering in a series, in the form of "Experience

travel” and then promotes to the public. At the festival, creative industry zone will invite all interested citizens to enter into the “Creative Factory in the Hutong”, to be close to creative industries, to understand the birth of creative products, to participate in the manufacturing process of creative products and to feel the charm of creativity.

Once creative industry zone successfully be embedded in the community, it can capture structural and relational resources in the community and urban networks, in turn, various creative industry zones as nodes linking together will help to form a social network, and then promote the cultivation of creative citizens, creative community and creative society .As Landry (2000) study found that the creative milieu was the core of the network capacity of the city, and the network capacity of the city requires high trust, responsibility and a strong and flexible organization to operate [8]. Scott also agreed that a network organization could be formed among the creative industry zones.

From the perspective of structural embeddedness, the spatial evolution of the creative industry zone can be understood as the research on the connotation and extension of the specific spatial organizational structure of the creative industry agglomeration. In addition to the existing spatial organization in the industrial area, the spatial evolution of the creative industry zone will be extended to the living space of the ecological native residents in the community of that creative industry zone, as well as creative industries be located in the city's unique political, cultural and economic characteristics space. Therefore, the creative industry zone will no longer be scattered in the city, but act as different nodes connecting together to form a line and to link communities. Thus, the creative industry zones are urban images of “anchor point”, and people will understand and evaluate city through them.

Based on the above analysis, the spatial evolution trend of creative industry zone can be divided into three evolutionary levels: Initially, creative individuals or creative enterprises gather together and naturally form a creative industry zone maybe with a clear industry classification, such as the famous 798 Art Zone, or Songzhuang Artist village. At this point, the creative body is practitioners of the creative enterprise. And creative space only refers to the inner regions of specific creative industry zone, which shows the rudiment of creative industry zone. Then, neighboring creative industry zones reconstruct the surrounding communities and streets, and evolve into a relatively larger network. For instance, the “central axis” landscape of Beijing, Dongcheng District covers and integrates the two municipal creative industry zones - Zhongguancun Yonghe Sci-Tech Park and Qianmen traditional cultural industry agglomeration area, and ‘The West-Wing Culture Zone of the central axis of the capital’ in the Beijing Xicheng District which also includes most Performing Arts resources, south located from the Flyover Performing Arts District, followed by the northern West Chang'an Avenue Modern Performing Arts District and Shichahai Historical and Cultural Reservation. At this time, ordinary people in community have become main participants of the creativity, then creative space has been extended from a single creative industry zone to a creative industry belt linked by several industry zones, which is also called creative communities or creative streets. Finally, the ultimate goal of the spatial evolution of the creative industry zone is to be embed into the

city and share the information and resources of the city. All the urban residents will participate in the creative activities, and the creative space will be extended to the large whole city, then a creative city or a creative society has arisen.

4. SUMMARY

In the evolutionary process of the creative industry zone, the first step is to accelerate industrialization and to build the creative industrial chain. Secondly it's to be actively embedded in the local community management system and the development of the city, to be close to community relations, to enhance social function and to promote the formation of "creative industry zone - creative industry chain - creative city - creative society" evolutionary path. Specific performance in the single creative industry zone as an individual should be actively embedded in the community and to be respond to local ecological residents' cultural demands; Regions close to the same city or industries close to the similar creative industry zone can be integrated into the creative industrial chain, then a certain number of creative industrial chain in a city polymerize again, all together be embedded into the entire city, to promote the city spiritual civilization construction. Finally, creative industry zones all over the China are linked together to form a creative network, and then the creative network is embedded deeply into country's social transformation and reformation. As a result, with the help of the creative network spread all over the country, more creative products and services will be provided to promote cultural development and prosperity.

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