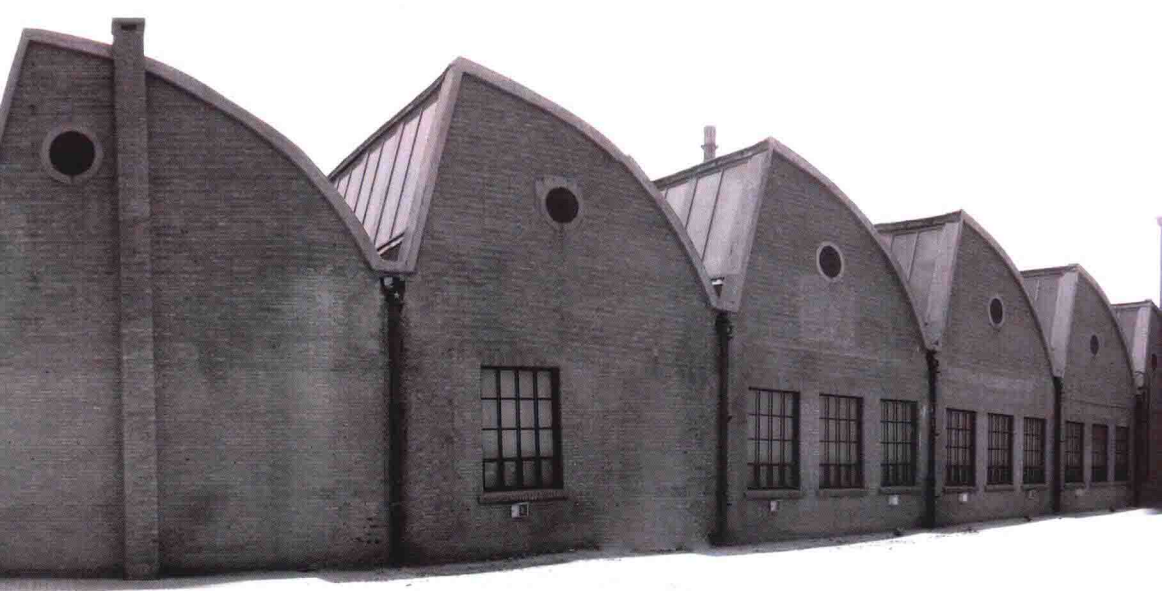




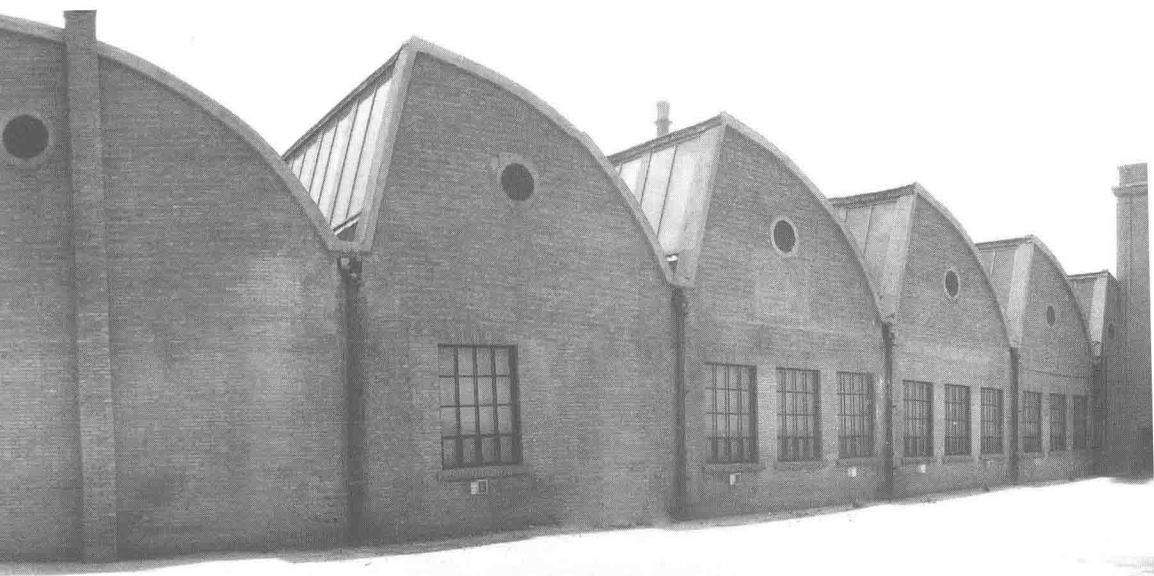
基于重要性和表现维度的 中国创意文化产业区分析

An Importance-Performance Analysis of Creative Culture Industry District in China

张雪松／著



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联系地址: 北京阜外月坛北小街 2 号

电话: (010) 68022974 邮编: 100836

Abstract

This dissertation mainly focuses on analyzing the growing phenomena of creative culture districts in China through studying and analyzing cases. By not only studying the typical cases of seven – nine – eight creative culture districts in domestic, but also identifying two successful cases of Philadelphia's culture districts in America and Insa – Dong culture district of Soul Korea respectively, then try to explore those critical factors of creative culture districts in China. In order to identify the core successful factors to manage and market a creative culture districts in China, the cases study also analyzed the origination and implementation of the three cases with particular focus on the core successful factors for these creative culture districts.

The definition of creative culture districts is recognized as a city's well – recognized and labeled area with a high culture facilities' concentration for the anchor of attraction. Generally speaking, the creative culture districts are not only culture or art center where various of artists get together to engage in art activities, but also include many facilities such as office, retail, housing and art exchange center are mixed in the area, actually, these facilities formed a valuable chain affected each other. There are many cities in China are currently planning or have developed culture districts which are variously labeled culture arts sector, arts and entertainment district, arts and science district, and art districts, even more specialized labels such as theater district and museum district.

This dissertation will try to systematically identify and explore key factors to affect success of creative culture districts by using importance – performance measurement tool and stakeholder theory. Stakeholder refers to the different relative reference group to get involve or create same issues. It includes those structure, development and construction for the different affection of what these groups get involve in. This theory firstly has been used in managerial field for enterprise administration, it also in analyzing how to develop tourism management. The industrial cluster theory firstly use in studying these factors which relative to creative culture districts. This dissertation creatively conducted the the-



ories into the study on creative culture districts in China on base of wildly literature review researching not only for various different stakeholders of Western countries' culture districts but also current situation of China' culture districts.

The study for culture districts in Western countries emerged in middle of 20 century, the phenomena can be explained by different fields such as economics, geography, new economy - geography, tourism science, social science etc. The hot points mainly focus on definition of culture districts, some issues about production and consuming structure, mechanism of culture district, measurement methods for culture district's performance and successful factors of culture district. In China, at the end of 20 century most of scholars mainly focus on conducting the concept, simply interpreting the phenomena of culture district, commentate for relationship of culture district and real estate, advocating the economic performance and identifying the successful and fail factors of culture district. Because lacking of relative theories support and deeply studying of western literature, most of these research could not reflect the real situation of culture districts.

The study integrates multiple knowledge and applies for stakeholder theories to analyze the cases, and try to explore the core successful factors of creative culture districts in China. The main purpose of using stakeholder theories is to find those major factors lead to success of culture districts by studying the internal and external components of stakeholder for cultural districts. On the other hand, important - performance method will be used as a tool to analyze those attributes that can greatly affect the culture districts' management and marketing activities. Finally, according to the theoretical and empirical analysis, this study suggested that one side, there are five critical factors for cultural district should be paid attention in China they are called strategic level factors include leadership and management of cultural district, no - profit organizations, the status of the community people, the government and the relevant departments and artist groups stakeholders. In order to make cultural district more successful, decision maker must consider above six factors and try to balance and deal with them as a general direction. One the other sides, through empirical research in 798 cultural district, the study found that the main purpose of tourists come to cultural district is just look around for its reputation and minority of them want to collect art works or develop exchange activities etc. Therefore, management and marketing plan should more concentrate on those factors related to service quality such as layout of the cultural district, enough parking places, clear signs for traffic, location of cultural district and quality of food

provided etc.

Therefore , the study includes four chapters all together: The first chapter, the second chapter and the third chapter are introduction, literature review and analysis; the fourth chapter is findings and conclusions.

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Chapter One Introduction

Communities' arts are a special group which was emerged after reform and open in China. They often get together in a specific area to develop art creative activities as professional practitioners and freelance artist, then this kind of getting together has become a painter village and art district. This phenomenon not only react something of free flow for globalization and market environment, but also some new changing of social evolutionary. Art district has become a major pattern of pursuing "Art Utopia" and this kind formation also became the earliest art community: "Painter Village." The real painter village in China emerged in twenty century 90th, the typical painter village is Yuan Ming Yuan painter village of BeiJing, but it has been finally forbidden by government in 1995. Although it was forbidden, the village became a beginning of development for art village in China. Certainly, the phenomenon of artists getting together has been existed early in Western country, from early Barbison School to "SOHO" art district of New York, the developing history as following:

Table 1 Development History of Art District New York

Name	Ages	Country	Remark
Barbison School	19 century 30 – 40 th	France	Actually, Barbison School is not real meaning of nowadays art district, but it has some features of today's art districts. Barbison is the entrance of Paris Fontainebleau forest, some painters came here and settled down to develop art activities, increasingly form Barbison School
SOHO art district	20 century 50 – 60 th	America New York	It is famous for creative culture district, it has became a commercial district and tourism area
Hell and art center	1976	America	Military base of US troops where located around San Francisco Golden Bridge, the troops moved out of there in 1976, the complex of building were abandoned. With artists moving in, it became a vitality area
Left bank art district		France	Senine River artists district



continued table

Name	Ages	Country	Remark
Dachau	19 century 1890 – 1914	Germany	Around Munich, swamp scenic spot of Ampere River, it attracts lots of artists because of beautiful scene
Worpswede art district	1889	Germany	Worpswede of Bremen, it was called “township of artists”
Eastern district of London	20 century 20 th	England	At that time this area is poor section of town in London, with some young artists moving in, it became a famous art district in the world
Newcastle art district	20 century 90 th	England	An art district in North of England, early it is a coal mining area abandoned, now it has become a unique art center

From the development of western countries’ art district, with the transformation of industrial to post – industrial society, there are a lot of factory building and workshop were abandoned around city. It has attracted numbers of artists come here for settled down because of the huge space and low rental, finally formed vary kinds of art districts or painters village. Although it has different reasons for the formation, its nature is process of social & economic development and transformation.

In China, it emerged lots of cultural art district in short time such as early Yuanmingyuan painter village, Beijing 798 creative art district and Song Zhuang painter village. It also could be seen as an outcome of social development and cultural transformation. The major culture art district in China as following:

Table 2 The Major Cultural Art District in China

Name	Time	Location	Remark
Yuanmingyuan painter village	1990 – 1995	Beijing	Forbidden in 1995
Huajia land	1992 – 2004	Beijing	Vanish
Shanghai painter village	2001 – 2003	Shanghai	To attract painters by low rental, it was closed down because management
798 art district	2002 – today	Beijing	This district was appointed to be one of top ten in Beijing. As an center of artists village which include No. one art district, Caochang land art district etc

continued table

Name	Time	Location	Remark
Songzhuang artist village	1995 – today	Beijing Song village	Because yuanmingyuan village was vanished, one part of them moved to Songzhuang village to rent and brought house. It formed a famous artists district
Dafen village	1989 – today	Shenzhen	It is not a real painter village, in 1989 a business man came here to do sell paintings
Suzhou River	1998 – today	Shanghai	Many years ago there were lots of building located at the two sides of Suzhou River, recent years these building were abandoned, therefore it attracts lots of artists came because of low rental and huge space
Mogan Mountain art district (M50 art district)	2002 – today	Shanghai	Chunming woolen fabric manufactory abandoned 41000m ² huge space for artists' activities
Creative Warehouse	1991 – today	Yunnan	An art community which was changed from abandoned factory
Dani painter village	2003 – today	Qingdao	It was established at Danigou village in 2003
Weihai painter village	2008 – today	Rongcheng	Projected 200000m ² , it includes workshop, training center and gallery
Fangzhi city art district	2007 – today	Xian	There are 35 workshop, 13000m ² more than 60 artists
Niupeng art district	1997 – today	Hongkong	In 1997, business owner move out of the oil street and document warehouse, these houses were rented to more than twenty art groups at low price. Government found another factory for those art groups when the date expired

From above table we can see that there were many similar art districts, painter village and creative area in China since last century 90th besides the artist district in Beijing. These culture art districts have same point that most of them are located in those spaces where were abandoned such as 798 art district, Suzhou River art district and Niupeng art district etc, on the other hand, one of very important economic element which lead to these districts prosperous is low rental fees. Certainly, the artists keep their own core value to develop their art activities.

Obviously, these art developments has remained and been encouraged as a



downtown activity has much to do with the perceived role of the arts in revitalizing declining central cities. Culture facilities, public art, and arts activities are being developed and organized in central cities with clearly stated developmental goals. Claims for arts development have included as following:

- The arts beautify, enliven, and animate an area.
- Arts facilities, activities, and their attendant support services such as administration and marketing provide employment.
- Cultural activities attract residents and tourists to the central city, and these visitors support adjacent businesses such as restaurants, lodging, retail and parking.
- The presence of the arts can raise property values, increase the profitability of surrounding businesses, and expand the tax base of a given area.
- The arts are cited as one of the quality – of – life issues considered in business relocation.
- The arts attract creative, well – educated employees.
- The arts contribute to the creativity and innovation of a community.

(Frost – Kumpf, 1998)

According to these attributes and supports for the success of creative cultural art district have motivated the decision maker to use them for the strategies of urban development across the China, therefore, if we can try to explore and identify those attributes that affect the cultural creative art district managed and ran successfully, we could make effective planning about marketing, management and strategies, it will make a great contribution for the strategies making for urban development by standing the view of management and operation. Certainly, it has different understanding and developing evolution for culture district between Western countries and China.

1. Definition and Evolution of Creative Culture District

In this section, we will introduce the different definition of culture district between Western countries and China, particularly, take America as an example to identify the definition. One specific strategy of arts development as a part of urban revitalization has been the creation of cultural districts (see Figure 1) .



Figure 1 Directional Sign from 798 Culture Art District

Source: Photo by author (2015) .

Generally, a cultural district^① is defined as a well – recognized and labeled area of a city with a high concentration of cultural facilities^② used as the anchor of attraction to the area. The area is generally geographically defined and other land uses (such as hospitality, retail, office, and housing) are mixed in this area. But the defining characteristic of cultural districts is the cultural facilities and activities that take place in this area. Currently, more and more cities in China have planned or developed cultural art districts as part of their revitalization strategies within the last ten years. A wide range of land uses and landscapes reasonably can be labeled culture districts, and they also occupy a range of geographic locations within downtown or occasionally at their

① Culture district here, actually it is the dissertation topic mentioned “creative culture art district”, although the causing formed is different, they have the same characteristics and functions, therefore, in this paper the term used “culture district” .

② Culture facilities are defined here as the specialized spaces designed to serve the production and presentation of arts, historic, or humanities activities, such as museums, concert halls, theaters, art galleries artists’ studios, rehearsal halls, as well as the administrative support services that directly serve these kinds of activities.



fringe^①. Many cities have specific areas that might be recognized cultural based upon public perceptions of a high concentration of theaters, museums, or galleries. But most such areas are not formally designated as cultural. However, some urban areas are designated by terms such as cultural district or arts district by a number of institutions within the city, including government agencies, private development groups, promotional bureaus, or some organizations special in dealing with selling arts products. This label ranges in formality from a legal designation in a zoning ordinance to simply consistent use over time in a variety of planning and promotional documents.

Culture districts are specialized landscapes that offer participation in and consumption of cultural activities. The facilities considered by planners of cultural districts to be cultural generally appear to be spaces supporting the fine arts such as concert halls, theaters, galleries, and art museums as well as libraries, historical museums, and educational institutions. The activities in cultural districts are usually “high” culture or “fine arts”, although the meaning of culture appears to vary among cultural districts. Some districts labeled as cultural contain such things as restaurants, nightclubs, and more popular entertainment. Social theorist Raymond Williams traces the historical roots and development of the word culture and provides three definitions that he sees in contemporary usage in his book keywords (Willianms, 1985):

- (1) Culture as the general process of intellectual, spiritual and aesthetic development;
- (2) Culture as a particular way of life, whether of a people, a period, a group, or humanity in general;
- (3) Culture as the works and practices of intellectual and especially artistic activity.

His third definition of culture appears to be a more common understanding. A survey by Louis Harris and associates in 1973 for Americans, “what does the word culture mean to you?” The primary responses were:

① This kind of fringes often is abandoned factories, and lots of artists get together here because of the low rental fees and huge spaces.

Table 3 Response for Definition of Culture

Responses	Percentage (%)
the arts (music, theatre, dance, visual arts, museums, historical sites, etc.)	37
Education and learning	19
Lifestyle, way people live, behavior	16
Refinement, finer things, anything uplifting	14
Historical background of people; Customs and traditions	12

Source: Associated Councils for the arts, 1975.

Furthermore, culture, as popularly understood, often appears to imply a distinction between “fine” or “high” art and “popular” arts and entertainment (Gans, 1974) . DiMaggio (1982) and Levine (1988) have documented the history of organizations in the United States purposely segmenting themselves and their products as high culture and popular culture, defining the canon of “serious” works of culture as distinct from mere entertainment (DiMaggio, 1991) . While the American Assembly’s study showed questions about Americans’ mixed perceptions of “popular culture” and “high culture” .

Indeed, when asked about the definition of culture being used in the cultural districts, all of the district representatives interviewed seemed surprised at the question, perhaps as if the meaning was self – evident. According to their suggested that “culture as arts and intellect” seemed to be what they intended. Most of the cultural districts observed tend to have a concentration of arts facilities, libraries or museums and to reflect the high – status, fine or non – commercial art forms, occasionally, some entertainments spaces (e. g. movie theaters, nightclubs, and other spaces providing commercial art forms) could be also included in these districts.

In addition to containing culture facilities, culture districts are mixed – use developments that contain such non – culture land uses as office complexes, convention spaces, hospitality facilities, retail spaces, and occasionally residential areas. Many culture districts have been created in or near central business districts and are often contiguous to newly developed corporate office complexes. They sometimes are developed near or contain elements of what sociologist Patrick Mullins (1991) has labeled “consumption compounds” . These consumption compounds may include tourism and convention centers, gentrified housing for up – scale residents, restored historic buildings and heritage districts, and reclaimed industrial sites and waterfronts transformed into festival retail markets. In fact, the involvement of cultural facilities in



the re-development of city spaces is not a new phenomenon. Labeled cultural spaces were created in United States cities beginning in the late 19 century and through the 1930s during earlier periods of urban change (Peterson, 1976; Steffensen - Bruce, 1998; Wilson, 1989) . Cultural facilities of many kinds were proposed and developed during the City Beautiful movement (approximately 1893 - 1909) and later during the Depression in the 1930s. New museums, auditoriums, aquariums, and libraries were built, motivated in part by the desire for city beautification, economic development, and the perceived “civilizing” influence of an aesthetic urban environment (Wilson, 1989) . The result was a considerable number of culturally - focused urban spaces or “cultural compounds” (Frost - Kumpf, 1998) . These early cultural compounds do not quite fit the definition of cultural district used in this study. The cultural attractions in these compounds were primarily major museums, large performing halls, theaters, or auditoriums, and sometimes schools, colleges, libraries, planetariums or zoos. In these early cultural compounds, the non - cultural land uses (the mixed - use aspect of the district) tended to be limited to parks, arboreta, hospitals or housing. Very few of those early cultural districts included commercial uses such as office complexes, hospitality facilities and retail spaces. This is the main features of early cultural districts. We can give some examples for the early cultural districts in America, during the early twentieth century of Chicago’s central business district, the development in Chicago of the Art Institute, Orchestra Hall, the Field Museum, and the Shedd Aquarium all date to the period of massive re - development. It includes the infill of considerable acreage of lakefront property to accommodate these new cultural facilities. This kind area, which has been called a “cultural campus,” has been an important part of the city’s identity and a tourist attraction to Chicago’s inner loop area (Furnweger, 1999) .

Cultural compounds were often constructed like university campuses, with fairly large open green spaces among the buildings. Some of these districts were originally built in areas somewhat removed from their cities’ central business districts. Like these kinds of districts, however, were built in an earlier era of city growth. While their location at the time of construction may have been at the edge of the city, these cities have since grown considerably beyond their older boundaries. Thus, these districts appear, from a modern perspective, to be located in the central city.

For example, in Fort Worth, a cultural compound was created on the city’s west side during the Depression as one of many facilities created across the United States by the federally funded Works Progress Administration. The Fort Worth Zoo and the Will

Rogers Memorial Coliseum were created during the 1930s and later supplemented by the Casa Mnana Theatre, the Kimball Museum, and the Amon Carter Museum during the 1950s. Other examples of earlier cultural compound development in the United States are Cleveland's University Circle, Dallas' Fair Park, and St. Louis' Forest Park. Cultural compounds continue to be important elements in many cities' economic and cultural growth, and their facilities continue to be remodeled or expanded and sometimes included in modern cultural districts, actually, so called modern cultural districts also include creative cultural districts.

However, many of the modern cultural districts also appear to have been developed in response to problems connected with arts complexes built in major American cities during the 1950s and 1960s. Two examples of such facilities include the Kennedy Center in Washington, DC and the Performing Arts Center of Los Angeles County. Some critics had complained that these arts facilities were both physically and programmatically isolated from their surrounding neighborhoods (Berelowitz, 1993; Kaplan, 1989; Kay, 1983). Architectural elements of these structures—walls, parking lots, and entrance ways these were seen as barriers designed to protect those who attend arts activities from the surrounding, often economically depressed, central city neighborhoods. Programming in such centers has been criticized for ignoring the needs of local residents. Obviously, cultural district has covered an evolution process in America, the old cultural district can be associated with the modern era of central city redevelopment in the United States. Such districts may have elements of earlier cultural facilities (or even earlier cultural compounds) such as old concert halls, movie theaters, or Carnegie libraries, but these facilities usually have been considerably remodeled or converted to new uses. These new cultural districts have large concentration of new development and are considerably more mixed – use than the earlier cultural compounds.

In China, cultural district emerged not so long time, it hasn't been researched deeply by scholars because of the forbidden of early painters village disputes. With recent years' rapid development of cultural district and it is valued by government, at mean while, some cultural districts has generated a great influence in the world, therefore, the special phenomenon causes attention and develop great scale research and discussion. It also has conducted great researching contributions, some of them are really have great value.

To summarize these researches, most of them around Beijing cultural districts



particularly, 798 cultural district is typical example for the development of cultural district in China. In this study, we mainly use the example as our research case to identify the historical evolution, structure, mechanism and problems for development of cultural district in China.

Firstly, those materials that come from artists, organizations and district management office provided rich history lecture materials. The materials include *Beijing 798: The Recreated "Factory"*, it introduced two stages of factory and cultural district by word and pictures. It has showed us clearly 798 cultural districts past and present situations. *Beijing 798* was edited by Chenglei and Zhuqi. It not only discussed the problems and contradiction through about twenty artists and experts who got involved to construct 798 cultural district, but also explored and identify current situation and developing difficulties on new vision. Although this book analyzed the develop strategy and difficult position for 798 cultural district, it didn't present the interaction relationship of inner multi-element in cultural district. On the other hand, it ignored the interest transfer of different stake holders in commercial surrounding and cultural district construction and deconstruction.

Secondly, research for 798 cultural district and Songzhuang painter village. During 2003 and 2005, scholars developed great deal of research for the districts because 798 cultural district was going to be removed by government, it caused great attention by lots of people. Fang lili developed a research for the district "Research Report for 798 Cultural District". This report includes four parts: Evolution, formation and analysis, interview and 798 cultural district's future. At that time, three meetings were also opened respectively like forum which was participated by art practitioners in 798 cultural district, mainly discussed future developing strategies and a conversation meeting which was attended by decision maker from government. The writer made social questionnaire, comparison and statistic analysis report for 798 cultural districts. On the other sides, it made two research reports respectively for "Beijing International Art Campus" and Songzhuang town painter village; it is regarded as a completed report for these cultural districts. However, because the time of bringing about this report is to provide a decision making evidence for government to decide whether remove 798 cultural district or not with a intentionality, therefore, this report only focus on the great value of district. Some issues haven't been got involved into this report such as cultural ecology, interactive relationship between different level internal of 798 cultural district and future developing strategies, particularly, those issues of cultural transformation, economic