Research on the Industrial Clustering Effect in Chinese Art Villages

Jin-Mei ZENG\textsuperscript{1,a}, Yong PAN\textsuperscript{1,b,*}

\textsuperscript{1}Xiamen University Tan Kah Kee College, Zhang zhou, Fujian, 363105, PRC
\textsuperscript{a}2028728008@qq.com; \textsuperscript{b}192143117@qq.com
\*Corresponding author

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Abstract. This research mainly focuses on the development of art villages in China which have been developing in recent years. These are the observed objects. We conducted a comprehensive review by the Industrial Clusters view. This paper compares the successful operation mode of art village development in China and the practice of New York City's well-known Greenwich Art Village. But also put forward the practice found in some areas of Art Villages in the development of the four major difficulties and provides four suggestions. The conclusion will help to promote the win-win effect of the art villages themselves, the local departments concerned, and the art workers, but also can well promote the comprehensive development of Chinese art and culture industry.

Introduction

In recent years, China supports vigorously the development of arts and cultural industries. In many regions, some of the artist's studio spontaneously formed into a gathering place, or for reasons of coincidence. After a long time these Artists clusters formed gradually also the relationship between art and culture industries supply chain. There are more well-known Songzhuang and Zhouzhuang painter village in Beijing, as well as "China's first oil painting village" reputation of Shenzhen Dafen oil painting village, etc. These painters’ villages have attracted many artists who interested in gathering there. As this type of aggregation to attract a specific type of arts and cultural work groups are more comprehensive. It can also be a good upgrade to the level of regional cultural and artistic literacy. So this has become the region to promote the development of tourism is a major bright spot.

According to the content of the "Support and Promote the Development of a Number of Cultural Industries" issued by the Ministry of Culture in 2003, the Ministry of Culture makes a very clear definition of the scope on the arts and cultural industries. From this definition, it is clear that the connotation of "cultural industry" includes at least "the performance industry, film and television industry, audio and video industry, culture and entertainment industry, cultural tourism industry, network culture industry, and art training industry and other categories. At the same time, efforts should be made to realize the economic value of cultural products and cultural services through the market. In view of this, many local units also are to increase preferential efforts in accordance with the requirements of the Ministry of Culture, the spirit of the arts and cultural industries in the region. In addition to relaxing the conditions of enterprise registration eligibility, they also increased the amount of financial support, tax concessions, as well as the protection of industrial land and other rights and interests.

Although the policy and implementation of relevant development reflects the determination of the country to support the arts and culture industry to a certain extent, the problem of the
coexistence of independent artists and workshop workers is in that: (a) artist character dictates, do not like or not good at people; (b) information asymmetry, they do not know any support policies; (c) used to go it alone, resources cannot be shared; (d) lack of perfect art broker system. The above four points hindered the implementation of relevant policies, and also the goodwill of the government was discounted.

Through the above problems in the actual situation, this paper will focus on the development of the settlements of art villages around the country, and it discusses the "industry cluster" effect, which has been discussed in recent years. So that people learn about the arts and cultural industries constitute the main blocks, as well as to understand the cluster phenomenon for the industry may bring benefits. Then the developments of other artists’ settlements in the world and the concrete actions of local policy support are enumerated. At the end of the paper, the author puts forward some suggestions on how to solve the above four problems.

**Art and Cultural Industry Cluster Effect in China**

The term of industry cluster comes from the notion of Michael Porter, a prominent scholar at Harvard Business School. This concept is mainly refers to a particular region, a series of interlinked institutions or enterprises, the expansion of both competitive and cooperative relations. The advantage of this relationship is to achieve good cost savings, information flow, and the purpose of promoting cooperation. Michael Porter believes that the success of the industry cluster to produce the following four advantages: (a) accelerate the industry's macro-development; (b) attract external investors; (c) enhance local employment opportunities; (d) strengthen the level of human resources[1] (Porter, 2000). For example, in recent years, the vigorous development of school-enterprise cooperation is an example. According to their own needs of talent, the Enterprises develop training programs with professional institutions to develop targeted programs to enable students to be trained quickly to the needs of enterprises and smooth integration. In addition, the establishment of high-tech industries in various regions of the park is also based on the concept of expression.

Looking at the current literature, most of the industrial clusters of academic discussions are mostly to the technology industry as the starting point ([2] Audretsch & Feldman, 1996; [3] Feldman & Florida, 1994; [4] Saxenian, 1994). It is still rare for the arts and cultural industry discussions. On the composition of the domestic art and cultural industry structure, Ren & Sun (2012) [5] introduced comprehensively the cultural and creative industries in Beijing: Since 1985, "Yuanmingyuan Art Village" is the starting point of the first artists gathered in China. At least more than three hundred artists in the local ware attracted by the spontaneous nature of a strong, naturally occurring industry cluster phenomenon in the years after the early 1990s. Since then gradually the birth of the art and cultural industry clusters are very well-known success stories such as the 798 Art District, Songzhuang, Zhouzhuang and other places. Songzhuang Artist Park's business model takes even a high degree of organization type. From the real estate development, planning art exhibition, the new works to the artists assigned to the administration and other work are professionals to assist. In addition, the Association of Artists within the park was also established and it is as a bridge between the park and the local government. So this type promoted greatly the flow of information between the art and cultural workers and local authorities and piled up the policy support to win-win relationship. For other similar types of areas, it is worth using for reference.
The Successful Case of Art Culture Industry Cluster Effect in Greenwich Village

The Artists clusters have arisen since the nineteenth century in Paris, France. In the early twentieth century, as immigrants from Europe moved to New York and Chicago in the New World of America, the gathering of artists became a Bohemian-style life-style ([5]Ren & Sun (2012); [6]Lloyd, 2005; [7]Ley, 2004; [8]Kostelanetz, 2003; [9] Zukin, 1982). The famous artist cluster gathered at SoHo in Greenwich Village, New York City. It is the world's art lovers will go to the pilgrimage Sheng. Greenwich Village is the birthplace of the United States Bohemian way of life. Its influence across even as long as a hundred years, but also attracted numerous art dazzling stars such as modern painting master Salvador Dalí, pop art master Andy Warhol, as well as the Nobel Prize winner William Faulkner and so on. They are more or less in the Greenwich Village lived for a period of time, to appreciate the region show different and unique artistic and cultural atmosphere.

Through the New York City Tourism Department's Web page [10](NYCTourist.com, 2013) people can know: The local authorities have systematically promoted the unique artistic atmosphere in the village of Greenwich, making the area a popular tourist attraction. From the introductory pages, visitors can get information about the various art and cultural activities being held in the recent Greenwich Village. The information is quite rich; it includes all the exhibitions, musical numbers, personalized shops, cruise guides, and even revealed near the lodging facilities, etc. However, it is extremely important that the region itself spontaneously drives the preservation of cultural values. Since 1980, a group of local art workers set up the Greenwich Village Society for Historic Preservation. Through its collaboration with local universities (Columbia University), the Society offered art lectures in museums in the early 1990s. After many years of development, now the Institute, Greenwich Village, University and the local authorities have been integrated steadily into a "coexistence with the Health" of the coalition-type industrial agglomeration.

From the above-mentioned development model of Greenwich Village, we can find: Unlike the art village development model in China, most of the settlements of Western art workers are spontaneous, and they have experienced a period of accumulation and gradually become an important feature of the local. Nevertheless, the formation of the operation of industry clusters, its effectiveness and publicity is difficult to measure, to achieve a win-win good results, these issues are in the implementation of the arts and cultural industries in the sound development provides a good reference.

Conclusion

Through the "industrial cluster" as the main axis of the research, by observing the successful operation mode of art village at home and abroad, through the analysis of the four difficult problems pointed out in the first paragraph, this paper presents the following recommendations:

To improve the positive attitude of art workers. After the reform and opening up, China's artistic creation in the world of visibility is increasing with each passing day in recent years. Many well-known international art auction companies in the auction of Chinese artists, their prices many times continue beyond the new record. The outside world gradually found that "culture is a good business". Artists themselves can no longer as in the past to take the creation of closed-door mode. They must be organized through the type of way to do business bigger and bigger, so that the opportunity to show up their own face. This paper argues that a
good artist must be a successful marketer, in addition to being an artist who “If I can't do it, who can?” in the spirit of creation. For the art and cultural products, the key to the success of marketing is to take the initiative to fight for exposure opportunities.

The specific support program policies need to be more open and widely known to the outside world. Through the practice of observation, many artists meet the conditions of support are not aware of this profitable information. They still take the way alone in the highly competitive art market struggle, and increase the number of unnecessary operational risks. Related support specific programs should be more effectively implemented in the art village organization, and attract artists to apply for the relevant preferential measures, so as to make their own body more tend to sound.

To encourage the development of friendship groups within the art settlements. Compared with the past, the modern art and cultural industry marketing give more attention to "group war" strategy and tactics. They strive for resources through the power of the team, and to achieve the concept of sharing. These will have a positive and positive impact on the development of art villages throughout the country and the long-term path of the arts and culture industry.

In addition to artistic creators, the composition of the village must also be assisted by professional agents. Arts agents or arts managers in foreign countries have long been for many years. Like sports agents, art agents also shape many of the world's arts and cultural circles of the stars. Most artists are not good at communicating with the outside world. A suitable agent will be able to help their creation to the market and accept the rigorous test of the market. At the same time it can also improve our country in the field of professional agents.

If the above four points can be effectively implemented, will be in China to promote the arts and cultural industries on the effectiveness of improving economic output, but also to better protect China's new era of artistic and cultural creation. In the future, it is suggested that we can carry out extensive and in-depth discussion on the problems in the development of art villages around the world. It is believed that this research and discussion will contribute to the smooth and steady development of the Chinese artists in the future.

References

