

# Research on the Innovation Network of Chengdu Eastern Suburb Memory Park

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## Abstract

Cultural and creative industries are an important transfer direction during the economic transformation of traditional manufacturing industries. The development of cultural and creative industrial parks is an important measure in China's cultural power strategy. The innovation network formed among the creative companies in the park helps creative companies obtain innovative resources and achieve efficient development. Moreover, the creative industry also depends on other institutions such as the government and universities, and the innovation network of traditional industries cannot satisfy the particularity of the cultural creative industry. By combing the literature, this article understands the current status of domestic innovation network research on cultural and creative industries. And taking Chengdu Eastern Suburb Memory as an example, it conducts analysis and research on the formation of its innovation network and the connection within the network, and then proposes corresponding suggestions for the existing problems.

## Keywords

Cultural and Creative Park; Innovation Network; Eastern Suburbs Memory; Cultural and Creative Industry.

## 1. Introduction

People's desire for cultural consumption is growing year by year, thanks to the rapid development of the global information economy. Many places in my country have rebuilt cultural and creative parks on the basis of abandoned factories in recent years, forming diversified cultural and creative industrial parks with the theme of industrial sites, such as Beijing 798 Art District, Shanghai 1933 Laochangfang, Xi'an Dahua 1935 Art District, Xiamen Shapowei Art District, and others. The rise of cultural and creative parks has breathed new life into previously dormant industrial parks, promoting economic change while also propelling economic growth.

In comparison to the industrial category, the cultural and creative industries will rely more on employee innovation to realize economic value, and this innovation will be distinct from other innovative activities with clear technical boundaries and knowledge systems. Obtaining more implicit innovation knowledge flow from diverse innovation networks is an important research direction in cultural and creative industries innovation network research.

## 2. Theoretical Basis

### 2.1. Overview of Cultural and Creative Industries

As early as 1947, Western scholars defined the "cultural industry", and cultural products in the form of books, films, paintings, broadcasts, etc. would flood into the market in large numbers with the rapid development of industry and science and technology. However, the concept of cultural and creative industries first appeared formally in the "British Creative Industries Path" published in 1998 [1]. After years of development, especially in developed countries, the

cultural and creative industry has been set as an important economic development target direction. American scholar Scott believes that creative industries can bring innovative energy to society [2]. Chinese scholars, such as Zhang Zhenpeng, believes that the cultural industry originates from the creation and innovation of cultural resources, and produces high value-added products through high-tech and intellectual processing, forming an industry with large-scale production and market potential [3]. Since different countries have different definitions of the scope of the cultural industry, this paper defines the scope of the cultural and creative industry, which has the following characteristics: (1) Bringing actual economic value to the society, such as bringing tax, Employment opportunities, etc.; (2) The output is the original creation of the intellectual property owner, and the product is protected by law; (3) The public is recognized and willing to pay money and time for it; (4) The knowledge culture is intensive, and indirect radiation enhances the public's culture training.

## **2.2. Innovation Network Theory**

The innovation network was first proposed in 1989. Imai and Baba defined the innovation network, thinking that it is a basic institutional arrangement for realizing systematic innovation. The main link mechanism of the network architecture is the innovation cooperation relationship between enterprises [4]. Individuals in the network form a collaborative group, and individuals in this network can obtain diversified resources and can reduce transaction costs and enhance their competitiveness. And this kind of network is complex and dynamic, not only limited to the industry, but also exists in social interpersonal relationships, not only the flow of knowledge but also the flow of information. This kind of formal or informal cooperation network provides a platform for enterprises to search for resources, diffuse technology, and improve innovation performance. On the platform of innovation network, enterprises can obtain needed innovation resources through relationship interaction, integrate with their own knowledge, and then Improve innovation performance.

## **2.3. The Fundamental Structure of Innovation Networks**

Hakansson believes that a network is made up of three components: subjects, activities, and resources [5], but in the cultural and creative industries, this type of network is formed through formal or informal connections between different actors. Meanwhile the connection is formed through the network to transfer knowledge, information, personnel technology, and other resources, to achieve further innovation.

### **2.3.1. Behavior Subject in the Network**

Each node in the cultural and creative industries' innovation network involves a diverse range of people and organizations, including cultural and creative enterprises, artists, consumers, governments, universities, and social and cultural institutions.

The network's core consists of cultural and creative enterprises, artists, and consumers. Artists create works and then bring them to market, either independently or through cultural and creative enterprises, and consumers' recognition of cultural and creative works determines their economic value and guides the direction of continued innovation as feedback.

Auxiliary institutions include the government, universities, and social and cultural institutions. The government assists artists in carrying out creative work by enacting corresponding policies, while also providing a better platform and environment for innovation. Colleges and universities continue to send talent to the network as an important training ground for cultural and creative workers. Simultaneously, colleges and social and cultural institutions can create a platform for businesses and creative workers to exchange and share information, provide face-to-face communication opportunities, improve mutual trust, and promote the diffusion of tacit knowledge within the network.

### 2.3.2. Connections between Behavior Subject

Any subject in the network can establish connections, which primarily include formal and informal cooperation links. Formal ones are linked through contracts, contracts, laws, and so on, whereas informal ones exist through trust and moral constraints. The informal connection is often the conduit for the flow of a large amount of tacit knowledge.

### 2.3.3. Resources in the Innovation Network

The cultural and creative industries' innovation network contains both actual and intangible resources. Talent, technology, hardware equipment, capital, social connections resources, and so on are examples of these resources. The innovation network assists innovators in obtaining complementary resources, allowing businesses to be more flexible in the innovation process.

## 3. Case Study

### 3.1. Introduction of Eastern Suburbs Memory

Eastern Suburbs Memory Park is a cultural and creative park that is located in Chenghua District, Chengdu, covering an area of 205 acres. Based on the reconstruction of the former state-owned Hongguang Electronic Tube Factory, it is a national music industry base and a demonstration park for the integration of technology and culture. The park includes the morning office area: China Mobile Wireless Music Base, Digital Music Enterprise Headquarters Base; Performance and Exhibition Center: Jinsong Oriental Art Exhibition Center, Chengdu Stage and Small Theater Cultural Base; the music training area is based on the Sichuan Conservatory of Music, providing training and practice bases for the public and idol artists; at the same time, there are more than 117 large and small enterprises in more than 10 industrial categories, such as financial service companies, music-themed retail stores, bars, cultural catering and design hotels.

### 3.2. Innovation Network Analysis

#### 3.2.1. The Structure of Innovation Network

Based on the previous analysis of the innovation network of cultural and creative industries, this section will analyze the innovation network of Eastern Suburbs Memory Park. The network connection and the exterior environment are the two key components of Eastern Suburbs Memory Park's innovation network.

Core nodes and auxiliary nodes make up the network structure. Consumers and tourists in the park, music studios, numerous creative organizations, new media and Internet companies, performance and training institutions, and research institutes, among others, are among the park's core nodes. Auxiliary nodes include universities, operations management departments, and the government. The external environment consists of the government's policy and institutional environment, as well as the cultural consumer market produced by the entire population, which is not confined to the park. Table 1 depicts the network's nodes and specific categories.

Eastern Suburbs Memory Park, as a comprehensive park for visiting, experiencing, and learning, is a place where practitioners can directly communicate with audiences and tourists to obtain real-time feedback. Customers can also learn about the music-creation process and gain professional knowledge while enjoying audio-visual entertainment. Universities and research institutions use the Internet to not only allow students and researchers to connect to the network for communication and collaboration, as well as to obtain more practical information to aid in their own development, but also to bring more professional and academic information into the network. The government, as a system and policy maker, directs the reconstruction of subsidized infrastructure, attracts industry companies with favorable policies and regulations,

and creates a platform to promote exchanges, cooperation, and services among all parties, thereby promoting the interaction between actors in the network. To create favorable conditions for invention, exchange and cooperation are required. Furthermore, as the park's management service operator, Chengdu Media Culture Investment Co., Ltd. has developed a broader platform by hosting large-scale exhibitions, cultural performances, award ceremonies, and other theme week cultural festivals to promote innovative activities in the park.

**Table 1.** Node composition of Eastern Suburbs Memory Park Innovation Network

Type	Name
Music Studio	Tianfu Culture Original Music Studio, Fanyin Music Studio, Cloud Gate Music Studio, Nitewish Music Studio Chen Zhi Music Studio
Research Institutes and Universities	Chengdu Office of Music Industry Promotion Committee of China Audio-Video and Digital Publishing Association, Western Folk Song Research Institute, Sichuan Conservatory of Music, Sichuan Symphony Orchestra, Chengdu Art Theater
New Media and Internet Enterprises	Google, DJI UAV, Pacific Network, China Mobile Wireless Music Base, Digital Music Enterprise Headquarters Base
Performing Arts Centers and Training Institutions	Fanxing Drama Village, Honeycomb Theater, Hemiao Theater, Jinsong Oriental Art Exhibition Center, Chengdu Stage, Find Smart Piano Classroom, etc.

**3.2.2. Analysis of Subject Connection**

With the positioning of "fashion design, music, and art for development," the distinctive geographical location of Eastern Suburbs Memory Park and the setting of the reconstruction of ancient industries are quite cultural and artistic, drawing many art practitioners to dwell in. The park is still concentrated on music development, based on the existing unit allocation. As a result, professional musicians' inventiveness is the primary driving force behind the park's innovation network's formation and growth. The park is home to a number of independent musicians' studios. Although independent musicians may not be able to speak much about professional ideas due to their differing creative methods, the gathering of like-minded people opens up more possibilities and is conducive to creativity. Furthermore, the park's creative staff and businesses can take use of their close proximity to better understand each other's new work ideas, release points, promotion strategies, and other information, facilitating reciprocal learning.

Sichuan Conservatory of Music, Sichuan Symphony Orchestra and Chengdu Art Theatre, as professional art institutions, have settled in the park and helped to establish a network of professional talents, which can not only attract ordinary consumers, but also shorten the distance between themselves and other practitioners. As a talent pool, the Conservatory of Music provides future practitioners with the opportunity to directly practice in the market. Sichuan Symphony Orchestra and Chengdu Art Theater, as representative institutions of elegant art, settled in the park to shorten the distance between themselves and the market, help popularize elegant art, and allow more consumers to contact and appreciate it.

Secondly, the park is led by the headquarters of China Mobile wireless music and digital music enterprises. As the industrial leader of the park, it has attracted a group of cultural enterprises to gather, and has also driven a large number of digital music content service providers and channel service providers to settle in[6]. Musicians have built a broad platform, which can play a role in strategic cooperation and priority promotion for the promotion of musicians' works in certain Chengdu. The Chengdu Office of the Music Industry Promotion Committee of the China

Audiovisual and Digital Publishing Association and the Western Folk Song Research Institute have played a role in professional technical guidance and music culture and art promotion. Studios and other businesses in the park can benefit from their presence by having easier access. The quality of professional production of creators is influenced by industry-leading knowledge in a subtle way. The park has over a dozen different performance venues of various sizes, which promotes the promotion and performance of local artists while also attracting other musicians for professional exchanges. Other technological firms, new media companies, and financial services organizations can provide innovators in the park a broader choice of marketing options.

Consumers who visit the park and communicate with creators can provide direct feedback to them, allowing them to leave the studio and better alter their creative direction, produce new ideas, and find new sources of production.

As a result, the park's presence encourages cultural workers to collaborate with businesses in their immediate neighborhood, as well as the formation of a network of relationships based on informal exchanges and imitation learning. The music is linked to many social members through the innovation network, including investors, producers, disseminators, gatekeepers, customers, researchers, and others[7]. This cooperative network, which is built by mutual confidence, facilitates the flow of knowledge and information, lowers transaction costs, and encourages the park's innovation and development.

### **3.2.3. Characteristics of Innovation Networks**

According to the findings of the aforementioned investigation, the following three features of Eastern Suburbs Memory Park's innovation network may be summarized:

(1) Informal cooperation dominates the park's network connectivity. Cultural and creative industries, unlike other scientific research and technology businesses, have distinct technological boundaries and knowledge fields. The creative industry's non-high-tech labor emphasizes the exchange of culture and ideas, which is difficult to convey in a definite form and is a nuanced existence.

(2) All members of the innovation network have the same status. Although the connection between nodes is driven by cooperative interests and is a form of resource sharing and complementation, the realization process of reciprocity is the outcome of two or more parties reaching an agreement willingly.

(3) The park innovation network is open and multi-layered. The park's activities are various; the park is continually attracting more visitors, and the park's network continues to spread into the surrounding community. As the network continues to absorb fresh knowledge and resources, the boundaries are constantly expanding outward. There are more levels of communication between nodes and within nodes.

## **4. Discussion**

### **4.1. Issues with the Eastern Suburbs Memory Park's Innovation Network**

#### **4.1.1. Insufficient Diversity of Actors in Innovation Networks**

Since the park was founded with the theme of a music park at the beginning, the distribution of creative industries on the Internet is relatively simple. At present, although the positioning has become the dual-target development of fashion design and music art, the start of fashion design is relatively slow, and there are few professional institutions and enterprises that have settled in to increase the node diversity of the innovation network.

The vibrant growth of the cultural and creative industries cannot be confined to the music sector alone. Part of the reason for this is because the cost of music industry-related activities is quite expensive, which is more than the range of everyday cultural consumption that regular

citizens can accept, unless they are music fans. Few consumers with a strong interest are willing to pay for it, especially if it is only for the purpose of sightseeing and travel, with no significant consumption or communication. It will be difficult for the industry to develop in the long run if the network lacks sufficient market consumption power.

#### **4.1.2. Insufficient Talents in the Innovation Network**

At present, the cultivation of innovative network talents in China is mainly through higher education and professional training. However, the demand for talents in many creative industry clusters in my country is constantly increasing, and the demand for creative design talents is increasing. Due to the lack of talents, the density of the network is reduced. Secondly, due to the limited geographical location of Chengdu, the platform that the park can build is far less than the international stage such as Beijing and Shanghai, which leads to the loss of talents.

#### **4.1.3. Insufficient Communication between Innovation Network and Outside Network**

The development of cultural and creative industries depends on the support of local economic and social networks. But the network of memories in the eastern suburbs today is not better rooted in local culture. In particular, the participation of communities, people and local groups around the park is low, and there is a lack of bottom-up folk creativity, which also leads to insufficient support for the local consumer market.

### **4.2. Management Insight**

#### **4.2.1. Links between Actors**

The government and park management departments should actively promote innovation cooperation among network members, promote innovative links between enterprises through policy design and institutional guarantees, and encourage the establishment of close relationships between enterprises and universities, so as to promote the resources in the innovation network of cultural and creative industries. Sharing and knowledge spillovers, thus serving to enhance industrial innovation capabilities.

#### **4.2.2. Improve the Talent Training and Absorption System**

The network's long-term success necessitates not only creative work expertise, but also management and sales talent. The network's expansion necessitates the addition of more talent. As a result, the local government and universities in Chengdu should promote the reform of the talent training mechanism in the cultural field in accordance with the park's needs, and create a harmonious environment in which people can make the best use of all kinds of talents in the future development process. Talents' excitement and inventiveness create an institutional system for fostering, keeping, and attracting talent, so that human capital actually becomes the cultural industry's core capital.

#### **4.2.3. Strengthen the Connection with Surrounding Areas and Other Industries**

During the next phase of the park's development, policymakers and developers should focus on developing regional linkages and coordinated development between parks and surrounding areas to accomplish the dynamics of future networks. It may be suggested to strengthen the link with adjacent business facilities and boost the absorption of foreign resources based on tourism reception. Furthermore, by enhancing supporting facilities, park personnel will have more stable housing and shorter commutes, ensuring employee stability and allowing the network to flourish over a longer period of time.

## **5. Conclusion**

This paper performs an empirical investigation on the innovation network of Chengdu's Eastern Suburbs Memory Park, based on the innovation network theory, and evaluates the network's composition, characteristics, and existing flaws. No in-depth research on the

evolution process and specific development of innovation networks in parks has been conducted due to the complexity of the cultural and creative sectors and the knowledge level of individual innovation networks. There are still many aspects of the cultural and creative industries' innovation network that merit additional investigation.

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