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ON CREATIVE
CULTURAL ECONOMY



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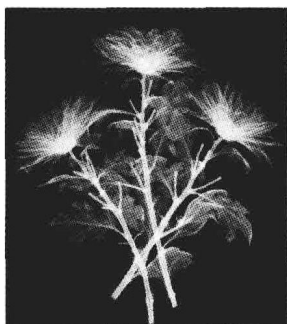


图 1: 创意图案

创意文化经济是近年来在研究和思考文化产业、文学艺术以及创意策划等方面的理论与实践心得体。创意文化经济是一个全面反映人类在经济、社会和文化等方面创造行为及理论思维的新概念。它所指称的是一种以创造性思维和科学技术为主导要素,对文化资源优化配置,使生产和消费环节获得极高附加值的、具有创意密集型的高端文化经济发展理念

及实践活动。20 世纪 80 年代以来,世界各发达国家纷纷聚焦于各自历史文化资源的开发,致力于内容文化产业的发展,抢占产业制高点,以使自己站在全球发展前沿,并且处于居高临下的强势战略地位。发展创意文化经济,已成为国家总体发展战略层面上的重要组成部分。在全球经济进入以知识为核心竞争力的时代,企业的竞争力越来越明显地表现在“文化力”的较量上。因为人们已经认识到,单一的传统的经济发展难以持续,必须转变发展方式,寻求新的经济文化发展理念和模式。

创意文化经济是一种继农业经济和工业经济之后的一种新的经济社会文化形态。上世纪七十年代以来,随着世界经济向全球化、知识化转移,世界新的技术革命和发展,特别是以计算机和通讯技术为代表的高科技的迅猛发

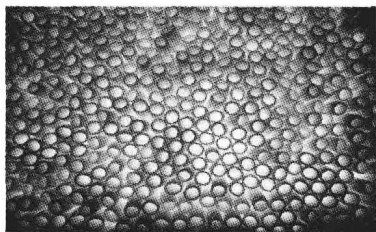


图 2: 创意图案

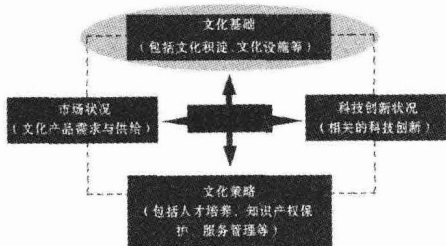


图3:创意文化经济要素构成示意图

展,知识、信息、技术和人才在全世界范围内迅速流动,使知识商品化的能力大大增强,一种主要依赖于智力资源和创意文化能力的新型经济逐渐形成。纽约之所以被称为“世界数字之都”,正是因为它具备了以“硅巷”为代表的

创意文化、软件开发和风险资金共栖的良好创意文化经济发展生态。

在当今世界,创意文化经济已不再仅仅是一个理念,而是已经将这种先进的理念转化为巨大的经济效益的直接现实。纵观全球,很多经济大国和地区的创意经济已经升至为第二产业甚至第一产业,众多创意产品、创意营销、创意服务,吸引了全世界的眼球,形成了一股巨大的创意文化经济浪潮。早在20世纪90年代,英国、澳大利亚和美国一些西方国家的现代文化产业研究发展报告中就出现过“创意产业”、“创意经济”这样的概念。日本人认为“独创力关系到国家的兴亡”;新加坡也把“下一个繁荣”寄托于创意产业。世界著名经济学家罗默曾指出:新创意会衍生出无穷的新产品、新市场和财富创造的新机会。美国未来教育学家托夫勒预言:“资本的时代已经过去,创意的时代正在来临。谁占领了创意的制高点,谁就能控制全球!”

在这个以创意文化经济和信息技术为强大动力的新时代,文化传播的方式和作用都发生了根本的变化,文化具有了越来越大的经济含量,而经济采取了越来越多的文化形式,文化与经济共生互动越来越成为新经济时代的主要特征。众多学者认为,现代经济是“人文化”的经济,传统的“人文学科”已经通过“人文创意与设计”渗透到了经济生活的各个角落,我们甚至找不到没有文化标记的产品;不借助文化影响的销售;不体验文化

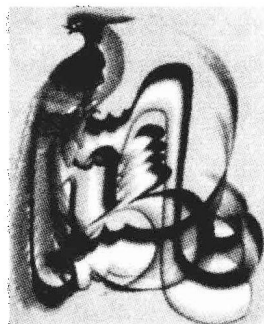


图4:民间鸟虫书



图 5: 晋剧名段《打金枝》

意义的消费。从认识意义上来讲,创意文化经济在观念上是一个文化战略问题,在根本上是一个经济发展问题,在形态上是一个综合实力问题。在“创意为王”和文化高消费的时代,文化这个主体资源通过持续的创意,不仅可以转化发育成为具有跨全球经济门类和产业集团,而且

且可以成为贸易自由化、生产国际化与金融全球化提供舆论先导和观念保障作用。以美国微软公司为例,总裁比尔·盖茨在既无大片土地,又无大量生产厂房和生产线的条件下,以其超凡的创意力、现代科学技术及知识产权的应用,以巨大的资产成为世界计算机产业的巨头,其产值已大于美国三大汽车公司产值的总和。微软的成功表明,当代竞争正从有形竞争转向无形竞争,产品和服务中蕴含的知识量以及创意文化经济成为企业竞争的绝对优势。

事实已经证明,一个国家和地区如果选择发展创意文化经济,实际上就是选择了一条当今世界高端发展路线。对于发展中国家而言,创意文化经济与创意产业是其实现跨越式发展的有效途径,同样也是转变经济发展方式的有效战略。联合国贸易发展组织认为,发展中国家要实现跨越式“蛙跳”,创意产业是具有优势的产业部门。“发展战略”是以维护和促进发展为基本取向,具有系统性、长远性的决策与谋划。从 20 世纪 50 年代以来,随着理论和实践的推进,全球全面发展观和发展战略经历了一个从传统单一型发展向现代综合型发展的过程。70 年代起,经过对传统发展战略的反思,(达德里·西尔思)人们逐渐认识到,增长与发展是两个不同的概念,各种替代发展战略被提出和采用,其中最有影响的是“基本需求发展战略”和“可持续发展战略”。在

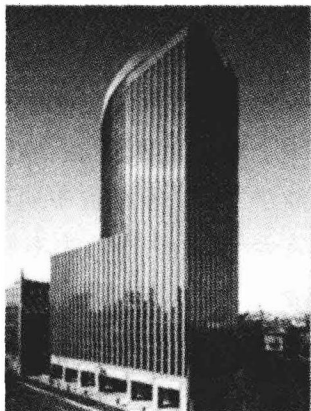


图 6: 美国微软公司总部

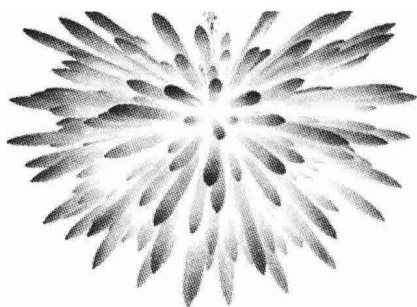


图 7:创意图案

1970 年,联合国科教文组织以维护世界人权宣言中规定的文化权利为核心,召开了世界第一次讨论文化政策的政府间会议;1982 年再次召开世界会议,此次会议继续联合国第一个和第二个“国际发展十年”(60 年代和 70 年代)后,提出了《世界文化发展十年规划》。该规划于

1986 年 12 月获联合国通过并批准于 1988 年开始执行。规划指出:“要对构成 21 世纪特征的重大世界挑战作出回答,就必须在发展中强调两个重要的目标——发展的文化尺度和人的文化生活”;“要在经济和技术发展中,将文化和人的价值恢复到中心的位置上来”。以上这些重要的论述,就标志着人类发展观的重大转变,即发展的内涵由单纯的“经济增长”转到了人的全面发展和文化道德价值方面。“以人为本的全面发展观”逐渐形成,它强调了综合发展和“以人为本”的发展理念,认为偏重经济的发展,忽略社会的全面发展是一种违背客观规律的不均衡发展。正是基于这一思想,联合国计划开发署制定了一套全面衡量发展水平的指标体系——人类发展指数,报告指出“脱离人或文化背景的发展是一种没有灵魂的发展”。发展的目的与意义更多由文化的发展来给出或建构,再一次强调人类发展指数必须建立在“以人为本”的衡量文化发展的指标体系之上。

贸易组织还在 2007 年发布的“了解创意经济”的专题报告中明确指出:信息化、因特网以及计算机时代的来临和国际化趋势的发展

等多种因素,催生了创意经济的形成和发展。半个多世纪以来,世界特别是亚洲出现了一些重大变化。在基本和平的国际环境下,一些国家包括中国先后经历了经济起飞,走上了经济现代化的道路。众多事实为我们提供了实践上的认识基础,也进一步证明了,国家自



图 8:创意图案

身的完善、社会组织和国民素质的提高是实现现代化的前提和最大要素。创意文化和经济社会、政治相互交融，并与科学技术紧密结合，在综合国力竞争中的地位和作用日益突出。

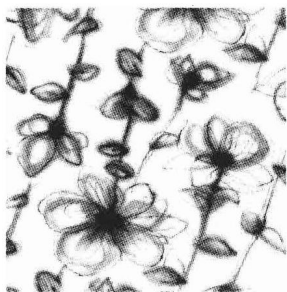


图 9: 创意图案

创意文化经济正在影响着人们的生活方式和思维方式，影响着经济领域的活动方式和企业的组织形式，影响着国家或政府的治理方式、管理模式和执政理念。在文化的经济化与经济的文化化，文化经济一体化的时代背景下，重视对创意文化经济理论的研究，促进经济社会发展方式的转变，已经成为国内外普遍采取的重要战略举措。

中国作为最大的发展中国家，又有着丰厚的历史文化资源，重视和选择发展创意文化经济，不仅是我们实现经济社会整体发展方式转变的理论学科创新，也是我们在学习实践科学发展观中在文化创新方面的一个大胆尝试，同时，也是对一个理论工作者在国际性视野和战略性思维等综合实践能力上的全面提升。在我国较早研究创意经济的长城企业战略研究所所长王德禄看来，中国经济发展到“十一五”阶段，中国的制造业发展已经差不多到了极致。接下来的发展就是要从制造提升到创造，经济的下一个增长极，出路只有一条，就是自主创新。而创新离不开创意，自主创新从技术上讲是创新，与文化结合就是创意。

山西历史文化资源存量居全国之首，是最适宜发展创意文化经济的省份，有着发展创意文化经济与创意产业的巨大优势。近年来，省委、省政府高度重视文化产业的发展，并专门以省政府名义制定颁发了文化产业发展专项规划和总体目标，在文化体制改革和具体项目规划等方面都有了一系列科学的政策措施，力争到 2020 年，基本实现由文化资源大省向经济文化

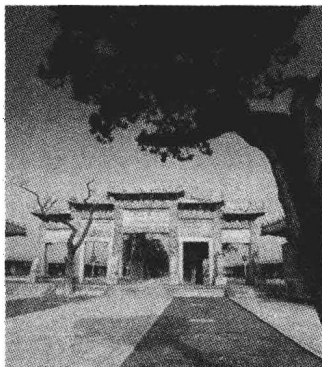


图 10: 曲阜孔子六艺城



图 11:佛教圣地五台山

强省的跨越,使文化产业真正成为山西名副其实的支柱产业。但据有关统计数字显示,近几年山西文化消费总量应为 247.35 亿元,而实际消费量仅为 71.91 亿元,也就是说,山西的文化潜在消费至少还有 170 多亿元之多的市场有待发掘。为什么会出现这样的

的情况呢?主要的原因还是缺乏现代人文创意理念与优化配置方式;缺乏重大创意文化产业项目带动战略;其次就是传统的产业模式和封闭性的思维方式还在根深蒂固地影响着新的文化产业的发展,致使文化产业的要素发育和积聚受到严重的制约。总的来说,就是在面对着大量的文化资源而创意能力上严重欠缺,尤其在探索国有文化资源经营的实现手段方面仍然不够。对历史文化资源的当代阐释及其与现代技术的融合能力问题明显,难以形成符合现代市场日益增长的文化需求品牌和产业集群。

创意文化经济是一个超越具体产业层面的以注意力为市场目标的经济文化形态。创意文化经济概念的提出,其意义不在于对其所涉及的产业内容进行重新分类统计,而在于强调在新的全球经济、技术与文化背景下,创意文化经济作为独立的产业形态及其对整个经济社会持续发展和产业结构演变的影响;强调在新的发展格局下,我国提出建设创新型国家和自主创新的发展战略,不仅需要科技等方面的创新,更需要大力发展创意文化经济和文化发展方式的转变与创新。中国正在追赶世界先进潮流,构建国家文化创新体系,形成以国家整体利益为总目标的协调统一和相互支持的文化创新的体制优势,促进国家整体文化的创新和跨越发展能力,在这个转型的关键



图 12:历史文化古城——平遥古城

时期，唤起全民族的创意文化经济发展意识和确立新的文化观念，势在必行，至关重要。



图 13:深圳锦秀中华民俗村“梦水情谷”

Preface

Creative cultural economy has originated from practices and researches made in cultural industry, art and literature and creative schemes in the recent years. It is a new conception that comprehensively reflects man's creative activities and theoretic thinking in economy, society and culture. And it refers to advanced and creative-concentrated practices and views in the cultural and economical development, taking creative thinking and technology as the essential, with a optimization distribution of cultural resources and high additional values attained in the links of production and consumption. Since 80s of the 20th century, many developed countries have paid great attentions to the exploitation of their own historical & cultural resources, to develop cultural industry and make themselves more powerful. So developing the creative cultural economy has become an important part in the whole national development strategy. As the global economy enters the age with knowledge as the core competitive force, the competitions between enterprises are more and more reflected in their contest of "cultural power". And people begin to realize that single, traditional economic development could not go on and we must make changes and seek new economic and cultural development conceptions and modes.

Creative cultural economy is a kind of new economic, social and cultural form after the agricultural economy and industrial economy. Since 70s of the 20th century, with the world economy being toward globalization and intellectualization, the new technologies, especially the computer and communication technology, have developed dramatically, and knowledge, information, technology spread more quickly within the scope of the world, which makes the knowledge more likely merchandized and



helps to form a new kind of economy which mainly relies on intellectual resources and creative cultural capacity.

In the world today, the creative cultural economy is no more merely a conception, it has already become a reality that brings huge economic results. In many developed countries and regions, the creative cultural economy has already become their primary industry or secondary industry, and their creative products, creative marketing and creative service have attracted the people's eyes across the world, forming a great creative cultural economic trend. Early in 90s of the 20th century, the conceptions such as "creative industry", "creative economy" appeared in the cultural industry research reports made in Britain, Australia and America. The Japanese think that "the creativity decides a nation's flourishing or declining"; the people in Singapore regard their future economic flowering will come from "creative industry". One educational specialist in America predicts: "the age of the capital is over, and the age of the creative is coming. Who first occupies this commanding ground will dominate the world!"

In this new age with the creative cultural economy and informational technology as its motive force, the mode and the role of cultural dissemination have changed greatly, and the culture has more and more economic connotation, while economy adopts more and more cultural forms, and the coexistence and inter-action between culture and economy has become one of the main characteristics of this new economic age. Many scholars believe that the modern economy is a "humanized economy", and the traditional "humanities" have already penetrated into the every parts of the economic life through "humane creative and planning", and now we could not even find the products that have no cultural signs, the sales that do not resort to the cultural influence, and the consumptions that do not let people experience the cultural meaning. In the sense of cognition, the creative cultural economy is conceptually an issue about the cultural strategy, is basically an issue about economic development and is formally an issue about comprehensive strength. In the age with a high cultural consumption rate and "the creative being paramount", through the continuous creative activities the cultural

resources could be not only transformed into global economic disciplines and industrial groups, but also play a role in trade liberalization, production internalization and financial globalization.

We could say that if a country or a region prefers to develop creative cultural economy, it actually has chosen a more advanced development route in the world today. As for the developing countries, creative cultural economy and creative industry is also an effective way to realize their striding development and their economic development mode transformation. Since 50s of the 20th century, the world has experienced a development from the traditional, single developing mode to the modern synthesized-development. Since 70s of the 20th century, through the reflections on the traditional development strategy, people have gradually realized that “increase” and “development” are two different conceptions, so various development strategies have been put out, among which “the basic needs development strategy” and “the sustainable development strategy” are most influential. Later, in 1982 the Science & Education & Culture Organization of U. N. held again the world conference for the world next ten years development and put forward The Ten Years Plan for Cultural Development across the World, which was approved by the U.N. and implemented in 1988. The plan pointed out, “In order to answer the world great challenges that will be put forward by the next century, we must stress two goals in the development: the cultural scale in the development and people’s cultural life. And in the economic and technical development the value of culture and man should be restored to its central position,” which signifies the great change in the human development outlook, that is, “human-oriented comprehensive development view being gradually formed. Based on this thinking, the Plan & Development Department of U.N. made up a set of index system that could asset the level of comprehensive development —— the index for human development.

In 2007, WTO issued a report on the special topic about “knowing creative economy”, which clearly pointed out that the informational revolution, inter-net and the computer and the development toward the globalization propelled the creative economy to



be formed and developed. More than 50 years practice shows that the creative culture is already integrated with economy and society, closely combined with technology, and its position and role played in the competition of the national comprehensive strength becomes more and more important.

The creative cultural economy is now greatly influencing the modes of people's life and thinking, the activities in the economic field, the organization forms of enterprises, and the governments' administrations.

As the largest developing country in the world, with the rich cultural and historical resources, it is a wise option for China to develop creative cultural economy and by using it to realize the transformation of our social and economic development modes. Wang Delu, the director of Changcheng Strategy Institute, says that as our national economy develops into the period of 11th Five-years Plan, the development of national manufacturing industry has reached its climax, so our next goal is to raise the manufacturing to the level of creation, our only way-out lies in innovation on our own, while the innovation on our own could not be separated from the creative; technically speaking, innovation on our own is the innovation, and if combined with culture, it is the creative.

The cultural industry, a promising one in the twenty-first century, has played an important role in promoting the transformation of the regional economic and social development modes and raising the core competitive force, whose practices have shown that the creative culture plays a critical role in this industry. Especially in the period of present financial crisis, people have further realized that the creative, knowledge, spirit and morality have their powers; the creative and knowledge is not only a kind of spiritual need which could bring pleasure to people and raise man's quality, but also may inspire people to create new production modes and new economic and cultural conceptions, and it even may renovate man's existence & development mode, to realize the striding development of society and economy.

The present financial crisis brings about spiritual crisis. People need recreations to comfort or adjust their spirit. According to the media, in

the cold economic atmosphere of the world, our nation's creative industry brings pleasant warmth, the economic index of our press, broadcasting and television, artistic performances and recreation has been increased. According to the statistics of the first season of 2009, the book sales and net-publication rose greatly, and their consumption market increased by 20%. Only within the region of Beijing, the income of the nine disciplines such as culture & arts, movie & television reached 48.27 billion RMB in the first season of 2009, being increased by 21% compared with the same period of the last year. This is one reason for our cultural industry's flourishing. Another more important reason is that we are already in the age when society and economy has developed into information society and intellectualized economy.

Shanxi ranks first in the historical & cultural resources in our country, and it is the province most suitable for developing the creative cultural economy and has a huge potentiality for the creative industry. In the recent years, the provincial government has paid great attention to the cultural industry development and has made up the special plan and integrate goal for the cultural industry development in Shanxi, and issued a series of scientific policies and measures in the cultural system reform and concrete programs implementation. By 2010, our province will realize the transformation from the province rich in cultural resources to the province with a strong cultural industry. However, according to the related statistics, the total cultural consumption in Shanxi in recent years is actually only 7.191 billion RMB, while its expected amount should be 24.735 billion, that is to say there is at least a potential cultural consumption market (17 billion RMB) to be exploited. What has caused this phenomenon? The main reason is that we lack of the modern creative conceptions, the ways of resources optimization distribution and some critical programs of creative cultural industry to propel its development; another reason is that the traditional industrial modes and the closed thinking ways still restrict the cultural industry's development. Generally speaking, facing the rich cultural resources we are short of the creative capacity and the means to realize this transformation.

The creative cultural economy is a kind of economic cultural form



that is beyond the layer of concrete industries, which stresses its influences on the sustainable development of society and economy on the whole and on the transformation of industrial structures under the new economic and technical background of the world, and also stresses the transformation and innovation of culture development modes. China is now catching up the world advanced trend and constructing the national cultural innovation system, at this key moment it is urgent and critical to waken up our people's sense of developing the creative cultural economy and setting up the new cultural ideas.

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