



创意经济学

王铁军 著



中国金融出版社

创 意 经 济 学

王铁军 著



中国金融出版社

责任编辑：张哲强
责任校对：刘 明
责任印制：丁淮宾

图书在版编目（CIP）数据

创意经济学（Chuangyi Jingjixue）/王铁军著. —北京：中国金融出版社，2012. 11

ISBN 978 - 7 - 5049 - 6580 - 6

I. ①创… II. ①王… III. ①文化—产业—研究 IV. ①G114

中国版本图书馆 CIP 数据核字（2012）第 225150 号

出版
发行 **中国金融出版社**

社址 北京市丰台区益泽路 2 号

市场开发部（010）63266347，63805472，63439533（传真）

网上书店 <http://www.chinafph.com>

（010）63286832，63365686（传真）

读者服务部（010）66070833，62568380

邮编 100071

经销 新华书店

印刷 天津银博印刷技术发展有限公司

尺寸 169 毫米 × 239 毫米

印张 14

插页 4

字数 200 千

版次 2012 年 11 月第 1 版

印次 2012 年 11 月第 1 次印刷

定价 60.00 元

ISBN 978 - 7 - 5049 - 6580 - 6/F. 6140

如出现印装错误本社负责调换 联系电话（010）63263947



王铁军教授，中国（香港）创意经济研究院院长、创意经济学家、创意经济学理论体系创始人。

王铁军教授，研究创建了创意经济学的理论框架、基本原理和理论体系。同时王铁军教授运用创意经济学原理，进行了创意经济型城市、创意经济型企业、创意经济型产品的创意研究与实际运作，并取得了创意经济理论与实际应用的丰硕成果。

王铁军教授创意经济学理论体系著作：第一部《创意经济学》；第二部《创意经济学原理》（待出版）；第三部《创意经济学应用》（待出版）。

Professor Wang Tiejun: President of China (Hong Kong) Creative Economic Research Institute, creative economist and founder of the theory of creative economy.

Professor Wang Tiejun developed the theoretical framework, system and the fundamental principles of creative economy. Moreover, based on the basic principles of creative economy, he has conducted the creative research into and made the practical use of creative economy-oriented cities, enterprises and products, and reaped great achievements in terms of economic theories and practical applications.

Professor Wang Tiejun has completed a series of works on creative economy, including *Creative Economy*, *Principles of Creative Economy* (to be published) and *Applications of Creative Economy* (to be published).



2006年王铁军教授与国际创意产业之父约翰·霍金斯先生在伦敦会晤交流



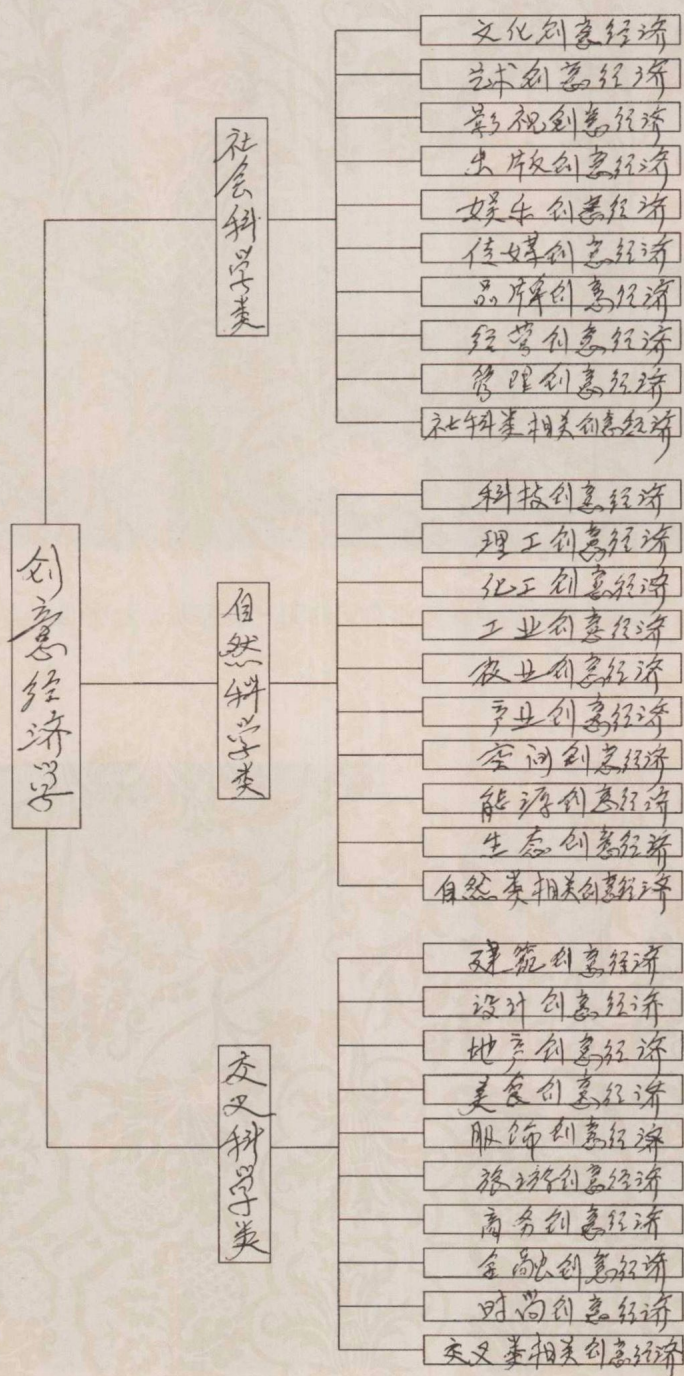
2007年王铁军教授与国际创意产业之父约翰·霍金斯先生在上海会晤交流



2008年王铁军教授与国际创意产业之父约翰·霍金斯先生在北京会晤交流



2008年王铁军教授与国际创意产业之父约翰·霍金斯先生在中国考察项目



王铁军教授“创意经济学研究领域框架结构图”手稿

序

进入二十一世纪以来，发展创意产业，推动创意经济发展，蔚然形成各国发展潮流，并成为国际竞争热点之一。

在国际层面，联合国是推动创意经济发展的主导力量。2008 年和 2010 年，它先后发布了两个以创意经济为主题的报告，即《2008 年创意经济报告》和《2010 年创意经济报告》。这些报告明确指出：创意经济是新的发展范式，创意产业是世界贸易中最具活力的新兴产业。创意经济把创意、经济、文化和技术联系在一起，有力地推动了经济增长，促进了社会的发展。

在我看来，创意经济如今之所以被各国广泛关注，与当前金融危机逐步深化，世界各国正在积极寻找走出危机道路的努力密切相关。人们普遍认识到，此次危机爆发和延续的重要原因之一，在于传统的经济发展范式已趋式微，因此，探寻新的发展范式，便成为走出危机的唯一出路。诸如绿色经济、低碳经济、智慧经济、创意经济等，都是在此背景下被提出并热烈讨论的。

然而，创意经济虽然已被广泛关注，但是，对它的理论探讨显然还相当不够，诸如创意经济的内涵及外延，创意与创新的异同和联系，在何种意义上创意经济构成新的发展范式以及它同其他经济发展

范式的关系，等等，都还没有形成统一的看法，更遑论形成完整的理论体系了。

王铁军教授经过十多年的潜心研究，对于创意经济积累了大量研究心得。近年来，他集中精力对这些心得进行了认真梳理、归类和提升，遂成此书。在这部书里，他首次尝试提出了创意经济学的理论框架，他着力于分析创意经济与自然科学、社会科学以及交叉科学的关系，着力勾画从自然思维转化为创意思维，从创意思维转化为创意经济，从创意经济转化为经济价值的发展链条。这一探讨具有一定的开创价值，值得向读者推荐。

国际金融危机的深化和发展，充分暴露出以西方为主流的传统经济学的缺陷，从而也向包括中国在内的身处新兴经济体中的经济学家们提出了发展和创建新经济学的挑战。为了应对这一历史性挑战，我们显然需要像王铁军教授这样笔耕不辍，不断地推出新的著作。

A stylized, handwritten signature in black ink, consisting of two characters, '李' and '辉', written in a cursive, expressive style.

2012 年 8 月于北京

（本序作者为中国社会科学院副院长）

Introduction

The development of creative industry and the promotion of creative economy have grown into the national development trend and one of the international competition focuses since the 21st century.

In the international arena, the United Nations serves as a dominant driver behind the development of creative economy. The United Nations issued two annual reports on creative economy, that is, *Report on Creative Economy 2008* and *Report on Creative Economy 2010* in 2008 and 2010 respectively. According to these reports, creative economy is the new development paradigm and the emerging industry with the great vitality in the world trade. Creative economy achieves the organic combination of creativeness, economy, culture and technology, and boosts economic growth and social development effectively.

In my opinion, the worldwide attention to creative economy is related closely to the global efforts to explore some feasible ways out of the financial crisis, which is undergoing a worsening process. It's widely acknowledged that one of the important causes for this financial crisis is the weak performance of traditional economic development paradigm. In this case, the only way out of this crisis resides in the new development paradigm. For instance, people have started to discuss about the hot topics like green economy, low – carbon economy, intellectual economy and creative economy.

It's true that creative economy has drawn much attention, but the theo-

retical research on creative economy proves far from enough. To date, people haven't reached an agreement on the connotation and extension of creative economy, the connection and difference between creativeness and innovation, the possibility of creative economy as the new development paradigm, and the relation between creative economy and other economic development paradigms. In this case, a complete theoretical system is nowhere to exist.

Thanks to the painstaking research for over one decade, professor Wang Tiejun has reaped bountiful research findings of creative economy. He concentrates his attention on arranging, classifying and improving these research results. In this book, he initiates the theoretical framework of creative economy, examines the relation between creative economy and natural, social and interdisciplinary sciences, and outlines the development chain from natural thinking to creative thinking, from creative thinking to creative economy and from creative economy to economic value. His academic research proves to be the pioneering work, which is worthy of recommendation for readers.

The development of financial crisis not merely exposes the defects of traditional economics, a leading theory in the western world, but poses the challenge for the economists in China and other emerging economies to develop and create the new economics. To meet this historical challenge, we should, like professor Wang Tiejun, make persistent efforts to create new works.

Professor Li Yang
Vice President of Chinese Academy of Social Sciences
Beijing, August 2012

前 言

纵观人类社会精神文明与物质文明的历史，实际就是人类创意经济的历史。创意经济始终在伴随着人类社会的发展。

回顾人类社会发展几千年前的第一次浪潮——农业革命，几百年前的第二次浪潮——工业革命，以及 20 世纪中叶以来的第三次浪潮——信息产业革命，实际上都是人类思维创意与经济价值实现的结果。

21 世纪伊始，创意经济从产业的背后走到前台，以创意经济为旗帜的门类众多的创意产业蓬勃兴起，人类社会的发展迎来了第四次浪潮——创意产业革命。

创意经济使人们吃上了美味佳肴；创意经济使人们穿上了华丽服饰；创意经济使人们住上了高楼大厦；创意经济使人们坐上了汽车火车；创意经济使人们飞上了蓝天太空；创意经济给人类社会带来了美好的一切……

但遗憾的是，人类社会发展到今天，世界上还没有一套系统的创意经济学理论。虽然各国的经济学家都很关注创意经济的研究，但创意经济学还没有作为经济学的一个分支学科设立，各所大学里还没有一个正式的创意经济学学科。

目前，国际与国内研究创意经济的学者，基本都把创意经济与创意产业定位为：文化创意经济与文化创意产业。笔者认为这是狭义的、局限的，创意经济与创意产业，包括社会科学、自然科学、交叉科学的内涵与外延，应该是广义的，无限的。

本人从2000年以来，开始进行创意经济学理论框架、基本原理与理论体系的研究。与此同时，根据本人所研究的理论，进行了大量的实践，然后根据实践的结果，再进行理论的深入研究，从而创建了创意经济学的理论框架、基本原理与理论体系。可以说是“十年磨一剑”。

本书的第一章阐述了创意经济学的理论框架，第二章阐述了创意经济学的基本原理，第三章分析论述了创意经济推动自然科学发展，第四章分析论述了创意经济推动社会科学繁荣，第五章分析论述了创意经济催生交叉科学的产生以及取得的成就，第六章分析论述了创意经济推动历史与社会的发展以及创造人类社会更美好的未来。

这本《创意经济学》主要是对创意经济学进行一个系统介绍，初步论述了创意经济学理论框架、基本原理以及应用范围。更加详细与系统的创意经济学基本原理与实际应用理论，将在待出版的《创意经济学原理》与《创意经济学应用》中全面与系统地论述。

一个国家仅仅满足于创新是不够的，还要进行创造。要像中国古代发明造纸术、印刷术、火药、指南针那样发明创造。

本人学术研究结果证明：创新与创造的内涵核心是创意；创意的外延体现是创造与创新。因此一个国家要从创新走向创造，一定要进行创意经济基础理论的研究，一定要奠定创意经济学的理论基础。

我非常感激中国社会科学院副院长李扬教授多年来对我学术研究的鼓励、支持和帮助。我非常珍惜与国际创意产业大师约翰·霍金斯教授的学术交流与探索。创意经济学的探索与研究，以及创意经济学学科的设立，不仅是中国的大事，也是世界的大事，所以需要全世界各国经济学者的共同努力。

近代经济学及各分支学科的理论，基本都是欧美西方国家经济学者创建的。中国的经济学者为什么不能创建经济学及分支学科的理论

呢？中国经济学者要学术自信、学术自创、学术自强。探索、研究、创建创意经济学的理论体系，以促进中国在 21 世纪成为世界上创意、创造、创新型的强大国家，为世界发展与和平作出贡献。

世界上每一个头脑正常的人，头脑里都有一个没有打开的创意金库，只要找到钥匙打开了创意的金库，就会搬出无穷无尽的财富。但愿这本书是打开每个人头脑里创意金库的那把钥匙。我愿世界上每个人头脑里的创意金库都打开，让人类更加智慧富有，让社会更加和谐美好！

王铁军

2012 年 8 月于北京

Preface

If we take a nostalgic look at the development history of spiritual and material civilizations in human society, we'll find that creative economy has played a central role in this process. In other words, creative economy has always been one part of the development history in human society.

Human society experienced three development waves. Specifically, the first wave is agricultural revolution several thousand years ago; the second wave is industrial revolution several hundred years ago; the third wave is IT revolution since the mid - 20th century. These significant waves all resulted from the joint operation of creative thinking and economic value.

Since the 21st century, creative economy has grown into an emerging industry. With creative economy as the defining characteristics, a large variety of creative industries have started to embrace their vigorous development. Against this background, human society has witnessed the fourth development wave - creative industrial revolution.

Thanks to creative economy, people can enjoy delicious food, wear gorgeous garment, live in high buildings, travel by cars and trains, and even start a space trip. Creative economy has created many positive elements in human society.

However, it's a pity that creative economy hasn't formed its theoretical system yet. The economists across the world care much about the research on creative economy, but creative economy hasn't been established as an in-

dependent sub – discipline. In fact, creative economy hasn't been approved as a formal discipline on the university campuses.

Currently, the international and domestic scholars who focus on the research of creative economy usually position creative economy and creative industry as cultural creative economy and cultural creative industry respectively. In my opinion, this kind of understanding is not comprehensive enough. As a matter of fact, creative economy and creative industry shall cover the connotation and extension of social, natural and interdisciplinary sciences. Therefore, a broad and limitless perspective is necessary.

I started the research on theoretical framework and system and fundamental principles of creative economy since the year 2000. Meanwhile, I've conducted lots of practical work based on the theoretical findings. Then, my practical results help me start a round of intensive theoretical research. Finally, I successfully created the theoretical framework and system and fundamental principles of creative economy.

Each chapter in this book focuses on the topics as follows. Chapter I expounds the theoretical framework of creative economy. Chapter II elaborates the fundamental principles of creative economy. Chapter III examines the positive role of creative economy in the development of natural sciences. Chapter IV examines the positive role of creative economy in the growth of social sciences. Chapter V examines the positive role of creative economy in the birth and achievement of inter – disciplinary sciences. Chapter VI examines the positive role of creative economy in the development of human history and society, and the better future of human society.

This book presents the systematic introduction of creative economy, and expounds the theoretical framework, fundamental principles and application scope of creative economy. The next two books to be published, including *Principles of Creative Economy* and *Application of Creative Economy*, will discuss and examine the fundamental principles and practical theories of creative economy in a more comprehensive and systematic manner.

A nation shall strive not just for innovation, but for creativeness, which once gave birth to the four great inventions of ancient China——papermaking, printing, gunpowder and compass.

My academic research has produced the findings that the connotation of innovation and creation is creativeness, and the extension of creativeness is innovation and creation. In this sense, a nation can't successfully complete the transition from an innovative country to a creative country unless it has conducted the theoretical research on creative economy and established the theoretical basis of creative economy.

I'm extremely grateful to Professor Li Yang, Vice President of Chinese Academy of Social Sciences for his encouragement, support and assistance in the course of my academic research. I appreciate the academic exchange and exploration with Professor John Hawkins, an international master of creative industry. The exploration and research of creative economy, and the establishment of creative economy as an independent disciplinary are of much significance to China and even the whole world. Therefore, it's necessary that the economists across the world can join their minds and efforts in this process.

The theoretical systems of contemporary economy and its sub - disciplines were mostly created by the economists in the western world. Why couldn't the Chinese economists have their say in this work? The domestic economists must learn to be self - confident, self - reliant and self - improved in academic sense. They're expected to explore, study and create the theoretical system of creative economy so that China can grow into a creative, inventive and innovative power in the 21st century, and make tremendous contribution to the global peace and development.

Every sound - minded person in the world has highly potential sources of creativeness. As long as we can find a key to the treasure of creativeness, we're sure to reap an inexhaustible supply of assets. I hope this book is the key to the door of treasure of creativeness. I wish everyone in the world