

# The 12<sup>th</sup> Five-Year Plan and the Transformation of Economic Development from the Perspectives of Creative Industries\*



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China has proposed to “promote cultural creative industries to be the backbone industry of the national economy” in its 12<sup>th</sup> Five-Year Plan. The main objective of the 12<sup>th</sup> Five-Year Plan is to transform the mode of the nation's economic development. The promotion of cultural creative industries will not only be of benefit to the country's soft power, but it will also be an important driving force to transform the economic development mode. The integration of cultural and creative industries is a suitable strategy that fits with the economic development characteristics of present-day China, and it is also in line with the main trend of global economic development in this post-financial-crisis period.

The year 2008 saw the beginning of the latest global financial crisis which has affected the economies of most countries at some level. In order to deal with the crisis and to boost economic recovery, most countries are actively promoting innovation and adjusting their industrial structures. Since the crisis began, almost all developed countries are making efforts to achieve innovation in the fields of energy technology, biology technology, environmental technology, aerospace technology, and communication technology; they are also opening up new opportunities for growth which could help lead to economic recovery. Meanwhile, the development of cultural creative industry activities has also become a field of focus for the promotion of industrial transformation worldwide. History shows that the development of creative industries has always been one of the key activities leading to post-crisis economic recovery. Examples include the sudden rise of Hollywood and Disney after the Great Depression in the 1930s, the domination of the Japanese animation after the oil crisis in the 1970s, and the fashionable ‘Korean wave’ after the Southeast Asian financial crisis in the 1990s, among others. These examples show that creative industries have the ability to create the opportunities to develop under the threat of a financial crisis. Under the grave conditions of a global financial crisis, simply depending on the innovation of

\*The original article in Chinese is available on the IJCCI website: [www.ijcci.net](http://www.ijcci.net)

high-technology industries for economic recovery is not sufficient. The innovation of traditional industries has become an urgent and significant agenda and the manufacturing industries should direct more focus to both R&D and design. In addition to enhanced technological innovations, cultural creativity is also a powerful engine for promoting industrial innovation and transformation. The creative industries go beyond the boundaries of traditional cultural industry, and this is a new method of introducing the new combination of the traditional industry and cultural creativity into the economic system. The feature of such industries is to actively combine culture, techniques, products/services, and the market. With the help of creative industry development, or the application of its results, any industry can update its products and services design and can plan to open up new 'Blue Ocean Strategies', 'Brand Strategies' and 'Marketing Tactics', thus contributing to the upgrade of the overall economic system.

UK is the birthplace of the cultural creative industries, and was the very first country to begin to focus on the development of these industries. In this post-financial-crisis period, UK has made efforts to develop cultural creative industries as a new engine to drive the economy forward. The National Endowment for Science, Technology and the Arts (NESTA) in the UK conducted an investigation and research into how the creative industries have supported innovation in the wider economy, and have now released a research report. The UK government also published the strategic report, "Creative Britain: New Talents for the New Economy", which proposed to unlock people's creative potential in order to create excellent cultural creative enterprises and cultivate top talents in cultural creativity. The report determined 26 enforcement rules and their corresponding objectives. Under the guidance of the UK government, the British cultural creative industry developed rapidly, along with the financial industry to become the two backbone industries of the UK knowledge economy. According to the statistics, the overall economic growth of the UK over the past decade was 70%, while the cultural creative industry grew by 93%. The cultural creative industry has had a significant impact in the UK, where some 53% of the population take part in creative activities. It may be argued that the cultural creative industry is gradually becoming the new identity of the UK.

The financial center of the United States, New York, is also executing adjustment and transformation to its financial structure. Finance, Insurance and Real Estate (FIRE) were the backbone industries of New York before the financial crisis broke out, and these industries accounted for 84% of the total wages bill of all industries in New York. The overdevelopment and loss of control over the FIRE industries eventually triggered the financial crisis; New York learnt some important lessons and began to turn its focus to the Intellectual, Cultural and Educational (ICE) related industries. Subsequently, the adjustment of the country's overall economic structure has also shifted from FIRE to ICE, where ICE has been expanded to Information, Creative and Energy and Environment.

China's economic development was still at the stage of seeking adequate subsistence in the last century. The GDP per capita at that time was still less than USD 1,000, so it was not possible for the cultural creative industry to enjoy large-scale development. When the financial crisis started, China's GDP per capita had already reached USD 3,500, and last year it exceeded USD 4,000. The 12<sup>th</sup> Five-Year phase is a critical period for building a comparatively well-off society and it provides a good opportunity for vigorous development of the cultural creative industry. In fact, during the financial crisis, China's creative industries enjoyed significant development. In 2008, the box-office receipts of the film industry grew by 35%, in addition to 97% growth in the animation and game industry. Owing to the financial crisis, 2009 was the most severe economic year and yet China still achieved an economic growth of 11.3%, with its cultural industry sector growing by more than 17%. The growth rates in the past three years have exceeded 17%, showing that China is actively developing the cultural industry to become the backbone of the national economy, as proposed in its 12<sup>th</sup> Five-Year Plan; it does not only conform with the major trend of international industries development and structure adjustment, it is also in line with the characteristics of China's current economic development. Based on the main agenda of China's 12<sup>th</sup> Five-Year Plan (i.e. to

transform the modes of economic development) the creative industries are significant driving forces to the economic development.

From the perspective of industrial development, creative industries increasing the modes of transformation of economic development via four strategies: Resources Transformation, Value Enhancement, Structural Optimization, and Market Expansion.

### 1. Resources Transformation

In a traditional extensive growth mode, this type of industries typically consumes large amounts of material resources, especially energy. The consequence of this growth is the gradual disappearance of natural resources and the continual deterioration of the environment. Therefore, resource, environmental, and capital constraints create a bottleneck for economic development. However, while the most striking feature of the creative industries is to encourage individuals to release their infinite creativity, this release creates new products and new market needs which break the constraints of traditional resources. Creativity can transform various resources into capital management, and open up new channels and space for economic development, and this is a particular pattern for creative industries transforming the mode of economic development. This pattern is based on an understanding of the extensive and dynamic resources, the strength of human creativity and the certainty of the market. It needs a multiple transformation from resource to capital to market in a specific practice. Creative industries are also emerging and developing in the process of transformation and accelerating the economic development of the modes of transformation. The resource transformation pattern mainly covers the following three aspects:

First, when people's creativity becomes the leading source of economic growth, the connotation and scale of resources has a more profound and extensive expansion. The scope of resources would include some historically accumulated materials, mysterious folklore, some elements of social life, etc., that can be developed and utilized as useful resources for economic growth.

Second, through the development of human intellectual property – i.e. the use of creativity -people have the ability to transform a variety of natural, cultural, tangible and intangible resources into the capital of economic development effectively, while facilitating the mutual conversion of various types of capital (e.g. economy, culture, society, etc.) and enabling economic development to rely more on the drive of soft elements such as cultural capital and social capital to achieve the development modes of transformation. For example, some historical and cultural resources can also be transformed into economic capital with business operating mode. A covered bridge on the Jin River in Sichuan was in a state of disrepair and suffered from a lack of money for refurbishment, but through marketing planning, the covered bridge was rebuilt with two layers, with the lower layer maintaining the original function, while the upper layer provided an additional 6,000 square meters for use as business premises for investors. Ultimately, the government refurbished the covered bridge without paying a penny; moreover, the hotel on the covered bridge became a popular dining place as it boasted some of the best views in the area. Such a win-win situation between government and inventors was reliant on the effective business management of resources.

Third, the development of the main resource, namely the human capital, to achieve the creative transformation of “creating something from nothing” and “making the most from existing works” . Achieving economic growth by breaking through the constraints of limited resources by utilizing the unlimited sources of human creativity. The most typical type of this mode is the combination of creativity and technology, as well as the combination of creativity and market needs. In the United States, the Disney Company is a typical example of a business creating something from nothing. In the last hundred years of development, Disney has continually injected innovative ideas and technological content according to the market demand and it has become a world famous brand of entertainment. Anime, toys, clothing, household items and theme parks, and other product families not only guide fashion consumption bring-

ing considerable profits, but also create a new entertainment development mode, creating new market demands. The *Harry Potter* series is another typical example of making the most from existing works. The series has succeeded in becoming a contemporary myth which has accumulated wealth. The key to the success of the *Harry Potter* franchise is that the creative content (the novels) have been closely integrated with modern technology and current market needs, and a variety of products derived from the series have been the core of its business operation. Various products have become part of a supply chain to meet the diverse demands of consumers, including high-tech digital content products, such as films, DVDs, games, as well as daily necessities like clothing and toys. According to estimates, the economic value of related industries driven by the Harry Potter franchise has already exceeded USD 200 billion.

## 2. Value Enhancement

In a sense, the transformation of the economic development mode can be understood as the enhancement of industrial value-added and the excavation of concept value under the same conditions. Creative industries are a source of high added-value and also the creator of product concept values. The value enhancement mode is based on the integration and decomposition of the industrial value chain. The integration of the industry value chain can enhance the value of products while decomposition of the industrial value chain can enhance the value of the product concept.

We can break down the market value of goods to the function value and the concept value. The former refers to the objective function with certain product characteristics, and the latter refers to the subjective intangible additions which provide experiences and feelings (which may also be understood as the consumer utility). Furthermore, the former is created by technology and is the material basis of commodities, while the latter is formed by cultural infiltration and is a concept that contains culture. The proportion of the two constituents of the product market value will change along with the economic development. When the economic development is still at a low level, technology is relatively less advanced and material resources remain in short supply, while people place more emphasis on the value of product function. Consequently, the market value of products depends mainly on the function value. When people overcome the economic difficulties, shifting from only adequate subsistence to comparatively well-off and finally to wealthy, the emphasis gradually changes to the concept value of products. As we enter the era of knowledge economy, the exchange and spread of techniques becomes much faster, commodities become more abundant and more homogeneous, so the spiritual value of commodities becomes a larger proportion of the concept value. People are more likely to identify, resonate with, and pursue some of the intangible additions, such as taste, feel, experience, ambience, and meanings that are included in products or services. In general, the concept value creates differentiation with huge profit margins. The product differentiation determined by cultural creativity often has a higher contribution to high value-added creation than product functionality. For example, a ceramic teapot crafted by a master will be priced much higher than an ordinary one which is simply used for tea-making. The two teapots have little difference in terms of the functionality of tea-making, but their shapes and patterns will have different aesthetic qualities and provide different experiences to their users. The nature of creativity is to capture a sense of satisfaction and happiness in order to create and uncover concept values. The development of creative industries can maximize the spiritual effects to the consumers and may provide a sense of happiness and joy through realizing certain concept values.

## 3. Structural Optimization

The structural optimization mode of creative industries promoting economic development transformation is based on the perspective of industrial integration. Creative industries development can be understood as an integrated development of culture, technology and the economy. This integration is established by providing consumers with highly personalized creative products. This structural optimization needs a diversity of culture and cultural resources to increase consumption possibilities; however, the

optimization also relies heavily on modern electronic information technology. Only in virtual space can people truly and more freely achieve a personalized creative realm where “nothing is impossible unless you cannot think of it”. Therefore, cultural elements and technological methods have become important factors for optimizing the existing economic development structure of the creative industries.

First, cultural elements and the integration of related industries can help to reshape the traditional industrial structure. Any kind of creative activities must take place within a particular cultural background, where culture is one of the core elements for promoting the transformation of the economic development mode. Culture is a kind of product that can bring tremendous value-added capital, fair functional value, and technical quality. The economic value of culture may increase both through the improvement of functionality and technical quality, and because of the different levels of additional cultural contents. Also, culture is an element with strong infiltration which is able to “graft perfectly” with different industries, and with diverse processes of an industry and its products to form a new industrial sector or to be integrated with traditional sectors. The creative industry acts as a pioneer using culture as its ‘weapon’ to open the way for the formation of new industry paradigms.

Secondly, the development and progress of technology and its application in creative industries has not only accelerated the integration of industries but has also changed the modes of industrial production and sales, while optimizing the traditional industrial structure. For example, the application of digital technology enables creative industries to actively integrate with many other industries. This is conducive for the expansion of the industrial chain and the formation of new industrial clusters, and greatly expands the space for economic development to generate the “fission” effect on benefit. Meanwhile, owing to the breakdown of industrial boundaries, the creative industries can take advantage of their high-end position in the value chain to re-organize the production and sales processes—restructuring the industries.

Creative industries roughly correspond to the optimization of the industrial structure in two modes, one of which is the optimization of traditional cultural industry and the optimization of traditional industries. The first mode is the optimization of traditional cultural industry. Creativity towards traditional cultural arts is not simply a ‘copy-and-paste’ work, but rather it also relies on the creative talents’ wisdom, inspiration and imagination to re-create and increase traditional cultural arts resources through the use of high-technology. It can go deep to different levels of cultural industries, including the basic layers of resources organization and content creation, and the core layer of commodity production and dissemination among others. Take the show *ERA—Intersection of Time*<sup>\*</sup>, performed by *Shanghai Acrobatic Dome*<sup>\*</sup>, for example, in which the performance combined acrobatics with modern music and dance with the help of multimedia technology. It was given a task to “Show Shanghai to the World” to successfully upgrade the traditional cultural program and achieve an impressive result from its business operation. The second mode is the optimization of traditional industries. Take an example of the manufacturing industry, in which the industrial design, brand planning and marketing, etc., both increase the added value of the industry, and increase the flexibility of the industrial structure and increase its soft power element. Meanwhile, in the case of urban agriculture, the structure has seen a tremendous change due to its integration with the modern creative travel industry. The function of agriculture is diminishing, indicated by the decreasing amount of income, while the function of sightseeing, travel, and ecological usage is gradually increasing, as seen in the example of the ticket revenue of Shanghai Flower Port which has already exceeded the income of its flower sales. As present, the Yangtze River Delta region is successfully adopting agricultural tourism as a new means of optimizing the structure of the agriculture industry. The operation mode of agriculture tourism has also shifted from sporadic farmhouses to a round city regional development and its scale and benefit are gradually increasing. Agricultural tourism development in the Fengxian district of Shanghai has already upgraded the agricultural structure. For example, the local government planted cole flower in a two-acre cluster through the transfer system of farming land and hold the Cole Flower Festival in April each year and have designed an animated figure, ‘*caihua* doll’, as a key element of form-

<sup>\*</sup> List of Chinese-English Translations (in alphabetical order):

ERA—Intersection of Time / 時空之旅

Shanghai Acrobatic Dome / 上海雜技團

ing a brand. They have designed a maze-like field when planting cole flower in order to attract visitors during the festival, and they even hold a competition for piglets kept by local farmers. This activity not only brings ticket revenue but also attract tourists. In addition, it has added value and has increased the sale of pork through the idea of 'athletic lean hogs', which became an important issue following the outbreak of the Ractopamine problem in Henan.

#### 4. Market Expansion

In a knowledge-based economic society, the similar products compete to make consumer choose the products through the influence of cultural image represented that meet peoples' ideologies, value concepts, habits and customs. This is because the cultural spirit and personality contained in such products make them popular and increased their value in certain regions and at certain consumption level. The cultural force can be said to be a powerful access permit for products to enter a market. The cultural background of creative industries has a strong radiation force that can drive product sales through the following four means:

First, through the propagation of cultural boutiques to enhance the attractiveness of a city, winning public recognition and expanding the market for local enterprises. An example is the fashion trend of Korean style in the late 1990s which was the driver of a substantial growth in exports of the Korean products. The hit film, *Jewel in the Palace*, led a market expansion of Korean tourism, food, medicine, clothing and other sectors. A Chinese hit film, *If You Are the One*, also greatly increased the travel activities to the Xixi National Wetland Park in Hangzhou and Hokkaido in Japan.

Second is the promotion of brand building with cultural creativity, and the market expansion utilizing the brand. When technology becomes homogenized, there is a large number of similar products which flood the market, and only brands with cultural content can break through the encirclement of price competition and dominate the market. Strategies for brand expansion need to pay attention to both global cultural trend by adapting to the demands of a global cultural market, and to developing the unique resources of national culture, packaging with cultural elements such as historical relics and folk tales, themes from science education and everyday life with which people are familiar with, and then re-presenting them. For example, the Xian Heng Hotel Group in Shaoxing was established following the success of the novel *Kong Yiji* written by Lu Xun, and it has since opened a chain of restaurants in many cities around China. They have even developed the brand *Kong Yiji*, selling rice wine and fennel beans. In Chongqing, the beef brand *Zhang Fei* was also helped by a story in the *Romance of the Three Kingdoms* which relates how General Zhang Fei treated his soldiers' beef with wine after he had defeated Zhang Liao.

Third, advertisements with creative planning and exhibitions will also greatly promote market expansion. Through advertising and product demonstration, products and brands are able to establish an accurate understanding in consumers' minds, establishing and enriching consumers active association with such brands; affect consumers' concepts of consumption by allowing them to perceive the quality and cultural content of products; promote the market expansion of the industry.

Fourth, adding cultural creativity into marketing to stimulate the cultural identity and resonance, or consumers' curiosity to help expand the market. For example, the export of toy helicopters produced in Guangdong decreased sharply following the beginning of the financial crisis, as a consequence of which a wedding etiquette company designed a 'joy from heaven' surprise for newly-wed couples during their wedding ceremonies. During a ceremony, at the point when the groom is about to give the ring to his bride, a toy helicopter controlled by a member of staff behind the scenes brings a diamond ring from Hong Kong and delivers it to the groom. Since then, toy helicopters have become popular and have sold well among young people as they can not only bring happiness to a couple's wedding ceremony, but they can also become a toy for their children in the future.

A philosophy of “one source, multiple use” needs to be established when promoting creative industries and transforming the mode of economic development. Creative industries have a strong infiltration that can integrate with various industries and enhance their concept value. Therefore, a cultural creative idea can not only function as a product directly that enter the market to obtain its value, but can also function as an element adding to other industries providing new values to consumers, enhancing the added value of such industries and also helping to realize the value maximization of cultural creativity.

For instance, music and singing as cultural creative products can enter the entertainment market in order to realize their value directly. However, with the help of modern technology, they can be widely promoted through broadcasting, TV, and the Internet, they can be produced and sold on a disc, and they can be downloaded as ringtones for mobile phones. Furthermore, music and songs can be written to microchips and used in the products of other industries, such as toys, stationery, souvenirs, drinks, etc. A Barbie doll with a chip that can sing; a birthday card can sing happy birthday songs once you open it; ten *Violin Concertos* were saved on a souvenir of Mozart’s violin; a singing wine bottle plays the “drinking song” or “Wine of September 9<sup>th</sup>” for your guests when you open it. If a song becomes a hit after reaching a wide audience, it can be further extended as part of a brand. The song *Mice Love Rice* (老鼠愛大米) on the Internet has been used in many derivative works such as novels, musical films, TV drama, and mobile games since becoming a hit. Such diverse applications earned the author of “Mice Love Rice” and the Freeland Records and Tapes Company more than RMB 100 million. This shows that the active combination of creativity, technology, product, and market can maximize the value of music. Korea has proposed the slogan “one source, multiple use” when developing creative industries, and under the guidance of this philosophy, the creative industries have grown rapidly and have made a great contribution to the economic re-emergence of Korea following the Southeast Asian financial crisis. This is something we can reflect on and learn lessons from.

Finally, we should note that the development of creative industries has three stages, which range from the industrial level to the economic level, and then to the social level. The first stage is concerned with creative industries which emphasize the economic value of cultural creativity, promoting the creativity industrialized and facilitate the creative output. The second stage is the area of the creative economy that goes beyond the existing boundaries of the industry and enlarges the creative input, taking creative results as production factors and infiltrate all walks of life, thereby accelerating the innovation and development of other industries. In addition, the logical thinking and development modes of the creative industries can also guide and improve the economic innovation of other sectors. The third stage is creative society, which will need to enlarge the creative spillover effects in order to realize local community interaction, to develop creative clusters and creative cities, and then a creative country.

**Table 1 The development process of creative industry**

Pattern	I : Creative Industry	II : Creative Economy	III : Creative Society
<b>Elements</b>	Culture, Arts, Creativity	Intellectual property rights, Symbolic value	Improvement of the population quality, the identification and involvement of consumers
<b>Medium (Vehicle)</b>	Cultural industry, Creative industries cluster	Creative results as a medium element of development, build up a creative industrial chain	Creative City, Creative Class, Creative Community

China has proposed to develop cultural creative industries to become the backbone of the national economy in the 12<sup>th</sup> Five-Year plan. This shows that China is transforming from a creative industry to a creative economy. As a backbone industry, the industry needs to achieve a certain scale, normally considered to occupy more than 5% of the GDP, and, more importantly, that it should have the ability to lead the development of a group of industries. Therefore, the cultural creative industries will take a leading position by integrating with other industries, and entering the second stage of a creative economy.

## 十二五规划与发展创意产业促进经 济发展方式的转变



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我国在十二五规划中提出要“推动文化创意产业成为国民经济支柱性产业”。十二五规划的主线是要转变经济发展方式，发展文化创意产业不仅有利于增强我国的软实力，也是推进经济发展方式转变的重要推动力。这既符合当前我国经济发展的阶段性特征，也符合后危机时期世界经济的大趋势，具有很深远的意义。

2008年以来，由于全球金融危机的产生和蔓延，各国经济都受到了不同程度的冲击，为应对危机促进经济复苏，各国都在积极推进创新和调整产业结构。本次危机后，各发达国家都力图在能源技术、生物技术、环保技术、航天技术、信息技术等领域实现创新，开发新的增长点，引领经济复苏。与此同时，积极发展文化创意产业，也是世界各国推进产业转型的重点领域。从历史上看，历次危机中创意产业的逆势上扬同样也成为引领经济走出危机的先导产业之一。如上世纪30年代大萧条中好莱坞和迪斯尼的崛起，70年代石油危机后日本动画王国的崛起，90年代东南亚金融危机后“韩流”的风靡等等，这些经验表明，创意产业在金融危机中能找到其发展的机会。在全球金融风暴的严峻形势下，经济复苏仅靠高新技术产业是不够的，传统产业创新已成为一项十分迫切和重要的工程，制造业将更注重研发和设计。除了加强科技创新外，文化创意也是推动产业创新和转型的强大引擎。创意产业超越了传统文化产业的范畴，是将文化资本重新组合引入经济系统的新业态，其特点就在于把文化、技术、产品（服务）和市场有机地结合起来。各行业都可借助创意产业的发展，或应用其成果，更新产品和服务的设计与策划，开辟新的“蓝海战略”、“品牌战略”和“营销战略”，从而促进整个经济系统的升级。

英国是文化创意产业的发源地,也是全球最早开始重视文化创意产业发展的国家。后危机时代,英国正在努力将文化创意产业发展为驱动经济的新引擎。2008年3月英国国家科技艺术基金会(NESTA)专门就创意产业支持并推动其他领域的经济创新进行了调研,并发表了研究报告。英国政府还发布了“新经济下创意英国的新人才”战略报告,提出了要激发每个人的创意才能,缔造一流的文化创意企业、培养一流的文化创意人才,报告确定了26条详细行动计划和相应目标。在英国政府的引导下,英国文化创意产业发展迅速,并与金融业一起成为英国知识经济的两大支柱性产业。据统计,过去10年英国整体经济增长70%,而文化创意产业增长了93%。

②文化创意产业在英国的影响非常大,全国53%的人参与创意活动。文化创意产业正成为英国的“新名片”。

美国的金融中心纽约也正在进行着经济结构的调整和转型。在此次金融危机前以金融、保险和房地产 the Finance, Insurance and Real Estate (FIRE) 为支柱产业,2005年上半年 FIRE 占纽约所有产业中工资支出的84%。②由于 FIRE 产业发展过火而失控,引发了金融危机。金融危机爆发后,纽约吸取教训,转向智力、文化和教育 Intellectual, Cultural & Educational (ICE) 为代表的产业。从总体上看,美国整体经济结构的调整也在从 FIRE 转向 ICE。现在 ICE 还包括信息 (Information) 创意 (Creative) 能源和环境 (Energy & Environment) 等领域。

上世纪我国经济发展尚处于温饱阶段,人均 GDP 还不足 1000 美元,因此文化创意产业还不可能大发展。这次危机爆发时我国人均 GDP 已达 3500 美元,去年已超 4000 美元。12 五时期正是全面建设小康社会的关键时期,大力发展文化创意产业正当其时。实际上在这次金融危机中,我国创意产业的发展速度大大加快,2008 年电影票房增长 35%,动漫游戏增长达 97%。2009 年是危机影响最困难的一年,我国实现了 11.3% 的经济增长,其中文化产业增长超过了 17%。近三年的增长都在 17% 以上。可见在 12 五规划中提出积极发展文化产业成为国民经济的支柱性产业既适应国际产业发展和结构调整的大趋势,也符合我国现阶段经济发展的特征。从 12 五规划的主线一转变经济发展方式来看,创意产业也是重要的推动力。

从产业发展的层面来看,创意产业促进经济发展方式转变是通过资源转化、价值提升、结构优化和市场扩张四条路径来实现的。

### 一、资源转化模式

在传统粗放型的发展模式中,通常要消耗大量的物质资源,特别是能源,其增长的代价是自然资源逐渐消失和环境不断恶化,因此,资源环境约束和资本约束成为经济发展的瓶颈,而创意产业最显著的特征是鼓励个人创造力的无穷释放,这种释放创造了新的产品和新的市场需求,冲破了传统资源的硬约束,因为通过创意能够将各种资源转化为资本经营,为经济发展打开了新的通道和空间,这是创意产业促进经济增长方式转变的特有模式。这种模式基于对资源广泛性和动态性的认识、人的创造力的发挥和市场的把握,在具体实践中需要经过资源→资本→市场的多重转化,创意产业也在这些转化中兴起和发展,并促进经济增长方式的转变。资源转化模式主要从三方面展开:

首先,当人的创造力成为经济增长主导资源时,资源的内涵和外延得到了更深刻和广泛拓展,一些具有历史积淀的物质载体、一则神奇的民间传说、一些社会生活中的元素等均可纳入资源的范畴,可以加以开发和利用,成为促进经济增长有用的资源。

其次,人通过自身主体智力资源的开发,即创意的运用,能够将各种自然和人文、有形和无型的资源有效地转化为经济发展的资本,同时促进各类资本(经济、文化和社会等)之间的相互转化,使经济发展能够更多地依靠文化资本和社会资本等软性要素的驱动,实现增长方式的转变。如,一些历史文化资源也可以通过经营转化为经济资本。在成都锦江上有一座年久失修的廊桥,缺乏翻建资金,通过市场策划,决定将廊桥建成两层,下层维持原有功能,上层新增加 6000 平方米作为投资商的营业场所,结果,不但廊桥不花政府一分钱重建起来,上层开设的饭店也成为当地风景最好的用餐地,客人纷至沓来。这种政府与投资商的双赢,就是依靠对资源的有效经营。

第三,完全通过开发“人脑”这个主体资源,实现“无中生有”和“有中生优”的创意转化,用无限的创意突破有限的资源约束,促进经济增长向软驱动方式转变。这种模式最典型的是创意与科技的结合,以及创意与市场需求的结合。美国的迪斯尼就是“无中生有”的创意典型。迪斯尼在近百年的发展过程中,根据市场需求,不断注入创新思想和科技含量,成为世界著名的娱乐品牌,动漫、玩具、服装、家居和主题公园等系列产品不仅引导了

时尚消费,带来了可观的利润,也缔造了全新的娱乐业发展模式,创造了新的市场需求。英国的《哈利·波特》系列则是“有中生优”的创意典型,文学创作自古就有,《哈利·波特》却成功地成为财富集聚的当代神话,小说作者J·K·罗琳从一名清贫的教师一跃成为可与英国女王相匹敌的女富翁,关键在于创意内容(小说)能够与现代科技紧密结合,能够与现代市场紧密结合,并进行产业化运作,衍生出多种系列产品,彼此间形成产业链,满足了不同层次消费者的需求,如运用高科技展示其内容的电影、DVD、游戏等数字产品;玩具、服装等日用品,据一项粗略的统计,由《哈利·波特》带动的相关产业,经济规模已经超过了2000亿美元。

## 二、价值提升模式

从某种意义上,经济发展方式的转变可以理解为相同条件下,对产业附加值的提升和观念价值的挖掘,而创意产业既是产业高附加值的来源,也是产品观念价值的创造者。价值提升模式是基于产业价值链整合和分解的视角,通过整合产业价值链,可以提升产品的附加值;通过分解产业价值链,可以提升产品的观念价值。

我们可以把商品的市场价值可分解为使用价值(function value)和观念价值(concept value)两部分。前者体现为客观的具有一定使用功能的商品特性,后者是主观的可以体会和感受的无形附加物(可以理解为消费者的效用);前者由科技创造而成,是商品的物质基础,后者因文化渗透而生,是蕴涵的文化的观念。随着经济的发展,构成商品市场价值的这两部分的比重会发生变化。在经济发展水平低下,技术比较落后,物质还比较短缺的时代,人们重视的是商品的使用价值,因此商品的市场价值主要取决于使用价值。但当人们摆脱了短缺经济,从温饱走向小康和富裕小康时,便越来越重视商品所包含的观念价值。于是商品的市场价值便越来越取决于其观念价值。当我们在走向知识经济时代时,技术交流与扩散的速度大大加快,商品日益丰富并趋于同质化,于是商品中“精神性”的观念价值所占比重就越来越大,人们对商品或服务中所包含的一些无形附加物,譬如品位、感受、体验、情趣、意味等则更易产生“共鸣”与认同,并积极追求。一般而言,观念价值创造差异化,具有巨大的利润空间,由文化创意决定的产品差异性,对创造高附加值的贡献,往往会超过产品使用功能的贡献。比如名家制作的工艺茶壶(陶瓷)比一般泡茶用的茶壶价值要高许多倍。两者就泡茶用的功能而言并无多大的差别,区别正在于造型和图案上给人不同的美感和体验。创意的本质,就是捕捉满意和快乐,创造和挖掘观念价值,创意产业的发展则能够通过观念价值的实现,使消费者的精神效用最大化,拥有幸福感和快乐感。

## 三、结构优化模式

创意产业促进经济发展方式转变的结构优化模式是基于产业融合的视角,创意产业的发展可以理解为文化、科技和经济的融合发展,这种融合建立在为消费者提供高度个性化的创意产品之上,一方面需要多样性的文化资源和文化拓展消费的空间,另一方面也高度依赖现代电子信息技术手段,只有在虚拟的空间里,才能真正比较自由地实现“没有做不到,只有想不到”的个性创意境界。因此文化元素和科技手段成为创意产业优化现有经济发展结构的重要因素。

首先,文化元素与相关产业的融合重塑传统产业结构。任何一种创意活动,都必须在一定的文化背景下进行,文化是创意产业促进经济增长方式转变的核心要素。一方面,文化是一种能带来巨大增值的资本,具有相同使用价值和技术质量的商品,其经济价值不仅可能由于使用功能和技术质量的改进而提高,而且更会由于其附加的文化含量的不同而上升。另一方面,文化是一个具有极强渗透力和辐射力的元素,能够与不同的产业、产业内不同的环节和产品进行“无缝嫁接”,既可以形成新的产业部门,又可以与传统产业部门融合为一体。创意产业正是以文化的“利器”为新型产业模式的形成披荆斩棘,充当开路先锋。

其次,科技发展和进步及其在创意产业中的应用,不仅促进了产业融合,也改变了产业生产、销售模式,优化了传统产业结构。例如,数字技术的应用,使得创意产业能与各行各业有机融合,这种融合跨越了传统产业的界限,将技术、文化、制造和服务融为一体,有利于产业链的延伸和新型产业群的生成,大大地拓展了经济发展空间,产生效益“裂变”效应。同时,由于产业界限的打破,创意产业可以利用其处于价值链高端的优势,重新组织生产、销售流程,并重塑产业结构。

创意产业对产业结构的优化大致形成两种模式,一是对传统文化产业结构的优化。创意对传统文化艺术不是简单复制,而是依靠创意人才的智慧、灵感和想像力,借助于高科技对传统文化艺术资源的再创造、再提高,可以深入到文化产业的不同层面,包括资源整合与内容创作的基础层,产品制作与传播的核心层等各个方面。例如上海杂技团创作的节目“时空之旅”,借助多媒体技术,将杂技表演与现代音乐、舞蹈结合起来,并赋与一

个主题“秀一个上海给世界看”，实现了传统文化节目的升级，取得了骄人的经营业绩。二是对传统产业结构的优化。以制造业为例，创意产业中的工业设计、品牌策划、营销推广等不仅增加了制造业的附加价值，也使产业结构趋于柔性化；在都市农业中，由于现代旅游创意产业的融入，农业结构发生了巨大变化，种植功能逐渐淡化，收入逐渐减少，而观光、旅游、生态功能逐渐增强，如上海鲜花港的旅游门票收入已经超过花卉销售收入，目前，长三角地区已经陆续将农业旅游作为优化农业产业结构的新型道路，观光农业已经突破以农家乐为主的零星个体经营方式，开始发展观光农业的环城区域模式，规模效益正逐渐扩大。上海奉贤区的创意农业发展提升了农业结构，比如通过土地流转集中种植了2万亩油菜，每年4月菜花开时举办采花节，设计了菜花宝宝的动漫形象以形成品牌；在种菜花时设计一个菜花迷宫，吸引游客去玩；还利用农民养的猪举办一场别开生面小猪运动会，不仅可获得门票收入，还吸引了旅游者；而且在河南瘦肉精事故发生后，以“运动型瘦肉猪”的概念促进销售并增加了猪肉附加值。

#### 四、市场扩张模式

在知识经济社会，技术同质产品竞争的的实质是通过产品所倡导或体现的文化来影响或迎合公众的意识形态、价值观念、生活习惯等，从而使公众接受该产品。正是由于产品所包含的文化精神和个性，才使这一产品在一定消费区域和消费层次里走俏、增值。可以说文化力是产品进入市场的权威准入证。创意产业的文化底蕴具有很强的辐射力，可以推动产品的热销。

一是通过文化精品的传播，增强城市的吸引力和辐射力，赢得受众的认同，从而扩大本地企业的市场。例如上世纪90年代后期韩流的风靡，带动韩国产品的出口大幅增长。电影“大长今”的热播，带动了韩国的旅游、美食、医药、服装等行业的市场扩张。又如我国电影“非诚勿扰”的热播极大地促进了杭州西溪湿地和日本北海道的旅游。

二是以文化创意推动品牌建设，以品牌拓展市场。在技术同质化、生产上充斥大量同质产品的情况下，富有文化内涵的品牌才能跳出价格竞争的重围，占领一片市场。品牌扩张策略，既要重视全球化的普遍文化倾向，适应全球文化市场的消费需求，又要开发各民族文化的独特资源，对大众熟悉的历史人物和民间故事、对科普教育和日常生活题材进行文化包装再现。例如在绍兴借助鲁迅小说孔乙己建立了咸亨酒店集团，已在许多城市开设了连锁餐馆，还打造了孔乙己牌的黄酒和茴香豆。在重庆借助三国演义中张飞战胜张辽犒劳将士下酒的牛肉故事，建立起“张飞”品派牛肉。

三是极富创意策划的广告和会展也将大大推动市场的扩张。通过广告宣传和产品展示在消费者心目中树立该产品和品牌的正确的认识、建立并丰富对该品牌积极的联想，同时让消费者感知该产品质量和文化内涵，以此影响消费者的消费理念，从而推进产业的市场扩展。

四是在营销中融入文化创意，引起消费者的文化认同、产生共鸣，或好奇心，从而有助于拓展市场。比如，受金融危机的影响广东生产的玩具遥控直升机出口锐减，一家婚庆礼仪公司为帮助玩具商促销遥控直升机，在婚庆活动中策划了“喜从天降”场景，当新郎要给新娘钻戒时，幕后人操纵一架直升机绕场飞来，降到新郎手上，送来一枚从香港购来的钻戒，真是“喜从天降”、“天赐良缘”啊。自此遥控直升机在年轻人中火爆热销，不仅可为婚礼增添欢乐和吉祥的气氛，以后有了孩子也可玩。

在发展创意产业推进经济发展方式转变中要树立“一项创意，多重使用”的理念。创意产业具有很强的渗透力，可以与多种产业相融合，提高它们的观念价值。所以一项文化创意不仅可以直接作为商品进入市场，获取价值，它还可作为要素投入到其他产业里，向消费者提供新的价值元素，既提高了这些产业的附加值，也有利于实现了文化创意价值的最大化。

例如，音乐和歌唱作为文化创意产品可直接进入演艺市场实现一定的价值。然而，它借助于现代技术可以通过广播、电视、网络广为传播，可以制成碟片销售，可以作手机彩铃下载；此外，还可以录入芯片投入玩具、文具、纪念品、饮料等行业。装了芯片的芭比娃娃会唱歌；生日贺卡一打开就会唱“祝你生日快乐”；在萨尔斯堡购买的莫扎特小提琴纪念品里储存了十首莫扎特的小提琴协奏曲，按下按钮即可演奏；会唱歌的酒瓶让你在宴请宾客时打开酒瓶就能听到“饮酒歌”或“九月九的酒”等等。更有甚者，当一曲歌声赢得大批听众而走红，还可作

为品牌进一步延伸。如网络歌曲“老鼠爱大米”走红后，还发展出同名小说、同名音乐电影、电视剧和手机游戏。多重使用和广泛延伸使“老鼠爱大米”的作者和飞乐公司在这一文化创意产品中赚了一亿多元钱。可见创意、技术、产品、市场的有机地结合使音乐的价值达到了最大化。韩国在发展创意产业中就提出了“一项创意，多重使用”（One source, multi-use）的口号。正是在这一思想指导下，韩国创意产业迅速发展，并为韩国经济在东南亚金融风暴后的重新崛起作出了巨大贡献。这是值得我们思考和借鉴的。

最后，要说明的是创意产业的发展有三个阶段。即从产业层面到经济层面，再到社会层面。第一阶段是创意产业，强调文化创意的经济价值，并推进其产业化过程，促进创意的产出；第二阶段是创意经济，即突破产业界限，扩大创意投入，将创意成果作为一种生产要素渗透到各行各业里，促其他产业的创新与发展，还可以创意产业的思维逻辑和发展模式引领和推动其他领域的经济创新；第三阶段是创意社会，这就需要扩大创意溢出效应，实行园区社区互动，发展创意社群、创意城市，乃至创意国家。

表 1: 创意产业的发展与演进

形态	I. 创意产业	II. 创意经济	III. 创意社会
要素	文化、艺术、创造力	知识产权：符号价值	全民素质提高：消费者认同并参与
载体	文化产业 创意产业集群	创意成果作为中间投入要素 锻造创意产业链	创意城市 创意阶层 创意社群

我国在十二五规划中提出要把文化创意产业发展成国民经济的支柱性产业，表明我国正从创意产业阶段向创意经济阶段发展。因为作为支柱性产业不仅其发展要达到一定规模，通常认为要占 GDP 的 5% 以上，而更重要的是还要能带动一批产业的发展，因此它将通过与其他产业融合发展来带动，这就进入第二阶段即创意经济阶段。