

Preface

There is always an inertia to be overcome in striking out a new line of conduct – not more in ourselves, it seems, than in circumscribing events, which appear as if leagued together to allow no novelties in the way of amelioration.

Thomas Hardy

Cultural and Creative Industries (CCIs) impact lives and influence countries enabling the interaction between global destinations.

The second decade of the twenty-first century has embraced CCIs with a redefined and advanced set of global parameters. The world is a changing medium with CCIs taking a central role in the socio-economic make up from cradle to grave. Cities and CCIs are increasingly inseparable with employment, enterprise and trade being key government and inter-societal drivers.

The People's Republic of China (PRC) is experiencing a *golden age* of CCIs that coincides with the West redefining their definitions and paradigms of the 1990s' CCI models.

This set of reports is the first exclusive collective insight into twenty-first century CCIs in PRC to be produced in English from the perception of Chinese industry researchers, with the aim of extending to the western world both the understanding of Cultural and Creative Industries and the value of their practice in mainland China.

Cultural consciousness and creative confidence is much talked about in PRC. The issue is where does that consciousness and confidence come from? PRC leaders feel strongly that they definitely do not come from blindly following whatever is in fashion.

China is a nation with abundant cultural resources. Ancient Chinese people have created diversified cultural products with some commercial cultural services being developed during feudal dynasties. The tradition of over 3,000 years of preferring agriculture to business restricted the potential active development of creativity and business. One of the prominent features of Chinese cultural development history is the imbalance: the imbalance of the artistic content; the imbalance of the types of arts; the imbalance of the audience; the imbalance of the skills for arts and crafts

production; the imbalance of the artists' psychology etc. The imbalance phenomenon did not cease until the 1978 national economic management system reform and the opening up to the outside world.

In the late 1980s, some civil artists, art performance troupes and regional cultural institutions took steps towards commercial cultural practices, but the pace of reform of government cultural governance policy systems was not as fast as agriculture, manufacturing industries and business. In the 1990s, advertising and tourism businesses developed rapidly, and it was thought that Chinese cultural production had big potential for significant development. The government held the power as board director and general manager for most cultural institutions and directly controlled cultural production. In 1998, the Ministry of Culture established the administration department of cultural industries. At the turn of 2000 the central cultural governance system reform was taking place. Some cultural experts and government officials were leading these key industries into the future.

The study on correlation multipliers between cultural output and the elements of cultural productivity, the total productivity factors of cultural industries and so on, have been introduced. The report authors point out that the development of cultural industries is no longer explained as the outcome of economic growth but the dynamics of a new economy. The explanation of the invisible outputs of cultural, technical and organizational innovation should contribute to enabling significant change to the national economy.

Both central and regional government has paid significant attention to the protection and development of cultural heritage. The positive externalities of cultural industries are increasingly emphasized all over the country. The 11th and 12th five-year plans for the development of national and regional cultural industries demonstrate this policy. The achievements of Beijing, Guangdong, Shanghai, Jiangsu, Hunan, Yunnan, etc. serve to prove that cultural industries are able to contribute much to sustainable economic growth. CCI's GDP value added is 2.85 % in 2012. Research is increasing to solve problems around the financial inefficiency for supporting middle to small scale cultural firms, the risk and profit share mechanism and insurance system for cultural investment, the control of illegal copyright activities, the exchange of cultural products with foreign countries, etc. The founding of the cultural industrial bank, the cultural banking company, the cultural industrial security exchange and other infrastructures have also been proposed by the authors to enable an enhanced environment to cultivate cultural industries.

The future solutions for the sustainable development of China's CCIs will need to embrace deepening the reform of the cultural governance system and promoting the vigorous development and enrichment of culture. This will include improving and implementing the policies and measures of the cultural governance system, promoting cultural innovation, strengthening cultural creativity, safeguarding the basic cultural rights and interests of the people, and promoting a flourishing cultural market to meet the people's ever-increasing and varied cultural needs.

Such solutions will need to:

- Develop a culture of harmony and implement the programme for improving civic morality and fostering civilized social conduct with particular attention being

paid to cultivating ideals and ethics among young people using extensive campaigns to encourage civilized behaviour

- Promote the vigorous development of the press and publishing, radio, film and television, literature and the arts, to encourage the production of excellent cultural work
- Increase government funding to accelerate development of a system of public cultural services for the whole society and to promote development of basic public benefit cultural programmes, particularly the building of more cultural facilities in urban communities and villages
- Accelerate development of multipurpose community centres in towns and townships to work on the projects to, set up a national shared databank of cultural information and resources, extend radio and television coverage to all villages and set up reading rooms and show movies in rural areas
- Improve the culture sector business model and speed up development of the clusters of cultural industries with regional cultural features by strengthening efforts to develop digital content, ensuring order in the cultural market and continuing to combat pornography and illegal publications
- Strengthen protection of national cultural heritage and expand cultural trade and exchanges with other countries

The rapid development of global CCIs reflects the major cultural, economic and technological changes that China is experiencing. We bring these reports, written by PRC experts, to introduce the business of China CCIs to the world.

Beijing, People's Republic of China

Patricia Ann Walker and
Hardy Yong Xiang

China Cultural and Creative Industries Reports 2013

Xiang, H.Y.; Walker, P.A. (Eds.)

2014, XXIV, 160 p. 56 illus., 46 illus. in color.,

ISBN: 978-3-642-38157-7