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Chinese Culture Industry Policy needs Upgrade

Upgrade is very important kind of innovation, of course.

I totally agree that the Standpoint of culture and cultural industry also, should take root in the public welfare. There are many successful cases. The most persuasive and fresh one is Google. They take their market roots in large, various, fast growing free service. By the end of last year, according to our research, their free service in china market had exceeded 60% of their total products.

China now is trying to further develop cultural industry, but at this stage, Chinese culture industry is facing four major strategic barriers:

The first One is: Chinese culture industry policy is lack of necessary diversity, We need creative thinking and practice to stimulate culture industry except preferential taxes and dues, Subsidies and incentives.

Because except lack of diversity, Chinese culture also has a serious lack of mainstream culture and mainstream value system. **This is the 'Barrier Two'.**

According to our national wide questionnaire survey: Currently there are more than 25% Chinese people admitted that they lack mainstream culture and mainstream values. Half of them are Chinese social elite of 30 or 40 years old. Only 16.2% Chinese young people think China has its mainstream culture and less than 17.5% young people think China has its mainstream values. This will be the most important obstacle to Chinese culture industry.

The third Barrier is 'Weak private spending in culture'

Too fast growing costs of housing, education and health care, weakened the private spending in culture for the last 5 years. Even in the Chinese developed area like Shanghai, according to our research, there are more than 18.6% families cut their non-rigid culture consumption for three years since 2010. At the same time, 35.2% families' non-rigid culture consumption is less than 5% of their household disposable income.

The last Barrier Four is that: our government may put too much emphasis on economic benefits of culture industry.

We may need look back and put more efforts on public welfare as we did before, I mean, ten or twenty years ago.

Here I'd like to share a typical example: Fantasia Animation Co. in SH.

It is one of the 30 top class profitable animation companies in China.

Now they have two kinds of development problems:

First: fast growing costs Second: Varied, administrative bans.

Sep. of 2006, there was a ban of no foreign animation program on TV from 7pm to 8pm, that's the prime time, ///few months later, came the second ban--- prolonged the time from 7pm to 9pm, ///one year later, the third ban, enlarged the target from foreign animation program to co-produced animation program. All those 3 bans plus fast growing operating costs such as rent and wages, wiped out the obvious advantage of Fantasia Animation Company step by step. The company had to reduce half employees and enlarged marketing staff in the same time.

Their first successful product is 'Shaolin Kids' . It's the first original Chinese animation funded by overseas money. The story comes from Chinese traditional KONGFU culture—Three Shaolin kids try all the way to wipe out the evils.

Their 3 minute rushes attracted great attention on Cannes international film festival in 2004 and achieved high audience rating in European world, especially in France and Germany.

But now, because of the 3 bans, Fantasia has to put lots of their new products in warehouse, and lost much home market. Meanwhile, it has to face the fast growing exchange cost since 2010 when it goes to overseas market. In fact, many Chinese cultural enterprises have similar dilemma like Fantasia.

I think the problem is that

These cultural companies need to be treated as culture creators and successors, not only economic units and profit makers.

If those high-quality Chinese cultural companies failed, I think, our culture policy system should take most of the responsibility.

But what we can do about it as a scholar?

Now, I'm doing a strategic planning of new media industry for Shanghai government. What I care about most is that whether we can create an efficient new media public welfare platform, to get local government, local colleges and universities and local enterprises all involved deeply, to provide more free public products and services continuously, based on the larger society, point-to-point structure. That's the remarkable goodness of new media.

We do not rule out these public goods can be profitable under certain conditions. These new media platform will help our government to upgrade their policy:

Transfer the focus from culture products to culture producers and communicators.

But it's easy to say, very difficult and complicated to do. That's why I come here, to ask for your good opinions, suit for Chinese cultural, economic and political characteristics.

Now let me make a brief summary of 'culture policy upgrade' by setting up the following practice principles:

- 1、 First ---Make public welfare as top priority
- 2、 Second---Full acceptance of cultural diversity
- 3、 The third---We should make more `mechanism innovations with open mind to bring Chinese culture policy more consistency, inclusiveness and stability.

文化的立场：公众福祉---文化产业政策的一致性、包容性与稳定性

文化的立场，包括文化产业的立场，应该是公众福祉。

基于这一立场而成功的案例很多，最新、最有广泛说服力的成功者是谷歌和脸谱，它们的市场基础正是大量的、持续增长的免费服务。截止 2012 年底，已占其产品总类 60% 以上。

中国目前正大力发展文化产业，但现阶段我们面临四大重大战略阻碍：

挑战一： 中国文化政策均缺乏必要的多样性，局限于税费优惠、补贴和奖励。

挑战二： 主流文化和主流价值观迷失

同时，中国又缺少真正的，自然形成的主流文化，这看上去是一对矛盾，但确是一种必然的因果。主流是在充分多样化的基础上，通过民众的自主选择而自然形成的，没有充分的多样化，也就难以形成主流文化结构。

据本课题组的实地调研，当前有超 55% 中国民众存在着严重的主流文化、主流价值观缺失感，其中还包括半数以上年龄在 30 和 40 多岁的社会中坚力量，仅有 16.2% 和 17.5% 的青年人，认为当代中国社会存在主流文化和主流价值观，这将成为中国发展文化产业的最重要的障碍。

挑战三： 文化消费力不足

长期处于增长中的住房、教育、医疗成本，使得国民用于非刚性文化消费（剔除教育开支）的可支配收入非常有限。以上海这样的大都市为例，有超过 18.6% 的家庭出现连续 3 年非刚性文化消费持续减少，这一数字还有着扩大的趋势。同时 35.2% 的家庭用于非刚性文化消费的总支出占家庭可支配收入的比例低于 5%。

挑战四： 文化产业政策过度强调商业化

据我们的观察与研究，中国目前的文化产业促进政策过于强调经济收益。我们需要对此做出必要的检讨，尽快将文化和文化产业的立场，牢牢根植于公众利益。同时，切忌过多利益导向，切忌过多行政禁令，切忌政策过于多变，同时，需要更多的根本性的思路创新，让我们的文化政策体现出更多的一致性、包容性、稳定性和多样性，从而使我们的文化能够更自然、强劲地生长。

今日动画是非常典型的例子。它是中国 30 家有盈利能力的一流动画公司之一。创始人张天晓曾留学法国，回国创立了今日动画公司。最早获得市场认可的动画是《中华小子》。

《中华小子》是中国历史上第一部几乎全部用海外资金拍摄的原创动画片，其题材、主题完全来源于我国悠久的历史，讲述少林寺的三个俗家少年弟子斩妖除魔的故事。早在 2004 年的法国戛纳国际电影节上，《中华小子》的 3 分钟样片在 738 部参展作品中获得排名第五的好成绩，从而吸引了全球购片商的目光。随后在整个欧洲市场都获得了较好的收视，成为了中国的明星动画企业。但是现在却主要因为政策等原因，比如：三道限播令，最终导致黄金时间 19:00-21:00 不能播出合拍动画片，这使得今日动画的大量新作难以在国内电视频道上播出，公司的国内市场基本流失殆尽，不得不面对人才流失、成本上升等各种发展困境。

迪斯尼电视频道称赞道：“我们很高兴能看到东方风格的动画片，而且不是日本的。”结果，这部上海原创的 26 集电视动画片，在一集未拍的情况下，就通过预售给法国电视三台播映权、德国广播公司全球代理权、迪斯尼频道播映权等方式，获得了 4000 万元人民币投资。2005 年 5 月 18 日，这一消息刊载于本报头版头条，欧洲时报等海外华人报纸纷纷转载，成为中国动画界近年来最为激动人心的新闻。

不过，今日动画的主要市场在海外，资金也主要源于海外。这不完全是自主选择，多少有一些无奈。事实上，越来越多的文化企业面临类似的困境。如果这些企业消亡了，我会觉得政策、管理体制要负一半以上的责任。

现在我在做一个上海市级的战略规划，新媒体产业三年战略规划，在这个规划中我最想做的，是一个政府、企业、高校、市民共同参与的新媒体大公益平台，以便借助新媒体为更多人提供创新的、实用的、能实现价值自我积累的多样化公益产品与服务，我们不排除这些产品能衍生出商业价值、经济利益，但它们的宗旨是公众福祉。

同时，基于点对点的新媒体技术平台，实现文化政策的必要创新与升级：将政策的聚焦点从文化产品，拓展乃至转移到人，即文化的生产者和传播者。

总之，我想强调的是：文化需要多样性，而文化政策需要保持更多一致性、包容性和稳定性，而且后者充分体现在：

- 1、以公众福祉作为最高宗旨
- 2、对文化多样性的充分包容
- 3、通过大胆制度创新融入更多可持续性、包容性和稳定性