Chapter 4

Study on Cultural Commercialization and Public Consumption:
The Case of China

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ABSTRACT

This paper demonstrates the commercializing trend and phenomenon of the contemporary culture, arguing that as an intangible commodity, culture has special and limited commercialization that it's only a superficial homogeneity brought by cultural commercialization. Cultural commercialization is the release of cultural intensity and connotation. This paper illustrates the industrialization process of Chinese culture, probes into the cultural consumption demand and structure in contemporary China, and analyzes the cultural consumption phenomenon of the Chinese public. This paper draws a conclusion on the destined cultural commercialization and the development trend of cultural consumption in China.

1. INTRODUCTION

There are many concepts of cultural economy mainly defined by experts, scholars, international authorities, and the governments that promote cultural economy. This is a consensus held by international organizations as the United Nations Conference on Trade and Development (UNCTAD) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), because to the concept of culture there are different understandings of extensive social ideologies and

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spiritual fields when viewed from the development of society and history.

From culture a lot of economic forms, including “creative industry”, “content industry”, “copyright industry”, “leisure industry”, “experience industry”, “economy of attention”, and “cultural trade” etc., are arising. This shows the dominant position of cultural economy in the future’s economic development and marks the coming of cultural economy age. In this new age the traditional economics is challenged and people are re-defining various economic factors and their interactive forms, re-establishing the forms of economic organization and production organization, re-allocating resources, re-constructing value system and assessment criteria, and re-organizing industrial chain. The development of cultural economy wants the theoretical and practical thinking in a systematic way, such as the relationship between culture/creativity and commodity/commerce, the degree of cultural industrialization, the risks challenging cultural economy, and the realistic problems brought by the global culture and economy (Hartley, 2007).

Both agricultural economy and industrial economy are based on the occupancy and consumption of natural resources. However, countries of today’s world are gradually separating from the economic growth mode with land and machine as the carrier and the consumption of natural resources and low labor pay as the cost. The economic mode dominated by culture, with an intellectual basis of creativity, innovation, and originality, has released more powerful energy than mechanical production and more fortune than tangible resources. Culture is now creating a new economic structure and mode (Li & Lu, 2007). The financial crisis that exploded in 2007 and lasted to today is rightly the puzzle and problem of new economic form that makes finance, IT, education, finance, and video publication as “rising industry”. The United Kingdom (UK) and Australia in sequence positioned cultural industries or creative industries as the core industries to be developed by the governments. During this period cultural contents and value began to penetrate into all the industries of the society. By adjusting and changing economic structure, the consumption and production supply of these countries have had essential changes. The desire of people to get satisfied in the consumption of food and clothes for “survival” is gradually becoming lower than their desire to get satisfied in the consumption of education, culture, entertainment, and sport for “development”. “Every day the world’s creative economy creates 22-billion dollars, which is still increasing by a ratio of 5%.” In some countries, the increase is faster. America has a speed of 14%, while UK has a speed of 12% (Li, 2008).

Viewing the whole world, the infinite cultural products, marketing, and service of developed countries have drawn the focus of the world’s people, and prevailed in the world in the form of a huge tide of intellectual economy. The developed countries’ cultural industries have by their unique orientation, field, and style been rapidly developing and produced huge economic benefits. As the
developed countries now are still the representative of the advanced politics, economy, and culture of the world, we may say that the world of the 21st century has entered the age of cultural economy (Zou & Xu, 2006).

2. CULTURAL COMMERCIALIZATION

2.1 Culture and Commerce

Today culture has contributed a part of influence and offerings to human life scarcely seen in its whole history. The most important influential factor is cultural commercialization. The governments began to realize that culture could bring human beings great spiritual enjoyment as well as creating unprecedented huge fortune. Today’s culture is endowed with multiple meanings of material and spirit, ideology and commercial value etc.

Traditional scholars and schools are inclined to believe that culture as a thing of grace, solemnity, and ideology shall be far away from commerce. Many countries take prudent steps when dealing with cultural commerce. For example French government adopts measures as trade barriers to block America cultural commerce represented by films of Hollywood, potato crisps of Mcdonald’s, and chips of Intel. They worried that such American culture will influence and transform French culture. Japan also adopts the approaches in education and diplomacy to alter foreign culture and paint it with Japanese features (Hartley, 2007). In China the cultural resources are almost under the sole control of the government. Recently China government has undertaken extensive and diversified construction of cultural industrialization and cultural system reform. However, in China only attempts are made on connecting cultural system and rules with commercialization. No clear development logic and plan has been developed yet. However, cultural commercialization has been a trend of the world’s economic development that cannot be blocked. Culture breaks off the barriers among regions and nations, and builds a digital media platform with its diversified contents and rich expression forms for it to go to the world’s corners quickly. Cultural commercialization has greatly promoted the publicity and development of culture, and become an economic pillar industry and powerful productivity that drives forward social progress (Santos, 2008).

“Culture” in cultural economy will have the property of intangible commodity, be the object of commercial trade, and be the carrier of commercialization? Is that true? Cultural commercialization quickens cultural merging and consolidating around the world, but it may also floods everywhere to lower the public culture’s value, overthrow traditional culture, invade national culture, shake or make chaos in national ideology, and impact the basic principles and faiths of human beings in cultural philosophy, cultural aesthetics, cultural ethics, and cultural history.

Creativity contained in culture is an expression of human wisdom. It is the precious fortune of human beings that can be used to create huge commercial value. Commercialization activates the space of creativity and blurs more the more the boundaries between reality and vision, foretime and presence, art and commonness, and fact and story. The truth of life is that the life is now being virtualized and coming to a virtual and visional world. Cultural creativity cultivates new people, and creates “culture” in cultural economy. Different from other commodity forms, cultural commercialization has made choices. Some parts of culture can be sold, for example cultural forms and expression techniques. But some parts of culture cannot be commercialized, for example national spirit and national ideology.

Cultural commercialization puts forward two major subjects. The first is to choose and determine which parts of culture can be sold, for example cultural forms and expression techniques, and which parts of culture cannot be commercialized, for example national spirit and national ideology. The
commonweal nature of culture decides that partial management on culture shall be implemented by public or state-owned entities. But the commercial nature of culture promotes culture to be operated at the market. The second is that the development of cultural commodities shall take into account of moral criteria, namely such development shall meet human beings’ cultural aesthetics, cultural ethics, and cultural morality, and the misuse of human weakness shall be avoided.

2.2 Contemporary Features of Cultural Commercialization

2.2.1 Diversification of Cultural Commercialization

The completely new publicity approaches and media forms as news release, global premiere, worldwide talent show, live show, and 24-hour air reporting etc. brought the world into the same cultural atmosphere wherein different nations, countries, and races are living. A regional popular fashion may cause a global tide which the world’s people follow. Such regional fashion may even become a dominant culture of the world. Visual impact brings profound feelings to the soul of people, who are submerged in a sea of information, without time to stop for thinking and facing all the things around calmly. It seems that the whole world is drawn to the same direction which the puzzled people follow in blindness. People at remote places are unwilling to keep their quiet and simple life, and the urban places are filled with the so-called internationalized symbols and elements. Cultural phenomena induce cultural thinking that influences the social living style, the communication style between humans, and even the relationship between humans, and between human and nature.

Cultural commercialization brings no cultural homogeneity to the contemporary youths. On the contrary, their choices are diversified when they are receiving massive information and media publications. As they are of different countries, races, ages, and genders, they have their own understandings and definitions when to absorb various cultural elements. They pursue their own feelings of life. The youths seize the key tide of the times, namely they use the rich materials of the world to exercise their imagination and write stories and create original life. Cultural tendency may have no limitation of country or region, as possibility the young people of both America and China like Michael Jackson and Hua Mulan. However, such cultural tendency means not cultural homogeneity. But on the contrary it means the recognition diversification of penetrated cultures. This recognition will certainly stimulate more penetration of cultures and the prosperity of diversified cultures. In living style the youths are more willing to break off the homogeneity, despise the traditional creeds for life, living style, and belief of life, and parade their own personality.

2.2.2 Network Virtual Nature of Cultural Commercialization

The age of cultural economy owns the storytelling ability better than any time of the past. The invention of computer communication technology and network blurs the boundary of real life. Yesterday’s life may be written into a blog today. Both real and virtual network options are available for the community, house, medical treatment, car, and shopping in life. Everything of the reality, including psychological activities and even thinking can be re-produced or exaggerated at network. A student may choose not to attend his graduation ceremony but make his person appear at the group photo by using a Photoshop technique. People’s imagination is enlarged without limit in real life. Truth and falseness are no more the focus of discussion, for people’s real life is to create a virtual world. Never in any times before people had ever lived in so rich a tiered space that they jump to and fro between virtual and real worlds.
Virtual life has become the part of some people, especially the youths.

What the virtual life will bring to human beings after creations and interests of life, paradise in dreams, and the amusement to play with life? Will the traditional cultural principles such as ethics, morality, and faithfulness also become unreal? Will people lose mutual trust and find their emotions sleepy in the virtual world? Besides, the digital network media brings the commercial secrets, trademarks and signs, industrial designs, and writings and inventions to extensive regions and countries very fast. People know not the origin and source of such information. Intellectual inventions and creations are disclosed and knowledge publicized so soon that, is it necessary to protect the interests and rights of the inventors? (Zhang, Yin & Li, 2007).

2.3.3 Tradition and History of Cultural Commercialization

Cultural commercialization made people stretch their arms to the most precious cultural fortune of human society, namely traditional culture and historical relics. The problem of intellectual property rights concerning culture stands for more urgent solution in some countries with lasting history and tradition. In such countries their national traditional culture and historical relics are publicized, embezzled, and copied around the world without the protection and limit from any intellectual property rights (Xu, Bi & Qi, 2007). The cultural creativity industry presents the worldwide problem of intellectual property rights, namely by what style the world receives and publicizes the culture of different countries and nations, and by what approach the world acknowledges the traditional, primitive and sub-cultural value. The prosperity of cultural creativity industry endows intellectual property rights with more functions in addition to the existing commercial value, namely such rights can be used to protect the cultural niches of the world and to respect and inherit the unique cultures of different nations (Jiang, 2007).

As the Aborigines culture of Canada, folk art of Mexico, handcraft of American Indian, and the traditional cultures of the world’s other countries and nations, the traditional culture and historical relics of China contains huge interests that have strategic significance and value for the world’s economic development and the global fusing of cultural creativity industries. Chinese Nations have lasting history and profound traditional culture, which reflects various aspects of historical vicissitudes, consolidation of nations, social life, and cultural creations. Parts of the tangible and intangible traditional culture and historical relics formed in the long history of China have been protected well. Some parts are recreated and innovated into new products. However, a great number of such traditional culture and historical relics, such as ancient relics, folk dances and songs, performances, local dramas, original culture, traditional festivals, inherited recipes of biological and genetic types, and Chinese traditional medicine, are being lost, stolen, and overthrown. They wait for urgent protection of intellectual property rights (Li and Bai, 2008). In the age of cultural economy, the key is to construct and operate a sound system of intellectual property rights, which shall be used to limit and protect national traditional culture and historical relics that are being publicized and copied continuously around the world. One of the world’s important issues is to expand the existing legal system, innovate laws and rules, and build an intellectual property rights system beneficial for the protection of traditional culture (Wu, 2007).

3. THE PUBLIC’S CULTURAL CONSUMPTION

3.1 Cultural Consumption Meets Spiritual Demand

As an art of grace, culture had ever been far apart from commerce, without intersection with consumption. Today, people are pride of their
spending large money and excessive consumption and their enjoyment of the vainglory from luxury goods. However, they are not filled and satisfied in heart. The immense spiritual loss makes people find it difficult to fill the emptiness in their mind with whatever fortune and luxury. People are not happy even they spend money as soil and lead an extremely luxury life. People lost their interest in commodities when they become rich in material. The greatest salesman cannot retain their steps moving away. The public is tired of the commodities piled on shelves, and deafened to the noisy hawks. People walk around commercial streets, supermarkets, and first-class malls, meeting strangers, possibly with no goods in hand, for they are to enjoy the leisure time, the free life style without a purpose.

When the culture is viewed from the commercial angle, the solemn culture opens its closed door. The culture came to own the property of public entertainment, leisure, feeling, interest, interaction, and experience. Thus the public culture is formed. Among the most popular consumption ways offered to the public, as music of banrock, coffee of Starbucks, meeting at Be For Time, chat room of QQ, and club of killing game, culture is the only authentic product for consumption, and other services such as food supply and Internet access are just auxiliary items. People in the age of cultural economy cares not the product itself, but they care what the product means, where it is bought, how it is bought, and with whom it is bought.

Cultural creativity came to the fertile soil of commercial consumption. Culture is no more the proprietary thing of literary circles and artists. Cultural inspirations came to the minds of businessmen, salesmen, and entrepreneurs and formed countless business ideas. The before separated culture and commerce are now consolidating and forming new public culture and public consumption style gradually. Typical features of the environment of cultural economy are that the ideas of intelligence and wisdom are favored and adored by the market far more than any tangible thing; the designs, trademarks and patents with intellectual property rights, and other forms of products, inventions, and discoveries are all marked with “first-class”; their inventors and owners are the most favored people of this age. In such a situation the public is willing to pay more for the commodities of cultural creativity. In addition to their will to pay more money, consumers may want to spend more time and energy to keep interest after consumption; they even devote their emotions and make interactive communications.

3.2 Forms of Cultural Consumption

Group Cultural Consumption

Cultural consumption groups consumers of the same taste or interest and they consume their communication and discussion process, and get their memory, feeling, experience, and thinking.

Interactive Cultural Consumption

The consumption process is the process of participation. Culture has a mind, and people who consume culture have identification and recognition in their emotions and thinking. By cultural consumption they share and communicate with others, get satisfied, realize their personality, and find themselves successful and belonging to a group.

Experience Cultural Consumption

Cultural consumption can induce emotions in heart. People expect different things such as pleasure, compassion, excitement, sadness, courage, and self-test. They consume culture to experience such things and get satisfied in heart.

Entertainment Cultural Consumption

Digital art and multi-media technology richened the entertainment elements of culture. The cul-
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Cultural entertainment products as Karaoke, theme amusement parks, cartoon games, movies and performances move the audience to laugh and release their anxiety in work, and endow them with an optimistic and graceful attitude towards life.

Leisure Cultural Consumption

Leisure is a kind of state. Modern people suffering high spiritual pressure want the ambience to adjust their psychology and be relaxed, for example informal clothes, pleasant music, flowing water in countryside, and bridges and villages.

4. THE PROCESS OF CULTURAL COMMERCIALIZATION IN CHINA

Chinese tradition must be modernized, and the alien ideas shall be localized in China. Finally Chinese traditional culture and western civilization shall be consolidated in a creative way (Fu, 2007). In China, the concept and scope of “creative industries” has replaced “cultural industries” gradually. This replacement is based on the interpretation that creativity is private property. This replacement represents an important progress in politics (Bilton, 2010). Zhao (2009) claims that in China, cultural and creative industry is defined to be a industry cluster with intrinsic connections between firms, providing the public with a cultural experience, taking creation, creativity, innovation as the fundamental means, taking cultural content and creative results as core values, taking intellectual property achievement or consumption as transaction characteristics. The process of cultural commercialization in China is basically the same as the process of cultural industrialization in China (Zhao, 2010). The stages of exploration, expansion, and furthering of cultural commercialization are rightly the stages of start, forming, and prosperity of cultural industries in China, as shown in Figure 1.

For a long period after the foundation of the People’s Republic of China in 1949, in a planned system the government controlled culture. From the Third Plenary Session of Eleventh Central Committee of CPC, basically the development process of cultural industries of China can be divided into the following three stages as following:

Figure 1. Stages of the process of cultural commercialization in China

- **1978 - 1991**: Exploration of cultural commercialization
- **1992 - 2001**: Expansion of cultural commercialization
- **2002 - 2010**: Furthering of cultural commercialization

Start of cultural industry
First Stage (1978-1991): The Stage for Initial Exploring and Building of Cultural Industries

After the Third Plenary Session of Eleventh Central Committee of CPC in 1978, China implemented the policy of reforming and opening to the world; thus Chinese people began to enjoy a life richer in materials and, influenced by foreign popular culture and public culture, Chinese entertainment industry began to recover and prosper increasingly. In 1980 music teahouse appeared in Guangzhou. The entertainment industry began to resume. Later the profit-seeking entertainment activities such as video playing, dance performing, and song singing are increased gradually. In 1984 the Mainland China’s first consultation company was founded in Shanghai. This is a market-oriented company that mainly sells spiritual products with knowledge and information as its features. At the beginning of 1980s, China’s cultural industries started quietly.

During this stage China’s advertising industry appeared and was booming. Soon people recognized the function of advertising as an agency in publicizing a product. More and more time and space of various media forms such as radio, newspaper, and television are devoted to advertising, which has quality and level improved step by step. The sport industry is smokeless industry, and it has a lot of associated industries, such as tourism, food industry, and gymnasium building etc. Meanwhile the development of sport industry can enhance people’s body strength and spirit them up, and show a country’s comprehensive strength in peacetime. So it became one of the important industries developed by many countries. China seized the chance that at Los Angeles Olympics 1984 Chinese athlete won the first gold prize, promoted the development of sport industry vigorously. In 1990 China hosted the eleventh Asia Games successfully. From this success China began the industrialization and market-oriented operation of sport. For example, the activity of Asia Games donation lottery drawing in fact pioneered the later issue of sport lottery. However, in conclusion at this stage the cultural industries of China are of exploration type, and it only occupied a small place with small influence in the whole social and economic system of China (Liu, 2007).

Second Stage (1992 - 2001): The Cultural Industries Began to Play an Important Role in National Economy

In 1992 the 14th National Congress of CPC clearly set the plan to build a socialist market economic system based on the facts of China. The building of market-oriented economic system constructed the foundation for the healthy development of cultural commercialization. In the same year the Central Committee of CPC and the State Council issued the Decision on Accelerating Development of the Tertiary Industry, which calls cultural industries as a member of tertiary industry formally. The cultural sectors are transferred from sectors wanting financial payout to sectors of production type, and thus to be prepared in policy and system for the development of cultural industries. This time the development of cultural industries entered a stage to have formal rules set up and industrial structure constructed. In 2000 the Central Committee of CPC in the proposal for the “Tenth Five Year” development planning mentioned the development of cultural industries for the first time in formal document of the state’s central organ of power.

At this stage, newspapers exercised the power of cultural industries for the first time. As people have richer part-time activities and generally improved education level, newspapers became the important object of cultural consumption. Many newspapers increased their pages and produced special issues for culture and entertainment. Many newspaper offices created their own morning issue, evening issue, additional issue, and enlarged weekend issue, week issue, and auxiliary issue to increase circulation and attract readers, occupying and expanding market share. Meanwhile many
newspapers grouped their target readers and specialized the contents they published to retain target readers in order to win them a competent position at the market of intensive competition. The expanded circulation of newspapers allured many advertising owners/agencies to put advertisements, which prospered newspaper industry and developed advertising industry. The movie industry of this period also made beneficial attempts in industrialization, and progressed the march to international market. The financing mechanism of movie production changed. Some movie companies and cultural companies went to the market consciously to absorb state-owned or private capital by stock system to invest in movie production and carry out commercialized operation. The movies produced during this period to celebrate the New Year harvested high turnouts, achieving success in commercialization and industrialization of movies produced in China. The production of TV plays also made a great progress. Many TV plays were produced and broadcasted separately in a new mechanism of market-oriented operation. Television stations purchased TV plays expected of rosy prospect to win high advertising income by high audience rate. Thus the television industry formed a healthy circulation. During this period, the tourism also was developed healthily. The government adopted various measures to promote the development of tourism. Three long holidays, “May Day”, “National Day”, and spring festival, added three golden highlights to the development of tourism and prospered the domestic travel routes and destinations greatly. The tourism industry enlarged service scope, improved service facilities of transport, food, and hotel, furnished quality service, and amended soft and hard environments to build true appeal for drawing domestic and foreign tourists, displaying image, and developing economy. During this period, new form of cultural industries—network industry appeared for the rapid development of information technology and the appearance of Internet. As a virtual society, the network provided new communication approach.

The network economy features intensive intellect and high-tech, and is an industry of intellect and information-intensive type, also the key economic growth point in the age of knowledge economy and information technology. It is developing rapidly (Zhang, 2007).

Third Stage (From 2002 to Now): Cultural Industries Become a Pillar Support of National Economy

In 2002, the report of the 16th National Congress of CPC for the first time in its formal document stated explicitly the plan for vigorous development of cultural industries, and the definite differentiation of support to cultural undertaking and operation of cultural industries. Following the constantly rapid growth of China’s national economy, the accelerated steps in overall construction of well-off society, and the continuously furthered reform in cultural system, the rising cultural industries are destined to grow fast and become the new highlight of China’s economic development.

In 2007 Hu Jintao in the report of the 17th National Congress of CPC expressed the decision to “promote the great development and prosperity of socialist culture”.

In Jul. 2009 an executive meeting of State Council examined and passed the Plan to Adjust and Reinvigorate Cultural Industries to accelerate and promote the development of cultural industries in China. The issue of the Plan to Adjust and Reinvigorate Cultural Industries means that the government has exalted the development of cultural industries to the level of national strategy. At this stage the process of cultural commercialization is further developed.

5. THE PUBLIC’S CULTURAL CONSUMPTION IN CHINA

Viewed from consumption, cultural consumption has increased to over 30% in household consum-
tion in America and some countries of Western Europe. But in China only 14.8% of household consumption is spent on cultural consumption. The public of China is now at the transition from material consumption to cultural consumption. Results from investigations in major cities show that, the ratio of cultural items and facilities in belongings of Chinese families is approaching that of developed countries rapidly. The public came to have more and more passion on the new items of cultural consumption as movie, entertainment, tourism, and network. However, viewed integrally the public’s cultural consumption in China has two characteristics.

**Demand of Cultural Consumption**

The rapidly growing cultural consumption in China cannot keep up with the speed of economic growth. Using internationally universal criteria, a country with GDP per capita over 3,000 dollars will enter a period with rapid growth of cultural demand. In 2009 China’s GDP per capita was 3,700 dollars. Authoritative researches show that when GDP per capita reaches 1,000 dollars and Engel’s coefficient is 44%, the urban and rural cultural consumption shall occupy 18% of personal consumption. Estimated by this, the total amount of consumption demand of China shall be 1.09-trillion-Yuan. But the actual total demand of cultural products in China is less than 500-billion-Yuan. Additionally there are many blank points at the market of cultural consumption in China. The satisfaction degree is low. Integrally the total amount of cultural consumption of Chinese residents is too low. The satisfaction degree of residents’ cultural demand is less than 1/4. Besides, the added-value of China’s cultural industries is 700-billion to 800-billion-Yuan, indicating a huge potential of consumption. Firstly, the payout of cultural consumption is low. On the one hand, the public has a low satisfaction degree of cultural demand. People hope the market of cultural consumption will be richer and colorful. On the other hand, even in urban areas, people paid a low ratio of money for cultural consumption in the total payout of the family, not to mention rural areas. There are three reasons. Firstly, as the cities have increasingly quickened process of reforming and opening, the life quality is increased, life tension intensified, life cost higher and higher, and house, car, education, medical treatment, and insurance become huge pressure to life, the cultural consumption which is not necessary for life has to be diminished or neglected. Secondly, people may use some low-cost replacements for cultural products and items to satisfy and fulfill their demand to cultural consumption. The *Blue Book of China’s Cultural Industries 2005* surveyed more than 20-thousand people in 21 major cities of China and found that the main leisure activities of Chinese urban residents are seven low-cost activities easy to take, namely: walking in a park, reading pastime books and movies, playing shuttlecock, climbing, mah-jong, planting flowers in pots, and playing machine games. Thirdly, the market of cultural consumption is still not a sound and consummate one. It has large gap to the public’s requirements at quality and taste of products and projects, atmosphere of cultural environment, and level of service and management. This acts as a barrier to cultural consumption.

Secondly, the contents of cultural consumption are changing now. The traditional structure of China’s cultural consumption with dominant knowledge education is now replaced by the co-existence of knowledge and intellectual consumption and amusement and entertainment consumption. Evidences show that as influenced by cultural factors of Hong Kong, Taiwan, America and Europe, and Japan, together with the rising demand of on entertainment consumption and enhanced research and development ability in Mainland...
China, these three years the entertainment-type cultural consumption is growing vigorously, and the cultural consumption with dominant entertainment and leisure enjoyment become a favorite of young people. The consumption for the traditional cultural consumption items as subscribing newspapers, purchasing books, visiting museums, and watching operas is decreasing. On the one hand this shows that people are spending the consumption energy accumulated in the entertainment-type cultural consumption market that for a long period “no supply is available for demand”. On the other hand, this reflects the contemporary public’s recognition to the change of culture from highbrow to popular. It’s right to say that according to the public’s life, consumption ability, consumption motive, and appreciation habit in today’s China, the leisure and entertainment consumption will for a long period be a dominant type of cultural consumption.

6. CONCLUSION

The world enters the age of cultural economy in the 21st century. Researches on cultural commercialization and the public’s cultural consumption are significant. This paper demonstrates the diversification, virtual network nature, tradition, and history of the contemporary cultural commercialization. Cultural commercialization brings no cultural homogeneity. On the contrary, when to receive immense information and media publications, people will make diversified choices. The life of virtual network has become a part of the cultural life of some people, especially young people. The intellectual property rights are protection tool in the cultural and creative industries. Around the world countries have reinforced the protection on cultural niches and the respect and inheritance to unique cultures of different nations. The contemporary cultural commercialization has the characteristics of tradition and history. The process of cultural commercialization in China is basically the same as the process of cultural industrialization in China. Stages of exploration, expansion, and furthering of cultural commercialization are rightly the stages of start, forming, and prosperity of China’s cultural industries.

Cultural consumption can satisfy people’s spiritual demand. There are diversified forms of cultural consumption, including group cultural consumption, interactive cultural consumption, experience cultural consumption, entertainment cultural consumption, and leisure cultural consumption etc. Viewed from the angle of consumption, the public of China is changing from material consumption to cultural consumption. Integrally the total amount of cultural consumption of Chinese residents is too low, and the satisfaction degree of Chinese residents’ cultural demand is less than 1/4. In the structure of cultural consumption, the payout of cultural consumption occupies a low ratio. Contents of cultural consumption are changing. The traditional cultural consumption structure with dominant knowledge education is replaced by the co-existence of knowledge and intellectual consumption and entertainment and leisure consumption.

Countries with developed cultural commercialization have a higher satisfaction degree of the public’s cultural consumption demand. Currently China’s cultural market is waiting for further opening, and it has a low maturity degree, with the satisfaction degree of the public’s demand lower than that of developed countries. Therefore, cultural commercialization is the trend of development. There are many blank points in the public’s consumption demand of China, and the potential of cultural commercialization and market is huge.

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