

戴芃儀

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皮克斯與怪獸電力公司：如何大量生產創意

Pixar as *Monsters, Inc.*: On the Mass Production of Creativity

動畫電影繁雜又緩慢的製作過程，使得動畫公司自產業肇始以來便積極採用密集之勞動分工。勞動分工關鍵原理之一為「手腦分離」，即生產線上的勞工必須完全依照設計者的藍圖施工，鮮少有自行創新或變化之空間。手腦分離效率雖高，卻不可避免地使得勞動疏離的現象長期存在著。在動畫公司內部，手腦分離同樣地也建構於生產流程設計之中，造成創作自由與生產線管理之間的緊張。

自 1986 年成立以來，皮克斯在動畫產業中儼然已成為新迪士尼。該工作室宣稱成功秘訣即在於克服了勞動過程中之疏離感。本論文將透過皮克斯之整體作品與生產流程來檢視其管理理念，其中將針對《怪獸電力公司》(2001)與續集《怪獸大學》(2013)之高度自我反身性，進一步探究創造力與大量生產之間的辯證關係。

Animation is notorious for its strenuous production process. In order to stay competitive and lucrative, the animation industry has evolved ever more intensive division of labor since its birth. One of the principles of labor division consists in “the divorce between the hand and the mind,” which requires the workers by the assembly line to carry out jobs per the blueprint of the designers. Efficient as it may be, the divorce between the hand and the mind inevitably results in the alienation of labor. Similarly, in the name of efficiency, the hand/mind dichotomy has been structured in the production pipeline inside animation studios. As a result, throughout the history of animation industry, struggles between creativity freedom and labor rationalization never cease to exist.

Established since 1986, The Pixar Animation Studios soon appears to be the new Disney. Interestingly, Pixar claims that its success consists in overcoming the problems of labor alienation. My paper will examine the management ideology from both the studio’s body of films and its production pipeline. In particular, I argue that *Monsters, Inc.* (2001) and its sequel *Monsters University* (2013) present high self-reflexivity of the studio and thus lend a special lens through which the dialectical relationship between creativity and mass production can be investigated.