
RESEARCH ARTICLE

Research on the Development Trend and Evolution of the Chinese Animation Industry

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ABSTRACT

Although China's animation industry has developed vigorously everywhere, but there has been no period of relative prosperity. On the contrary, China's animation industry has been in a situation of not rising, and the similarities and differences between domestic animation works and animation before and after decades are neither accidental nor coincidental. The animation industry in Europe, the United States, Japan, and other places have been vigorously developed. Their development is not overnight, including the innovative reform of the animation industry and completely free play mode, so that the United States and Japan animation has become the benchmark for the quality of animation works in the world. As a result of this phenomenon, China's animation industry is closely related to the national system, policy, market, and other factors. The reform of the talent training system is an important aspect, and national policy support is also a key link, and the most fundamental is artistic innovation. As a rising star, the animation industry is playing an increasingly important role in the global cultural industry. We should take advantage of the opportunity to develop the animation industry vigorously with Chinese characteristics. We should try our best to eliminate all adverse factors in the development of animation, adapt to the global development trend, quickly form a positive interaction between the government and the industry and the market, creators and audiences, achieve the revitalization of China's animation industry, and challenge high-quality animation from Europe, the United States, Japan, and other foreign countries.

KEYWORDS

Animation industry; Chinese animation; industrial form.

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1. Introduction

China is one of the earliest countries to develop animation, and it is also one of the major animation countries. As early as 1941, China released Asia's first animated film, Princess Iron Fan. In the 1950s and 1960s, Shanghai Art Film Studio produced animated films such as Three Monks, Nine Colored Deer, and Ne Zha that won awards at international film festivals. Since then, the "Black Cat Sheriff and Gourd Baby" produced by Shanghai Beauty Film Factory in the 1980s has also had its own style. However, these are handmade cartoons. In the era of drawing comics with a lot of computer technology, manual drawing is low efficiency and high cost, and it is gradually phased out (CHEN, 2018). Before "Lotus Lantern" and "I Love to Sing" appeared in Chinese animation, computer-drawn cartoons were almost blank. In the last five or six years, domestic animation film and television works have shown an unprecedented development trend. First, in 2015, Monkey King: Hero Is Back came out. This animation work with the theme of Journey to the West entered the audience's vision in the form of a movie and broke the box office record of domestic animation films with a box office of close to 1 billion yuan. This record was held for about four years before another Chinese animation film, Ne zha The Devil Comes Down, broke the highest box office for an animated film in China with a box office of more than 4 billion yuan. It is a work of digging and recreating the traditional story of Ne zha's Naohai, retaining most of the original content and adding new and innovative stories. The characters in this work have their own characteristics and distinct personalities, and each character has their own mental journey and story, which is also the reason for the great success of this animated film.

So far, we can see that in these years, domestic animated films have had a certain development, and those traditional folk stories and myths and legends have long been created as popular materials for domestic animated films. Then why do domestic animated films use such myths and legends as the theme and background of production? One of the important reasons is that China has a profound culture that can be used as material. China itself is a big country with a 5000-year history, profound cultural accumulation, and rich and colorful mythological stories. There are many wonderful parts that can be mined, which have supported the development of animation and film in recent years.

2. Development status of China's animation industry

In recent years, the animation industry has been highly valued by the state, and the central and local governments have introduced preferential policies to support the animation industry. The central government has approved the construction of a number of national animation industry bases, and various regions are competing to carry out animation projects. According to the Circular on the Production and Distribution of National TV Cartoons in 2011 issued by the State Administration of Radio, Film, and Television, several animation industry clusters have been formed in the Yangtze River Delta region, South China, North China, Northeast China, Southwest China, and central China (CHEN, 2014). With this policy support and encouragement, China's animation industry has achieved rapid development. The animation industry is a highly integrated emerging industry of culture, art, and modern technology. Anime has a very wide age range and is a cultural form that is loved by young people all over the world.

2.1 The development process of China's animation industry

China's animation creation began in the late 1920s, and after decades of development, China's animation industry gradually gained momentum until the early 21st century, that is, around 2004. The animation industry is an important cultural industry that takes animation creativity as its starting point and copyright protection as its core and integrates various forms of expression such as comics, animation, games and derivatives. Copyright development runs through the development, circulation, sales, and other aspects of animation products. In China, as one of the core parts of the animation industry, the early development of comics has a close relationship with comic books.

In the 1920s and 1930s, comics and comic strips had no obvious difference in conceptual definition and appellation, but they had similarities in artistic expression forms and formed different artistic characteristics. With its satirical and humorous features, the cartoon evoked the Chinese nation to save the country in the anti-imperialist, anti-feudal war and the War of Resistance against Japan and made great contributions to the economic construction of the People's Republic of China after its founding. As an art form with rich storylines, comics will become picture books with Chinese characteristics in the future. In addition to traditional Chinese classical literature and myths and legends, comics are also a kind of social reality. For example, *Wang by Ye Jianyu* and *Huckleberry Finn by Lisa* are deeply loved by the public. As an art, animation not only started early in China, even as early as the 1950s and 1980s; Shanghai Fine Arts Film Studio has produced a large number of high-level animation works, which are also in a pivotal position today, such as: "Gourd Brothers" "The Proud General" "Little Tadpoles looking for their mother" "Shepherd boy" "Mountain and Water" "Three Monks" "Uproar in Heaven" and so on, these film works are not only of high quality and high production level, but also have a strong national style, and this style is not only reflected in the theme and content of the animation but also reflected in the animation form and artistic skills. More surprisingly, it also created the art form of ink animation, which simulates traditional Chinese painting art, integrates paper-cut animation and origami animation, and draws on folk art and craft, which makes them a unique, innovative form of Chinese animation. The advent of ink animation not only changed the status of Chinese animation but also shocked the international animation industry. Thus, China began to form a "Chinese School" comparable to the internationally famous Zagreb School.

However, it is strange that such a highly mature animation production team, with high-quality artistic achievements, national animation achievements recognized at home and abroad, and a solid foundation in the world, has not become a solid backing and mainstay of the development of China's animation industry, let alone the foundation of Chinese animation. On the contrary, in the process of the rapid expansion of China's animation industry, China's "old school" animation has not only not retained but gradually disappeared, and the animation films produced by Shanghai Fine Arts Film Studio are far behind the past in terms of the number of creations, artistic quality and popularity of works.

2.2 The development of China's animation industry

For some time, China's animation industry has also been brilliant, with many high-quality works. Unfortunately, we fell behind in the 1980s. China has long been a cheap processing plant for foreign companies. The United States, Japan, and South Korea have gradually shifted their processing bases to cheaper South Asia, and China's vast industrial market of 300 million children has become the target of their competition. China's animation industry has been accompanied by some serious problems from its initial birth to now, imitating the animations of the United States, Japan, and even other countries, which has led to a large number of "hamei" and "Hari" works appearing in China's domestic animation, and even these characteristics have been deeply rooted in the domestic animation culture. As a result, the creation forms and expression techniques of American and Japanese animation

can still be seen in some domestic animation film and television works with great influence in art and commerce. There should be many reasons for this phenomenon. Under the long-term influence of Japan and the United States, not only do domestic audiences gradually become enamored with American and Japanese animation works, but they even form fixed aesthetic styles and habits on the painting styles, colors, narrative modes, and characters' words and deeds of American and Japanese animations. Therefore, a kind of audience shaped by American and Japanese animation has gradually formed in China - this audience usually rejects, is not interested in, or even despises non-American and non-Japanese animation works. Therefore, in order to attract the love of this audience, it is necessary to improve its own innovation and quality improvement in the creation and distribution of domestic animation.

Since the 1980s, some domestic companies have used assembly lines to complete the vast majority of animation production in the United States and Japan. In the world famous animation in the United States and Japan, a large number of links are actually produced by medieval companies. This kind of generation processing does not need any innovation and creativity; it only needs to be like a machine, according to the unified sample simulation, and processing can be completed; it is precisely for this reason so that there are a large number of animation personnel in China who only can imitate and reference but do not know how to create. With the continuous development and progress of China's animation industry, it is these animation producers, according to their years of so-called foreign advanced work experience, that naturally mushroomed and became the core backbone and backbone of domestic animation enterprises. You can imagine, at this time and, how many known original domestic animation works is the true sense of the original.

At present, China's animation talent level is generally not high. The characteristics of animation production determine the law of animation art creation, which requires a team of high-quality talents. This team requires a high level of technical skills and the centralized support of many trained technicians. In China's animation market, most animation creators are amateurs and lack professional quality.

Lack of systematic and professional training. Among them, more professionals, although they have considerable personal abilities, are still scattered and do not have enough say in key issues. They are unable to fully allocate various resources for rational use but are victims of the short-term behavior of a few enterprises. The rigidity of the mechanism and the irregularity of the market make a group of animation technical talents who have accumulated valuable production experience flow into the market, but it is difficult for them to combine their valuable practical experience with independent creativity to finally implement a reasonable animation plan and finally complete the film with high quality.

A significant phenomenon is that some anime works based on Chinese culture in Japan, South Korea, and even the United States have achieved great success in the global market. For example, *Mulan*, an animation developed by Disney in the United States, is popular around the world, and an animated video and audio product, *Mulan 2* and the *Romance of The Three Kingdoms* in Japan, are also expected to be launched. This phenomenon cannot simply be regarded as the spread of Chinese culture in the world (CAI, 2006). This reflects a fundamental problem: China lacks the ability to protect, develop, and innovate cultural resources and lacks the competitiveness of cultural industries. And "artistry" is the indispensable power and soul of all works of art and art industry; without this "artistry," these works of art can not be called works of art, let alone art. It is precisely because of the lack of artistry, and because the Chinese cartoon industry has just emerged, even the scale is small, let alone artistic, so in the fledgling animation industry, the state actively, actively, multi-level, multi-batch established a large number of animation-related industrial bases, and invested a lot of funds to support the circulation and operation of these industrial bases. Strong support for the creation and development of animation works is precisely because of the small scale of this factor; a series of policy measures only focus on the development of "quantity," thus ignoring the development of "quality," let alone the so-called "artistic" development.

2.3 The rising trend of China's animation industry

In recent years, the state has gradually paid attention to improving and upgrading the construction of minors. At the beginning of the 21st century, a number of national surveys show that animation has become the most popular category of art in China and has been loved and sought after by many young people, but these in our country, from kindergarten children to junior high school, high school students usually see the vast majority of animation are from overseas, especially Japan and the United States, and in which, The proportion of Japanese animation is much more than that of the United States, and a large number of popular animation has appeared, such as "Naruto" "Seven Dragon Ball" "One Piece," etc. These reasons not only make the Chinese animation industry develop vigorously but also have a political and educational nature running through the end and emphasize the importance of "children" for each animation all the time (FU, 2016).

On the other hand, the focus of development is the development of cultural industry in the context of the transformation of the world economic structure. The United States, Japan, and some developed countries in Europe have been continuously reducing the share of traditional industries such as manufacturing and industry in the economy since the 1990s and regard the new cultural

industry with low energy consumption and no pollution as an important driving force for economic development. In the new cultural industry, the development of animation, film and television, games and other industries is the most prominent. Since the 1980s and 1990s, China has experienced a reform of the economic system, and the reform of the cultural system has made great progress. Various art industries, including animation and, film and television, have been printed with the label of commercialization. At the same time, this is also smoothly in line with the transformation of the world economic structure. This allows the traditional national animation industry in China to learn from foreign experience in many ways, change the mode of operation, and successfully transform into an industry with animation as the core while taking the development of core categories as the top priority of the cultural industry.

The above two reasons each has different characteristics: the first emphasizes "political," the second emphasizes "commercial." although the direction and focus of attention are different, they are the characteristics and commonalities of the animation industry must have, but there is still a lack of the most core feature, that is, "artistic." Based on the current situation of China's animation industry, this paper analyzes the development environment of China's animation industry, puts forward the market development plan and management strategy of animation enterprises, and finds the development road of animation with Chinese characteristics.

3. China's animation industry development strategy

The core of the animation industry is still good products. If the underlying product is not attractive, peripheral derivatives will not open the market. The animation industry is a talent - and technology-intensive cultural and creative industry. Lacking innovation and creativity, China's animation industry can surpass animation powers such as Japan and the United States. The innovation and creativity of animation should not only draw on the successful animation creation paradigm of Japan and the United States to create optimistic and moving excellent animation but also adhere to autonomy and integrate the Chinese national spirit and characteristics into the creation. While gaining recognition from domestic and foreign markets, we should promote Chinese culture and guide young people to grow up healthily.

3.1 Chinese animation industry: improve quality and control quantity

Strengthen the protection and incentive of animation innovation and creativity. One of the important reasons for the failure of the development of original Chinese animation works and derivative products is the inadequate protection of property rights, which is an important guarantee to encourage innovation and creativity. We should take various measures to stimulate the innovation and creativity of animation: reduce the excessive restrictions on the ideas and values of animation creation and release the diversified creative space of animation; Set up special awards to reward original animation works and enterprises; vigorously promote and commend outstanding original animation workers, and improve the influence of the animation industry and the professional honor of original animation practitioners (LI, 2018).

After 2011, the government began to strongly support the improvement of the quality of animation works and no longer emphasized the quantity of animation works. Most provinces and cities responded to the government and cancelled the original "reward by minute" policy, which resulted in the elimination of some unqualified enterprises. A large number of speculative enterprises that used to rely on government policy incentives and support funds to maintain neither economic strength nor real original ability have been gradually eliminated. This phenomenon also makes those animation enterprises and creators with unique creative ability, ambition, and conscience no longer worry about gains and losses because of immediate interests, and they can calm down and focus on the creation of fine art. This has also led to a sharp decline in national television animation production. Since 2012, in just a few years, the total annual output of China's cartoons has plummeted from more than 200,000 minutes to only more than 80,000 minutes, accounting for only one third of the total in 2011, which is a great change (LU, 2007). Even if there is a gradual rebound in 2019, it is generally less than 100,000 minutes, always maintaining a similar and reasonable scale with the annual output of Japanese animation.

The annual output of cartoons has decreased significantly, and the quality has also improved significantly. Among the excellent cartoons recommended to the State Administration of Radio, Film, and Television every year, in 2011 and the period before this, there are not no excellent animation works in the real sense, but the effect of these animation works is not very good, but most of them are not satisfactory. However, after 2012, this situation has been minimal, and the proportion of really high quality works among the recommended works has been greatly improved, such as the "New Big Head Son and Small Head Father" series, "Sky Travel Nine Songs" series, "Boonie Bears" series, "Ah You" series, etc. These excellent works are strongly recommended, and they all have a common feature. That is, their quality is high, they have a greater impact on society, the audience's recognition is also high, and they also have a good reputation in the market. Of course, it is still worth noting here that the so-called transformation and upgrading only eliminated some of the inferior animation enterprises and inferior animation works (including enterprises with speculative and serious lack of creative ability and economic strength), and the remaining are high-quality animation enterprises with high levels, and in these retained animation enterprises, There must be animation production enterprises that survived the experience of the first stage, and after 2012, the quality of the representative works of these enterprises took a great leap, and

they all performed better. Through continuous improvement and development, they gradually became the leader and model in the field of domestic TV animation.

Of course, improving the quality of the works, enriching the variety of works, controlling the quantity of worksthis is not only the transformation and upgrading of the mode, but also, to a certain extent, our animation accurately found the position in the entire industry, increased the modernization and internationalization of the animation features, enhanced the artistic quality of the animation, and thus promoted the rapid development of China's animation. Previously, the audiences of domestic animation were mostly young children. After the transformation and upgrading, although the creation of children's animation is still focused on the theme, the view of "animation is not only children's art" has gradually gained public recognition and consensus. In recent years, animated films and network animation have risen rapidly. It is a sign that adult or all-age animation has become mainstream. It is precisely because these animation works are to enter the theater and face adults, so their artistic aesthetic level and artistic quality must be high standards and high requirements; otherwise, the reputation will be poor, not recognized by the audience, and even have a direct impact on the box office^[6]. It can be seen that China's animation industry has stepped out of a single industrial structure; all links of the industrial chain have made breakthroughs, and a diversified pattern is taking shape. With the deepening of the market adjustment mechanism, the layout of the industrial structure will be further adjusted.

There have been major changes in the types of animation works, from TV animation to network animation, animated film, and other forms of animation works, and there has been a coexistence of the situation. After 2012, China's domestic animated films are significantly more than animated TV. Moreover, the overall proportion of domestic animated films in international animated films is increasing year by year. Animated films rely on the reduction of the number of TV animations and the improvement of the quality of development, at the same time, the network animation gradually began to flourish. Network animation has two ways of existence: one is to show the most traditional TV animation and movie animation to everyone intuitively through the Internet, and the Internet is only a simple medium, communication platform, and terminal, so this kind of works can only be regarded as a kind of "quasi-network animation" at best, rather than the real network animation we usually say; The other form is the animation form created specifically for the network audience, which is created by the network animation team and has various characteristics of diversity, innovation and networking on the whole.

At first, the website did not invest in creation. Even today, there is still no professional network animation production team in the industry, so some traditional film and television animation companies sell their original TV cartoons of high quality to major Internet websites, which can not only meet the needs of most websites but also form the early so-called "quasi-network animation." At the same time, it also lets them see the huge prospects of network animation, and it is this phenomenon that most enterprises have seen the impact and economic benefits of these works in cross-media sales and broadcast, so they have to move closer to major Internet websites and carry out special network animation production and broadcast with these websites. For example, "Xuanji Technology" "The Moon of Qin Dynasty" was originally a TV animated drama, and on the network, the first few episodes of this cartoon frequently hit new highs, so the subsequent new works are created in the standard mode of "network animation," which also makes the work a well-known excellent cartoon. At the same time, "Xuanji technology" took into account the characteristics of the Internet and TV stations, chose to cooperate with the website, and successively created several new network animations such as "Swallowing the stars" and "Wugengji." Of course, under the guidance of such a huge background and the guidance of pioneers, in addition to a number of film and television animation "secondary sales" and the transformation of related enterprises, there are a large number of new animation production companies and enterprises, which choose to skip other fields and directly enter the field of online animation under the huge advantages of the Internet. This also makes the quality of domestic network film and television animation at this stage has been significantly improved and began to flourish, the emergence of many production level, creative ideas and high-level works with clear ideas, such as "Dou Luo Mainland" "Fight to break the Sky" "full-time Master" "Under one person," etc. These animations have a more significant feature are adapted from novels. This is also a new development trend. It is these works that support half of the network animation, and their quality and artistic maturity are much higher than that of TV animation at the same time. The most prominent feature is the two-element feature, which is more distinct than TV animation, and the industry driving force is greater than TV animation.

A big trend of network animation nowadays is the adaptation and innovation of comic works. In fact, the new international universal creation mode of "cartoon modification" was first established by Japanese and American animation, and it also reflects the important characteristics of the popularity of this "ACG culture" in the entire animation industry. With the cross-border adaptation of network animation to animated films, this kind of modern and international "animation" will gradually become an important and novel artistic feature in domestic animation, and Chinese animation will enter a new artistic era, creating a solid foundation for opening the door of Chinese animation to enter the modern era and go to the world.

3.2 Chinese animation industry: "re-nationalization" and integration

Chinese traditional culture is a kind of national culture formed in the course of the evolution of Chinese civilization, which reflects the characteristics and characteristics of the nation. It is the shape and crystallization of Chinese civilization for thousands of years. "To explore the advantages of traditional cultural resources, we should pay attention to the interpretation and utilization of their uniqueness and richness." "The unique culture and civilization of the Chinese nation have provided huge valuable resources for the development of cultural industrialization." Cultural resources restrict the development of the animation industry, which is highly dependent on cultural resources. In order to truly realize its core values, creating a successful brand image through the development, creation and exploitation of cultural resources, when a brand creates a significant achievement, it becomes a symbol.

With the upgrading and transformation of China's animation industry, Chinese traditional animation art has gradually entered a relatively mature stage. When it comes to the maturity of Chinese animation art, improving the quality of animation production is an important sign to enrich the variety of animation creation and enhance the brand image. On the basis of the final formation of different from other countries, China has a unique and powerful national animation art, so the "re-nationality" of animation creation is to achieve the existing goal path. The reason why we have this concept of "re-nationalization" is that our artistic works once had their own nationalization characteristics, and we have also experienced the "nationalization" of animations belonging to the United States and Japan, and we must correctly advocate the characteristics of nationalization again, in fact, this is to make Chinese animation art again belong to our national point (LI, 2005). Because the art of any country or nation, whether it wants to establish itself in its own country, in its own nation, or to go to the world, must eventually form its own unique cultural characteristics and artistic style, so no matter how high the artistic quality is, it is obviously impossible to blindly imitate Japanese and Japanese animation.

The concept of "re-nationality" is not simply to return to the so-called nationalization or "Chinese school" but to actively and effectively digest and absorb the imitation of American and Japanese animation, turn this imitation into a reference, take its essence and discard its dross, and return to national culture and traditional art after having a modern spirit and international vision. Rebuild a new Chinese animation school in the fusion of old and new. Of course, "re-nationalization" can only work if the concept of national culture is taken as a prerequisite. In the art of a country and a nation, only with the unique artistic style and cultural characteristics of the country and the nation itself can they stand in their own country and nation or even occupy a place in the world. Although they have a large number of animations and high artistic quality, they are not good. So, blindly imitating animation works from other countries is obviously not a long-term solution. However, in order to realize "re-nationalization," we should not only return to the original nationalization characteristics or "Chinese school" but also better learn, draw on, and even absorb the characteristics and advantages of other countries' excellent animation (LI, 2018). This kind of behavior is not blind imitation but turning imitation into a reference, taking the essence and discarding the dross; by integrating international vision and modern spirit, we can return our works to traditional art and national culture and rebuild our own Chinese animation in the integration of the old and the new, innovation and inheritance, and the world and the local. Since the transformation and upgrading of the automatic painting industry, especially since 2015, the reconstruction attempt of the Chinese animation school with "re-nationality" as the core has been relatively successful.

"Rewriting" is different from "adapting." In the past, China's film studios produced animated films such as "Uproar in Heaven" "Journey to the West" and "Ne zha Naohai" that only "described" the original content of myths and legends; Monkey King: Monkey King Is Back, Ne Zha: The Devil Child Descends, Jiang Ziya, and White Snake: Origin Qi, however, reworks and reworks the original myth, adding new elements to the story, telling a new story related to the original story or the characters in the story - a story based on and related to the original myth, but which did not happen in the original myth. For example, Monkey King: Monkey King Is Back this animation shows the spiritual process of Sun Wukong after being oppressed under the Five Elements Mountain for 500 years. He was frustrated by the failure and experienced frustration after the frustration, and finally successfully overcome his inner confusion and self-defeat, and successfully recovered his strength, and made a comeback. And Ne zha's Evil Child Comes Down is a bold and clever change to the image of the protagonist in the original work, creating an "evil child" image that is completely opposite to that of Ne zha in myth and legend, which is in sharp contrast to our usual cognition. Another animation, Jiang Ziya, also tells a series of stories after Jiang Ziya pacified the fox demon, not according to the plot of the myth and legend. Obviously, such a kind of story creation is very different from all the novels, plays, and even most animated films that have come before, and it is completely new territory that has not been touched at the moment.

Therefore, we can say that domestic animations based on "re-nationality" choose ancient Chinese mythology and folklore as the creation theme, which can best reflect Chinese national culture and national characteristics. This practice is also similar to the traditional "Chinese school" animation to choose a national style. However, there are still great differences between the two in the treatment of theme selection. This difference not only shows that "re-nationality" has the characteristics of inheriting the advantages of the past but also innovates its characteristics. We can analyze the basic idea of this innovative description: from god to ordinary human beings, from ancient times to modern times, from the divine world to the real society, from the sacred and

solemn to daily life, it is to create a huge story background, which is not like the plot of ordinary animation works just to create some characters and scenes, to create heroes to make the audience have a heart of awe.

It is undeniable that "re-nationality" is not limited to the expression of animation content, and animation content is not limited to myths and legends but also includes the national history and culture that reflect our real life. China's traditional folk art, such as Chinese classical ink art, shadow play, drama masks, as well as the long-spread "Dream of Red Mansions" and other four classics and classic legends, these are excellent creative materials and inspiration in animation creation, we should make full use of these excellent national elements, and then create their own animation brand. To achieve re-nationalization, we need a strong sense of keeping pace with The Times, a broad international perspective, and shared human values. When we have these factors, only then can we master and deal with various subjects. In addition, "re-nationality" also involves the content of national expression, which also requires a certain sense of The Times and a top-level innovation consciousness. So far, the "re-nationality" characteristics of domestic animation works are not as good in art form and style as in content and ideas, but there are still some bold attempts worthy of our attention. For example, the design of people's underwater life scenes in *Big Fish and Begonia* is based on the tulou model unique to Fujian Province. In the work *Little Door God*, the sky is shaped into real-life scenes, such as city roads and the rampage of large trucks. The design of the house is based on the classical Chinese architectural style. The most surprising design is the use of a copper kettle dropper as a timing tool for the gods. In addition, in *Jiang Ziya*, there are many patterns related to oracle bones, bronzes, mysterious birds, and animals. These shapes are closely related to the content and ideas to be expressed in the works, and they undoubtedly show a strong Chinese color and traditional Chinese thoughts.

To sum up, the concept of "re-nationality" is one of the important manifestations of the growing maturity of Chinese animation. Although the rewriting of myths and legends pointing to humanity, sociality, daily life, and modernity and the selection of traditional national culture as the main theme have some similarities with past Chinese animation to a certain extent, the main story content described in the animation is completely different from the past. Most importantly, the thoughts and feelings expressed in the animation and the creative techniques are more different than before. This is the important reason why the Chinese school is destined to become the past, and the new Chinese animation with "nationalized" characteristics is destined to have a new future.

3.3 Chinese animation industry: Training applied talents

Since the last century, China's animation industry has developed rapidly; many regions have established animation industrial parks, various forms of animation agencies have sprung up, and large and small animation companies have been established, resulting in a shortage of animation talents. Although the quantity of talent is increasing, the quality of talent is not satisfactory. The contradiction between supply and demand in the talent market is prominent; on the one hand, society needs professional animation talents; on the other hand, a large number of animation graduates can not find jobs. The reason is that, like other majors in domestic universities, the talent training mode of animation majors also has problems. The rapid development of the animation industry provides opportunities and platforms for graduates of this major. In particular, the basic characteristics of applied talents in the animation industry put forward new requirements for talent training. Colleges and universities should earnestly sum up the problems existing in talent training and strive to improve the quality of talent training (LI, 2005).

The originality of animation works is the key to enhance the core competitiveness of enterprises, and the core of creativity is talent. In terms of talent training, the government can play a macro-control role, allowing some animation enterprises to adopt the form of school-enterprise cooperation to train animation students from time to time and cultivate innovative animation talents needed by the market. At the same time, colleges and universities are the most important bases for talent training. According to the actual needs of the animation industry, colleges, and universities should set up animation model design, animation special effects design, animation game design, and other majors to train talents in animation sound, animation technology, animation creation, animation technology application, animation design, animation screenwriter, animation director and other types of talents (CHEN, 2018).

The training of animation professionals should include the knowledge and ability of art foundation, film language, animation rules, design movements, and computer software application ability. Because today's animation industry is no longer the traditional animation industry of the past. It not only involves the technical skills of the production process but also involves the pre-creative planning, post-special effects production, management, and marketing industry chain. Therefore, animation majors require relevant knowledge structures, including literature, mathematics, English, and marketing. Literary accomplishment can improve the level of creation and the connotation of works; Mathematical knowledge is helpful to the application of 3D animation software. English is good for learning new knowledge and technology; Marketing helps with planning, management, etc.

The lack of talents in the animation industry cannot be equated with the number of animation majors. The key is the quality of personnel training. The function of education is to serve economic and social development. The talent training of colleges and universities should be adjusted to the development and demand of the market (WANG, 2014). In short, the modern animation

industry needs directors, producers, synthesizers, marketing, and other versatile talents with high cultural and artistic literacy. The training of these professionals falls on the shoulders of animation majors in Chinese universities.

3.4 Chinese animation industry: Cultivating industrial image

Since 2012, the production and creation of TV animation, animated film, or network animation no longer only pay attention to quality but more adopt the form of "series" - that is, under the same character and general background, select the theme according to the development of one or more main plot lines, and design a variety of structural forms of branch plots with continuity; Or the characters and characters can trigger many different plots under different circumstances, thus forming a huge story content system, depicting a fictional story background in an unrestrained way, and this form often allows the audience's imagination to have a burst development, through this structural setting to attract the audience, and even make the audience feel immersive. To achieve the effect of moving the audience.

Before the transformation, this kind of serialized creation actually existed, but on the one hand, the quality and quantity of animation production were low at that time, and the series form was not accepted at that time. On the other hand, it is because those series of works at that time have advanced characteristics; most of them they themselves have the characteristics of transformation and upgrading, but when they enter the second stage of development of the industry, they still have advanced leadership and representation, so it will be natural to become the representative of transformation and play a leading role in the direction of transformation. It is worth noting that in these animation series, the creation is not only in the same category but also often across the category of creation, such as "Luo Xiaohei War," "One Hundred thousand Bad jokes," and other network animation to animated films, such as "Boonie Bears" "Pleasant Goat and the Big Big Wolf" and other not only animated films but also TV animation. Again, such as "mystery Walker," "Fox demon little matchmaker," "Super Travel World," "Spirit", etc., these are from comics to network animation, and even more novel cross-border changes, such as "The Moon of Qin""Dou Luo Mainland""Fight to break the Sky" and other cross-border adaptations from network animation to live TV series. Such as this choice of "small series" production in the same category, but also through the form of cross-category "big series" production; now this method has become the most effective way to build a brand, domestic animation cultivation IP. In the process of transformation and upgrading of China's animation industry, one of the top priorities is the cultivation of IP and brand building. Through the successful application of the above operation model, China has cultivated a group of IP with great potential and formed a group of huge brands in the animation industry so that these brands are well known, and then promote the development of national animation so the Chinese animation art and industry have formed a basic pattern and core architecture (LU, 2007).

4. The future outlook of China's animation industry

With the development of cultural globalization, Chinese culture is facing new challenges as well as opportunities for development. The animation industry is known as the core industry of the knowledge economy in the 21st century. In the development process of various industries in China, the animation industry has become a crucial component. Under the promotion of information technology, it is necessary to ensure that China's animation industry can get deeper development and innovation so that China's national economy can get better development so that China's excellent traditional culture can be inherited and spread and more effectively resist the penetration and negative impact of foreign culture. To this end, the development level of China's animation industry can be further effectively improved. It has great practical value and far-reaching significance (WANG, 2014). Therefore, it is very important to conduct an in-depth investigation, research, and analysis of the historical development and current situation of China's animation industry, further propose and implement corresponding development strategies, and further explore future prospects.

4.1 Chinese animation industry: animation of stories with Chinese characteristics

Animation culture has a wide range of communication fields and a variety of carrier forms, penetrating into all areas of young people's lives. Among them, comics, games, animation these three forms are the most common. Take comics as an example, there are more fresh and cute comics and hot-blooded comics, and fewer animation works with national culture as the theme. Most traditional stories are mainly carried by books, operas and film and television productions, which are not accepted and valued by young people. If the two are combined, the traditional story provides the creative source for the cartoon, and the digital cartoon provides the convenience and extensive media for the traditional story, which provides the theoretical and practical research value for the dissemination and development of the "Chinese story" at the present stage. This is conducive to spreading traditional culture, promoting core values, enhancing cultural self-confidence, establishing the core position of Chinese animation culture, combating the export of foreign culture, and helping the young generation to establish correct concepts (XIA, 2014).

How to get our animation stories recognized and whether these stories can reflect the unique culture of China is very important. With the development of digital technology, animation culture has become one of the most potential and influential industries for young people in the cultural industry. There are many stories in Chinese network novels, which contain many essence and elements of Chinese traditional culture. In American animation, there are many heroic colors, which reflects the characteristics of American

culture advocating heroes, freedom, and independence. There are many different styles in Japanese animation, such as cute, hot, dark, mechanical, etc. These different styles reflect different cultures in Japan. The culture of different countries reflects the cultural characteristics and national integrity of their respective countries through magical characters. Culture is the soul of a country and a nation. Using good Chinese stories to create animation works with a strong Chinese culture through wonderful storylines let the audience experience mixed emotions and reflect the story of Chinese culture has a long history.

Worship of gods has been a phenomenon in China since ancient times, and classic animated stories that have attracted a lot of international attention, such as *The Monkey King* and *The Legend of Heaven*, are based on ancient Chinese myths and legends. Although demons, ghosts, and gods, which were considered feudal dross in the past, have been resisted, they can still be used as a good story subject in the context of people's good materialist worldview. The quintessence of Chinese traditional culture has been expressed by various types of novels in different ways and creative hands. This kind of infiltration into the storyline is more convincing than a simple lecture, and it is easier for the public to learn. On the one hand, it can not only please the public through wonderful plots but also let the audience feel the knowledge and connotation to be expressed in the process of watching so that they can get a better understanding of traditional Chinese culture. The animation produced in this way must be a work with strong Chinese characteristics, which must be recognized by the audience and can also establish a unique image of Chinese animation in the international community.

4.2 Chinese animation industry: network features of novel animation

The adaptation from network novels to domestic network animations has become a common phenomenon in the current entertainment market. The booming online literature industry has provided a large number of good stories for animation adaptations. In this environment, online novels can also become one of the important sources of animation creation; we can combine new technologies such as VR and AR with animation creation so as to solve the technical bottleneck that traditional film and television works have been difficult to solve and achieve the purpose of online novels animation. There is a long tradition of adapting literary works into animation, not just online novels (ZHENG, 2013). Compared with literature, which is almost accompanied by human civilization, animation art not only has a short birth time but also needs to seek a balance between technology and art due to its inherent technical characteristics. In this case, literary adaptation enriches the content of animation and provides a shortcut for the artistic improvement of animation creation.

China's network novel is a unique form of novel with the network as the transmission channel, and the theme classification of the novel includes urban novel, military novel, fairy novel, magic story, historical novel, romance novel, game novel, and so on. The similarity between network novel and Japanese light novels is that their theme and expression techniques are free and unrestricted, and the theme can be very close to life, or it can be imaginary to build an empty and unknown new world in which the language can be very classical or very colloquial. All these make Chinese network novels have the same nature as Japanese light novels - suitable for anime adaptation. On the premise of similar themes and expressions, and also suitable for animation adaptations, network novels with more audiences are obviously a better choice to solve the "story dilemma" of China's domestic animation. With a solid group foundation, it is easier to be recognized by the market, and animation production and its derivative industry chain will also create greater value. Only in this way can the animation industry develop rapidly. There are usually two ways to reset the narrative structure of animation adaptation: First, the novel narrative with plot jumps and complex clues is transformed into a causal linear structure, the complex clues are deleted and normalized, the main line contradictions are highlighted, and the story unfolds in accordance with the complete pattern of origin, development, climax, and ending. This structure is close to real life and easy to be accepted by the audience (ZHANG, 2021).

In general, the rich content of online novels provides broad possibilities for the adaptation of domestic online animation, enabling it to accelerate its development in the case of a late start, quickly occupy market share, and form cultural influence. The animation of network novels not only enables the novel itself to be more fully developed but also creates a good opportunity for the creation and development of animation, opens up a relatively new road for the development of animation with Chinese characteristics, and gives full play to the advantages of the animation industry, that is, one content, multiple forms of expression, and realizes the expansion of the industrial scale.

4.3 Chinese animation industry: non-heritage protection animation

From the perspective of animation function, animation is not only a means to create happiness and value but also an important way of cultural exchange, publicity and, education, and aesthetic cultivation. From the perspective of animation as an important industry of cultural industry, animation not only needs to pursue economic benefits, but also needs to take into account social benefits and assume social responsibilities. With the increasing competition in the international cultural field today, national animation shoulders the important task of protecting national cultural security, enhancing cultural soft power, inheriting and disseminating national culture. It is their duty and task to cultivate students' cultural pride and guide minors' behavior correctly.

From the perspective of intangible cultural heritage protection, it is the responsibility and task of our national animation to promote the inheritance and dissemination of intangible cultural heritage in today's society.

Nowadays, the competition in the international cultural field is intensifying day by day. National cultural security, cultural soft power, inheritance, and dissemination are the requirements of The Times. Cultivate students' national pride and national pride, and correctly guide minors' education and other responsibilities and tasks. From the perspective of protection, it is also the duty and task of our national animation to promote the inheritance and dissemination of intangible cultural heritage in modern society.

From the classification of animation, animation is divided into entertainment animation, science and education animation, art animation, etc. Each animation can be divided into science fiction, magic, adventure, humor, campus, love, sports, and many other types. The broad theme of animation is increasingly rich with the development of animation, and its broad theme gives animation have the ability to integrate various cultural resources and express various cultural connotations. Animation artists and creators can use animation to lead us to relive the glorious history, touch the beautiful prospect of the world, show us the magical myths and magical, magical world, let us see the excellent history and people's whimsical ideas, and let us understand the nature and human civilization.

The use of animation to spread and inherit intangible cultural heritage can be transformed into animation, and animation as a medium, in the form of a variety of media, with its huge influence, to deliver it to the public. Animation is a link between traditional art and contemporary media. China's intangible cultural heritage is rich in fine art content and novel design elements, not only paper-cut, New Year pictures, traditional sculpture, and other folk arts to carry out the intangible cultural heritage animation. In addition, intangible cultural heritage such as animation, folk dance, traditional opera, and traditional crafts can also be expressed through animation art design, such as modeling, scenes, and movements and the application of animation language. The purpose of the expression of intangible cultural heritage in the form of animation is to convey the knowledge of intangible cultural heritage and the concept of intangible cultural heritage protection to the audience through animation and to educate the audience on intangible cultural heritage in the form of animation. At the same time, animation works with intangible cultural heritage as the theme must also have certain entertainment, which is the attraction of intangible cultural heritage animation to the audience, and also the premise of the education of intangible cultural heritage animation. The animation of intangible cultural heritage should pay attention to the combination and complement of education and entertainment, and we should deal with the relationship between the two and achieve the balance of "edutainment" (ZHANG, 2006). The animation of intangible cultural heritage refers to transferring the intangible cultural heritage from the cultural, ecological environment to the daily life of contemporary people in the form of animation and promoting people's attention to the intangible cultural heritage through the dissemination and acceptance of animation images, the development and sales of animation products, the creation of animation and the application of technology. Recognize and recognize intangible cultural heritage to achieve the purpose of promoting the survival and inheritance of intangible cultural heritage in contemporary times.

5. Conclusion

After decades of development of Chinese animation, we have seen all the footprints of the domestic animation industry from hardship to brilliant forward. Although China's animation industry is not fully mature, under the current development situation, China's animation industry has a huge space for development in today's booming new media. We should strengthen the national creativity of the business model of China's animation industry, improve the business model of China's animation industry technology operation, build the whole industrial chain model of China's animation industry, learn from foreign advanced technologies, strengthen international exchanges and cooperation, better promote the development of China's animation industry business model, improve international competitiveness and influence, and build animation brands belonging to China. To promote the Chinese animation industry to the world and create higher economic value for China. In short, the development and prosperity of Chinese animation cannot be achieved overnight; it needs the support of national policies and the joint efforts of animation producers. As an emerging sunrise industry, China's animation industry has a bright future, but the road ahead is not smooth, and critics call it "inappropriate" and "a sunrise industry full of problems." At present, almost all domestic animation creation groups have grown up under the influence of Japanese animation, and the share of original works in the Chinese mainland market is still negligible. If domestic animation needs anything, it needs time. Time can make an industry gradually mature, and the development needs to be improved one by one to meet the various elements of the industrial chain. For China's animation industry, which is still in cultivation, this means a new beginning and a new vision.

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