

A Brief Analysis of the Role Packaging of Chinese Network Animation under the Background of Pan-Entertainment

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Abstract: *This paper takes the industrial ecology of pan-entertainment layout as the research perspective, and the animation characters as the research object. Through the market transformation of Chinese network animation analysis and further analysis of the importance of roles, under the appeal of capital, in order to meet the consumer needs of users, the design concept transformation of role packaging from BtoC (work oriented) to CtoB (user oriented) is analyzed from multiple dimensions, such as user circle positioning, vertical user segmentation and aesthetic orientation of the times. At the same time, on this basis, with a rational attitude to examine the status quo of role packaging, we can not only see the positive role of capital in stimulating the market vitality, but also can not ignore a series of industry problems caused by excessive profit seeking, should be criticized and reflection, so as to make forward-looking thinking for the future development of the industry.*

Keywords: *network animation, pan entertainment, role packaging, user oriented*

At the end of the 20th century, the construction of information superhighway and the continuous maturation of computer technology have led to the emergence of individual animation. In order to seize more resources, the mature industrial pattern gradually formed by major video websites has further boosted the rapid development of "network animation, which takes network communication as the distribution channel, combines with the characteristics of new media to create, and aims at making profits to meet the consumption needs of online users"[1].

1. Pan-entertainment layout enhances the importance of animated characters

In 2011, the development strategy of "pan-entertainment" was determined with Tencent Group as the representative. Based on this background, the concept of "Quadratic economy" was formally proposed in the Tencent Animation Industry Cooperation Conference in 2015, which is to open and co-create star IP based on the Internet and mobile Internet, and through the symbiosis of multi-content forms, the second cultural consumption form with mass influence constructed. At the same time, the network animation established in the form of "cultural consumption" has also brought about the transformation of the creation concept. Through the analysis of the development experience of the United States and Japan, which occupy the international animation market, "animation roles are not only the soul of animation works, but also an important factor for the success of films"[2].

At the beginning of last century, Disney launched Mickey Mouse, Donald Duck and other classic animation stars, which are still active in the public eye. After 100 years, they still have the ability to continue market fermentation and strong brand value realization. Therefore, as the core of the pan-entertainment industry with market layout, the importance of roles in network animation will be further highlighted.

First, market competition reinforces role importance. The essence of pan-entertainment is marketization. Through healthy competition, we can build a closed loop of industrial ecology and produce industry profits. Since "Spirit Land" opened the payment mode in 2015, network animation has launched a number of popular works, and the appearance of capital dividend rapidly expanded the market share and fed back the animation creation. As the soul of film and television animation, characters are endowed with important values from the artistic properties of structure and plot development, as well as the market properties of quickly capturing "attention economy" with stunning shapes. As the soul of film and television animation, characters are endowed with important values from the artistic properties of structure and plot development, as well as the market properties of

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In terms of ontology creation, in order to solve the problem of flattening characters caused by the assumption of animation, welfare eggs behind the scenes have been launched, such as the Q version of the small theater of Lost in Battle and Singing, including exaggerating children's affection and simulating reality show, which enrich the character image through the narration of different scenes and expand the dimension of fans' emotional consumption of characters. To make up for the weekly series fever, we also set up endorsement product link service functions for the role, such as "Douro Mainland" in Hulena: "scan the two-dimensional code, follow Douro Mainland official wechat, exclusive Revelations..." It shows that the current network animation creation has strengthened the importance of roles in the capital transformation of multi-dimensional focus on "user thinking" [3].

Secondly, IP adaptation strengthens the importance of roles. Pan-entertainment aims to break the communication barriers of literature, film and television, games, animation, music and other cultural and creative industries, and build an experience of multi-cultural and creative products with the same star IP. Among them, IP incubation runs through the whole industry chain, and network animation is endowed with a core position, which is adapted from web articles and comics to replicate user traffic as a propaganda and distribution channel. As a value-added channel downward, the IP value for the adaptation of real life drama is endowed.

However, on the one hand, in order to better retain the original fans, the adapted works try to restore the narrative in the animation; On the other hand, media differentiation makes adaptation more difficult, resulting in a large number of "magic" works. However, the character image created in the narrative is insufficient, and can only rely on modeling to enable IP value. In particular, the iterative development of digital technology has accumulated rich visual experience for users, but also put forward higher requirements for character modeling.

Third, derivative development reinforces role importance. The purpose of the concept of pan-entertainment is the market feedback of entertainment capital. How does network animation with high input and low output achieve capital gains? According to GrouPM think tank's analysis of the network animation produced in China in 2019, with the increase of IP realization rate, more brand customers and network animation have carried out brand implantation, peripheral, theme restaurants and co-branding derivative development and other innovative marketing methods. For example, the lovely ice cream represented by the Lan Wangji in "Magic Master" is "a little simpler and more lovely". The customized animation "My Name is Jiang Xiaobai", as the animation role of the image ambassador of Jiang Xiaobai liquor industry, specifically represents the role as the key to derivative development, which plays an important role in realizing the extension of the industrial chain.

2. "User thinking" configures the diversification of role packaging

The proposal of the concept of pan-entertainment not only brings network animation into the overall layout of the development strategy of China's network audio-visual culture, but also puts it in the industrial core of IP market incubation, value empowerment and traffic realization. In other words, the role is endowed with important market value, so how to carry out brand packaging to stimulate market vitality and realize the potential of capital regeneration has become an important measure in the practice of the industry. Although network animation is regarded as a kind of cultural product, it needs to be recognized and consumed by the market. The underlying logic of its value generation is to meet all the needs of users.

Big data is used to portray users, and users can directly release market signals through crowdfunding. Fans can be invited to join the creative team and integrate users' thinking into the works. While doing and broadcasting, we can understand the user's trend through bullet screen, comments and other channels and make timely adjustments, etc., all of which can be seen the import of "user's thinking" generated by works. It got rid of the traditional TV animation creation barrier dominated by the official ideology, and transformed the creation concept from BtoC (work oriented) to CtoB (user oriented). The character packaging design of network animation is mainly manifested in the following aspects:

(1) The implantation of circle personality. According to the data of online animation user structure provided by iResearch Foresight Industry Research Institute, young users aged 19-24 are the main consumer group. Through the juxtaposition of class images, the works provide a platform for the voices of young people oppressed by the reality to be focused by the public. The modeling and packaging of

the roles also shows the personality of the youth group in the molding of details. Through the analysis of the user portrait in 2019 White Paper on the Marketing Value of Animation Two-dimensional Crowd:

The curious are people who love to try new things. The so-called new means "difference". For example, Sun Wukong in "Journey to the West", the red suit of cassock in disguise, the senior gray lining transformed from the Anak coat, and the Buddha beads symbolizing the Buddhist meaning become the ornaments of the whole male temperament (tie). In the combination of myth and modern civilization, the role image is innovated, and the unfamiliar packaging visual effect is used to satisfy the curiosity of young users.

The tastemakers. The rapid popularization of the Internet and the massive output of information promote the rapid update and iteration of popular fashion discourse, which naturally attracts the attention of young users. In order to meet the needs of users, the network animation for the packaging of characters will inevitably enter the brand of "fashion symbol". The packaging of the Tang Dynasty characters in the Painting of a Bad Man deeply reflects the present, as do the shorts and knee-high socks in women's clothing. Or in the "Soul Concubine", Nangong Wan 'er replied to the Lord Yu: Since it is Zimo brother recommended, it must be very good; And viral Internet hot words such as "true fragrance" and "big pig's foot" are directly transformed into auditory packaging for characters' dialogues, leading the current fashion as historical figures.

Pursuit of high quality. This part of the users has sufficient material conditions with good education, strong consumption power, high aesthetic appreciation, so that they have the conditions to become loyal fans of boutique IP. So, how does character packaging win on quality? Artistic expression, character modeling, color matching, and the use of light to create emotions all enhance the artistry of character packaging in the production staff's techniques;

Technical expression, animation production software and hardware support for high-speed rendering make the tool function of technology turn into an important means to improve artistic expression. The elegant and smart real-time hair rendering and super simulation of clothing material simulation break through the aesthetic paradigm of animation characters under the technical rationality, and meet the needs of current young users with the high-quality aesthetic feeling of "clear fuzzy and even unfamiliar".

(2) Vertical audience segmentation. "Deep cultivation of vertical fields and precise positioning of audiences" is a new development direction proposed by various video fields in the face of increasingly fierce industry competition. The Gender Ratio of Chinese Animation Users in 2019 shows that 51.7 percent are male and 48.3 percent are female, indicating that the market share of the two is basically equal. In order to better meet the different needs of users, male frequency to the role modeling, usually the female body as the object of desire consumption. Like "The Reign of the Gun," Instructor Leona's uniform seduction.

In the Story of the Demon God, Shen Qing's burst breast takes up half of the shot, "creating a vision, a world and an object, thus creating an illusion tailored to desire." [4] so as to stimulate the male sexual instinct with strong visual stimulation. And female works, such as Duanmuxi, Lan Wangji presented as a feminine little flesh image; Or for the theatrical version of typical male frequency works, the rounded and Q-cute two-dimensional cartoon characters can easily gain young female users, and the simplification of modeling also reduces the difficulty of later derivative development.

(3) Catering to established aesthetics. Since 1980s, with the rapid popularization of TV sets, the demand for animation has skyrocketed. In order to solve the shortage of domestic productivity, a large number of foreign animation has been introduced, and the aesthetic tone of "cross-cultural" animation has also been cultivated for young users growing up at present. As a result, the characters also inherit "transnational genes" that are not native to the country. For example, xiao yan, wei ying and ye xiu, among the Top10 Asian animation images in 2019, are European and American characters with deep eye sets, high nose bridge, resolute facial lines and nine heads. And SU Qinghan's cat ear modelling, SU Jiuer's fox tail, Xia Ling's maid outfit, having colorful hair, all revealing full-bodied day and wind.

3. Dilemma of the network animation character packaging industry

Throughout the development of online animation in China, the role packaging centering on "user thinking" by copying the market experience of other countries has provided diversified channels for IP value transformation in the form of copyright transfer, brand endorsement, joint development, etc., but

the industry is also facing many development difficulties:

(1) The narrative of the characters is insufficient. Louis Sullivan, the American modernist architect, proposed that form follows function, which conforms to the narrative position emphasized by French film theorist Christian Metz that "what constitutes a film is not the picture, but the soul of the picture" [5]. And for the network animation "story is insufficient, the picture comes together" has become the consensus of the industry. In particular, in order to maximize the value of the role, the industry directly penetrates the creative intervention of the plot, product endorsement, etc., deconstructing the integrity of the narrative to different degrees, and the role overpackaged by the business also becomes the profit tool of capital.

(2) The tendency of homogeneity is obvious. It is not difficult to find the group images of the characters presented by a number of popular works such as "Full-time Master" and "Douro Mainland". Its facial features lack due recognition. The reason for this phenomenon is not only from the aesthetic solidification of users cultivated by the United States and Japan; It is also the homogenization of over-reliance on technology. With the increasing competition in the network animation market, in addition to the pursuit of popular IP, the producers are most keen to spend money on technology, and a large number of high-quality works emerge one after another. However, these blindly pursue the computer generated physical texture but ignore the character's unique personality expression, and then lead to the technology first packaging homogeneity defect.

(3) The lack of moral bottom line. With the disordered development of the network animation market for young users, the policy began to tighten comprehensively. "Sword Net 2018", officially opened the domestic network animation purge, filled with vulgar, violent, bloody, pornographic and other scenes of the program was suspended. Some of them are bigger roles. Although the industry has made significant achievements in learning from the experience of other countries to activate the local market, due to different national conditions, there is no relevant hierarchical management system, so the so-called "18 bans" are more like a layer of protection umbrella for the industry to avoid the industry scrutiny, which is in effect.

4. Conclusion

In conclusion, although character packaging can quickly stimulate the vitality of the capital market in a short period of time, the problems exposed in different aspects such as ontology creation and value orientation have also become the drawbacks that block the development of Chinese network animation. How should the industry balance between culture, art and commerce, between pleasing users and appealing to capital, and between the positive guidance of mainstream value and the conflict of interest in subcultural consumption? It is not only the existence of a contradiction, but also the key point for us to seek industrial breakthrough.

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