

Research on Interactive Comparison between the Teaching in Animation Major in China, Japan and Canada and the Regional Culture Construction

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Abstract—This article starts from regional culture, takes the influence of teaching in animation major on local regional culture construction, makes comparative study of China, Japan and Canada and states the importance of education of animation major in cultural industry and impetus that it brings for regional culture construction. It takes teaching contents of animation major in corresponding period in Japan and Canada as comparison object, envisages disadvantages of regional culture in our country on developing animation industry, puts forward suggestions to solve current problems and excavates highlights of interaction between regional culture in our country and animation industry.

Keywords—China; Canada; Japan; animation major; regional culture

I. INTRODUCTION

In the Internet era, nowadays, the regional culture in the world integrates rapidly. It has been an indisputable truth that culture is the representative of soft power of a country and a region. Especially in the past time, with the increase of all kinds of frequent international communication, the regional characteristics and development advantages identified by culture have been widely recognized by the masses. Meanwhile, the unique advantages of animation major in the level of cultural transmission become increasingly significant with the development of internet.

II. CURRENT SITUATION OF TEACHING IN ANIMATION MAJOR AND REGIONAL CULTURE CONSTRUCTION IN CHINA, JAPAN AND CANADA

A. Current Situation of Teaching in Animation Major and Regional Culture Construction in Canada

Because Canada has short history, from the beginning of the last century, it pays much attention to all means to publicize regional culture. After entering the era of network new media, the success of education of animation major in Canada makes it use means of animation to publicize around the world in regional culture construction. Especially in the aspect of animation education, the cooperation model with local regional cultural custom in professional teaching provides good role model of learning for us.

The interaction between education of animation major and regional culture construction in Canada is mainly implemented through two ways: One is the union of government and colleges. The government shall strengthen the supporting force, use favorable terms of capital and employment policy to make colleges that open animation major add contents of local culture to daily teaching for students, and let students set up the concept of animation creation to publicize local culture. The other is to implement the system of enterprise studio. Through establishment of enterprise studio, use fixed topics related to regional culture, let students who participate in it acquire financial assistance and experience in this major. Canada attracts tremendous attention from the world in regional culture propaganda in the past ten years through the interactive mode between the two and animation major.

B. Current Situation of Teaching in Animation Major and Regional Culture Construction in Japan

Since the establishment, animation major in Japan has centered on contents of regional culture and carried out teaching and creation of animation works. In Japan, animation major is one of the majors with strong practicality. It is very difficult to meet the requirements of Japanese society for culture type of animation talents only through classroom teaching. So many schools employ domestic animation experts who work on design and production of animation in animation production companies to participate in daily teaching in schools.

At the present stage, the teaching of animation major in Japan bases on defining professional and cultural aims and centers on cultivating national practical talents. Most animation schools take great pains in cultivating talents who center on publicizing local regional culture. Except for using propaganda contents with extremely strong national character to attract students to enter the school, they also give full consideration to students' graduation and employment in the future. For this purpose, many schools conduct vigorous propaganda that through learning animation major, after graduation, students can be employed directly by community and national animation companies and enjoy relevant state subsidies through creating animation works with contents of regional culture.

C. Current Situation of Teaching in Animation Major and Regional Culture Construction in Our Country

Since the 1980s, the animation major in our country takes national culture and regional culture as the sources of creation all the time. But at the end of last century, because of being impacted by animations in Europe and America as well as Japan, Chinese animation was controversial at one time. The reasons of this phenomenon mainly have the following aspects: Firstly, the shortage of teachers is an important problem faced by higher education of animation in our country. The shortage of animation not only embodies in quantity but also in quality and exists in problems such as inadequate experience of teachers and unclear understanding for market requirements. Secondly, the teaching method is behindhand. In terms of domestic teaching methods of animation in colleges, both artistic teaching and technical teaching basically stay on the traditional model that teachers teach and students learn. The basic teaching takes animations in Europe, America and Japan as cases and completely ignores contents of traditional national and regional culture in our country. Finally, the lack of cooperation between schools and local government, community and national enterprises leads to the fact that there is no proper practice base for interaction between animation major and regional culture.

III. COMPARISON BETWEEN REGIONAL CULTURE CONSTRUCTION OF ANIMATION IN JAPAN AND CANADA

A. Regional Culture Construction of Animation in Canada

Immigrants from all over the world bring colorful cultural ambience for Canada and form big environment for culture in Canada. In this environment, unique artistic expression and cultural characteristics of each nation influence each other and promote the vigorous development of animation art in Canada. The diversification of ethnic and racial composition in Canada brings the diversification from forms and contents of animation. Different nationalities, races and culture are embodied by animation. The harmonious, coexistent and diversified characteristic has become important symbol of animation in Canada that is different from animations in other countries.

1) *Excavate rich national elements:* In the culture of Canada, its core concept is to contain all races, all kinds of language and various cultures. Therefore, it provides huge space for a variety of animation artists to give play to their strong points and tell stories. Making a comprehensive survey of animation in Canada, we can clearly feel the rich, heavy and diverse ethnic elements. The unique stories of aborigines, national music and clothing from all over the world are the expression of culture of Canada in the field of animation. The distinct thinking mode that is different from westerners becomes a characteristic of culture in Canada. When academic circles put forward the point of view that “cultural globalization” is melting “national culture”, the animation in Canada can still adhere to open posture to contain excellent cultural elements from all over the world. It shall owe to administrators in the field of animation. They do not only

narrowly insist on “carrying forward national culture in Canada” but hold the attitude to accept everything, allow artists from all over the world to integrate their national elements in the animation. This kind of attitude is justly the good interpretation of cultural concept in Canada.

2) *Explore free creation technique:* The history of animation in Canada is not long, but the exploration of creation technique has begun since National Film Board of Canada establishes animation producing department. At that time, traditional animation made by celluloid film technology in the world had been relatively mature. But Maclaren, a British people as well as “father of animation in Canada” uses ways of painting and burrowing on films directly to creatively subvert the tradition and complete reformation on animation techniques. The animation in Canada produced by cultural environment in Canada relies on unique modeling tactics, material selection and way of painting to enjoy good fame in international animation industry in later years. But it cannot be ignored that when people of animation in Canada reform traditional animation, they inherit and develop traditional animation after “purification”.

B. Regional Culture Construction of Animation in Japan

1) *Unique cartoon culture in Japan:* After years of accumulation, the circulation volume of cartoon in Japan has occupied the first place in the world. Its quality also increases continuously. The animation industry that has close relationship with cartoon develops rapidly and comprehensively with the help of cartoon industry. Under many circumstances, in a mature and best-selling comic book, after long-term mass communication, the personalities of the characters and plots have enjoyed popular support and formed some “idolater” or “enthusiastic fans” who become potential faithful audiences. After cartoon themes are recomposed into animated television series, they are broadcast on television for a long time. People have accepted the personalities of the characters and plots psychologically. Finally, recompose it into “theatrical” film to release to the public. This is a kind of way of choosing the easy way out: the long-term broadcasting of TV play series has gained fixed audience; the story plots that change a little will arouse the interest of audience.

2) *Universality of audience psychology:* In terms of national characteristic and national psychology of Japanese, all Japanese are crazy about cartoon and related culture. The positioning of cartoon culture in Japan is also very accurate and wide. They are not works that expound mechanically for children. Japanese can draw anything into cartoon and recompose it into television or movies of animation. Among animated cartoon in recent years, there is Kiki’s Delivery Service for children, the Story of the Ping’s, the classical literary masterpiece to deconstruct authoritative discourse, even works in the fields of economics and philosophy such as Das Kapital. The scripts of literature and cartoon of the series of animated movies have been popular for many years. Although children who see them at that time have grown up,

it does not change their sincere feelings to review the fun in their childhood. Some of them even take their children along with them to watch animation figures who accompany them until they grow up.

IV. ENLIGHTENMENT OF INTERACTION BETWEEN TEACHING IN ANIMATION MAJOR AND REGIONAL CULTURE CONSTRUCTION IN OUR COUNTRY

At the present stage, comparing the teaching setting of animation major in China, Japan and Canada, we find that although the animation teaching in our country has set the system related to professional contents of regional culture construction, compared with contents of cultural construction in animation teaching of Canada and Japan, it is relatively weak. In terms of script compilation of animation and technology application on characteristics of regional culture, the professional teaching that is beneficial to cultural construction is not perfect. Therefore, in order to cultivate excellent animation talents with distinctive characteristics of regional culture, it is very necessary to improve content setting of animation education and teaching of our country.

We shall refer to the world's advanced cultural education system in Japan and develop more effective cultivation and education pattern of culture type of animation talents. Meanwhile, let teachers continuously improve cognition and understanding for cultural construction in animation and make greater efforts to learn and improve self cultivation. The cultivation of animation talents can be divided into cultivation of creating direction and cultivation of animation producers. It is the same as that the animation schools in Japan are divided into professional schools of animation and research institutions of animation. The research institutions of animation do theoretical research by centering on history, development and contents of animation. Professional schools of animation attach importance to animation production and aim at cultivating personnel of animation drawing required by animation companies. Therefore, the positioning of talent cultivation direction of animation education in our country should conform to the direction of talents in animation creation and animation production to implement comprehensive teaching.

To cultivate an excellent animation talent with creative ability of regional culture, firstly, it shall base on the following conditions:

- Ability to draw with basic skills
- Ability to express characteristics of objects
- Ability to comprehend acting skills of roles (external physical characteristic, psychological feature, plot development)
- Creativity and expressive force with characteristics of regional culture
- Ability to comprehend, grasp and sense the content of national culture
- Ability to observe daily life
- Ability to grasp and unite the whole working process

They shall base on the above conditions to carry out effective and more perfect teaching of cultural education system and theoretical education.

Secondly, on teaching setup, compared with animation teaching in Japan and Canada, although animation teaching in our country involves animation teaching of characteristics of regional culture, it still pays more attention to theoretical research. The time is far from sufficient for students to operate and practice by integrating the contents of national culture into animation creation. Therefore, the animation education and teaching in our country shall also make great efforts in practical creation. Teachers shall improve professional abilities, carefully research methods of animation drawing, grasp the time of frame number and effectively combine theory with practice, truly achieve the purpose of animation education in real sense.

Finally, comprehensively compared with animation schools in Canada and Japan, students of animation education and teaching in our country have insufficient time to learn contents of cultural construction. Looking from teaching setup in Japan and Canada, their animation schools, no matter comprehensive universities or professional schools, add contents of local cultural construction from the first school year. At the same time, they directly carry out related teaching of introduction to animation design, production process, professional terms of animation, basis of animation production that contain real cases of regional culture. However, the teaching in our country hardly involves any content of knowledge related to regional culture. So when we enroll students of animation major, after they enter colleges, we should improve requirements for basis of regional culture of students and let students learn relevant contents of cultural construction as soon as possible.

V. CONCLUSION

In recent years, colleges that open animation major have made outstanding achievements frequently and been highly accepted by society. How to make the teaching of animation major interact with construction of local regional culture is an important problem that must be faced by the present teaching of animation major. This problem is becoming an important basis in the future to support the development of the whole domestic animation industry and means of regional culture construction. There is no doubt that deeply discussing and researching this problem has important theoretical value and application value.

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