

Analysis of Recognition of the Chinese animation derivatives

-- Based on a survey of the audience of different ages

Junyi Hua

the School of Economics and Management
Beijing Jiao Tong University
Beijing, China
huazhunyi@163.com

Abstract—This paper is divided into four parts. Firstly, Based on the survey of some representative places in China, I carry on the data analysis and find abnormal phenomenon. Secondly, I ask a question: the youth group and children group pay more attention and have a higher frequency of consumption of animation derivatives; Why does the former has lower recognition of Chinese animation derivatives, while the latter higher. Then, using the theory and examples, I analyze the question in detailed. Finally, I draw the conclusion: the Chinese tradition of "music education, turn all holiness" leads to the Chinese animation's goal not to meet the needs of different groups of demand "art" and "entertainment", but "education". And this makes Chinese animation target children, neglecting youth group's demand, which results in the loss of teenage audience; while Japan and European American animation is not. For the love of animation, Chinese youth's recognition to Japanese and European and the United States's animation derivatives is higher than that of Chinese animation derivatives. And in response to the present situation, I put forward some conclusions and suggestions.

Keywords-Audience; animation; attention; frequency of consumption; recognition

I. INTRODUCTION

With the World "anime era", in China, the animation industry has become one of the emerging industry the most potential. As an important part of the animation industry, animation derivatives market consumption trend is particularly important. Based on the Chinese animation store field survey and questionnaire survey a large number of first-hand data as the basis, through the analysis of different audience groups of animation derivatives attention, consumption frequency and recognition of domestic animation derivatives to explore the animation derivatives market. According to the present development of Chinese animation derivatives market analysis results, put forward the corresponding suggestions for its further development.

This study is divided into four steps. First of all, through the animation store visits, questionnaire survey method to obtain the first-hand information on the animation consumer audience. Secondly, the collation of data and analysis, and put forward to solve the problem of phenomenal. Again, using the theory of knowledge, combined with the actual situation, analyze the reason for the problem. Finally, aiming

at the problem of the feasibility of the proposed. This article is about the three steps: after the use of theoretical analysis and case analysis, the data analysis problems, analyzes the reasons, and puts forward the feasible proposal.

II. PROBLEMS AND RESULTS OF INVESTIGATION

This paper will be surveyed in accordance with the Chinese people aged 4-12 years, 13-18 years, 19-29 years, 30-50 years old, above 50 years old were divided into groups of children, youth, youth group, middle age group and older group and other five groups. According to the investigation and analysis of the questionnaire survey and the animation store data, the age group of audience for animation derivatives attention, consumption frequency of Chinese animation derivatives recognition and data results, put forward China's domestic animation derivatives recognition problem of the.

A. Attention: the Children of High Attention of Animation Derivatives

We can see from table 1, five age group, the animation derivatives probably understand or know people, accounts for the population of children aged 4-12 years old accounted for 77%, 13-18 years old young people accounted for 73%, 19-30 years old young people accounted for 49%, 30-50 years of age in groups of 47%, accounted for only 50 of the elderly population over the age of 14%.

TABLE I. THE ANIMATION DERIVATIVES DIFFERENT UNDERSTANDING OF PEOPLE IN THIS AGE GROUP ACCOUNTED FOR THE PROPORTION

Age Group	Understanding Degree			
	<i>Not Familiar</i>	<i>Probably Familiar</i>	<i>Very Familiar</i>	<i>Total</i>
4 -12	23%	56%	21%	100%
13-18	26%	58%	16%	100%
19-29	51%	41%	8%	100%
30-50	53%	47%	0%	100%
Above 50	86%	14%	0%	100%

a. Data source: The results of the survey on the different age group of audience

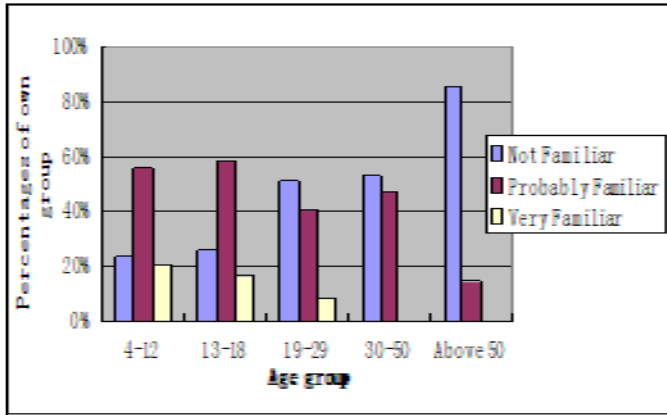


Figure 1. People with different degree of understanding of the age group accounted for the proportion of

.From Figure 1, with the growth of the age, the crowd of animation derivatives understanding degree decreased. All age groups, children's understanding of animation derivatives of higher.

B. Frequency of Consumption: Youth Consumption Frequency of Animation Derivatives of Higher

Table 2 shows, in the investigation of this, often purchase crowd, accounted for the 16% groups of children, youth groups of 30% groups of 10%, youth, middle-aged population aged 4%, 0%; regular or occasional purchase groups, children's groups accounted for 89%, 86% juvenile groups, youth groups 65%, the middle aged group 50%, aged 0%.

TABLE II. FREQUENCY OF CONSUMPTION OF PEOPLE OF DIFFERENT AGE GROUP ACCOUNTED FOR THE PERCENTAGE OF

Age Group	Frequency of Purchase		
	Don't Buy	Often Buy	Sometimes Buy
4 -12	11%	16%	73%
13-18	14%	30%	57%
19-29	35%	10%	55%
30-50	50%	4%	50%
Above 50	100%	0%	0%

b. Data source: The results of the survey on the different age group of audience

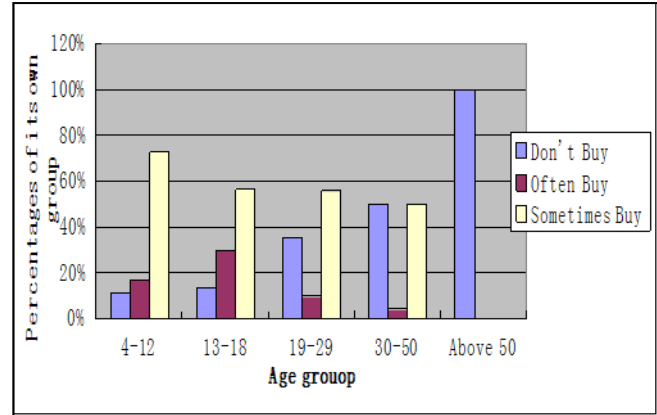


Figure 2. Frequency of consumption of people of different age group accounted for the percentage of

From Figure 2, with the growth of the age, frequency of consumption of crowd animation gradually decreasing trend. The young consumer groups of the high frequency, followed by children and youth groups, elderly consumer groups are very low. The main consumption group animation derivatives are young, followed by children and young people.

C. The Audience for Animation Derivatives Recognition: China is far Less Than JAPAN and EUROPE and the United States

Table 2 shows, in the investigation of this, often purchase crowd, accounted for the 16% groups of children, youth groups of 30% groups of 10%, youth, middle-aged population aged 4%, 0%; regular or occasional purchase groups, children's groups accounted for 89%, 86% juvenile groups, youth groups 65%, the middle aged group 50%, aged 0%.

TABLE III. OF THE APPROBATION OF THE ANIMATION DERIVATIVES ACCOUNTED FOR THIS AGE GROUP THE PERCENTAGE TABLE

Age Group	Degree of Recognition			
	European and American animation	Japanese animation	Chinese Animation	Others
4 -12	21%	36%	41%	3%
13-18	17%	56%	27%	0%
19-29	11%	73%	14%	1%
30-50	36%	38%	21%	6%
Above 50	86%	14%	0%	100%

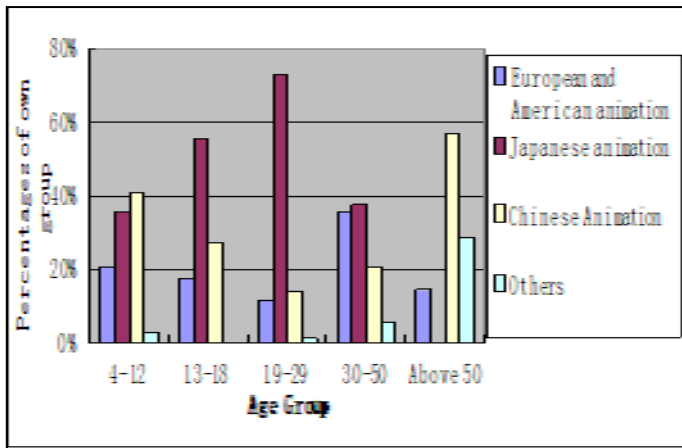


Figure 3. Recognition of national animation derivatives accounted for this age group

2.1 and 2.2 data analysis to know, children, youth, youth is the three age group attention and consumption of animation derivatives of higher frequency. However, by 2.3, they for the Chinese animation derivatives recognition is not the same, the overall recognition is not high. Youth groups have high recognition of Japanese animation derivatives, followed by Europe and the United States, the Chinese original animation derivatives recognized minimum. Children of the Chinese animation derivatives of the highest recognition, followed by Japan and Europe and the United states. The overall Chinese original animation derivatives recognized degree lower than Japan and Europe and the United states.

Integrated 2.1,2.2,2.3, therefore why Chinese animation derivatives recognized in children as a group in different degrees, and why the overall recognition of the lower two big problems, analysis of the combination of theory and examples of reason.

III. CAUSE ANALYSIS: CHINESE ANIMATION AUDIENCE ORIENTATION STENOSIS, DOES NOT MEET THE PSYCHOLOGICAL NEEDS

Animation is a highly materialized form of animation, animation is the carrier in reality. But according to a cross analysis of survey data, recognition greatly cartoon derivatives determined attraction in the corresponding animation works. Therefore, to analysis the problem of recognition of Chinese animation derivatives, we can start from the analysis of the recognition of Chinese animation. According to the Chinese animation recognition, from the anime main factor to attract children's analysis.

A. Significance: the Theme and Content Is simple, Monotone

According to the theory of educational psychology, depending on the age of the audience, because life experience is different, the same theme and content of the animation for they represent different psychological

significance. Meaningful animation works is to give full consideration to the audience's age and life experience.

1) Children: emotion, entertainment company meet and imitation learning needs (Heading 3)

Children's animation contact psychology is emotional, entertainment company meets and imitation learning. This kind of psychology can be selected from the angle of the theory of media analysis. The famous American scholar Schram in 1958 after the experimental study of North America 5991 students, 1958 parents and hundreds of teachers, to Freud's "personality theory" as the foundation, the children's choice of media content is divided into two categories: one category of fantasy properties of materials as the foundation, has the emotional effect; another kind of realistic materials, with cognitive function. The spread of the anime is to meet the children's media choice.

The Chinese animation positioning audience is children, theme and content on the significance of relatively simple, so that children can understand and learn to imitate. It uses the fantasies created does not exist in real life images, although it may not be consistent with the logic of thinking of adults, but follow the logic and emotion experience of children, easy to cause their emotional resonance. Therefore, the Chinese animation for groups of children more attractive. Japan, of European and American animation is the positioning of a wide audience, the corresponding theme and content are different. Children in the face of a large number of animation works, it is difficult to identify and select suitable for their age works. Even if the choice of a work, due to the factors of subject content and age does not match, resulting in children is difficult to subject to Japan, Europe and the United States animation are intuitive understanding, it is difficult to resonate. Compared to Japan and European American animation, children are more popular in the Chinese domestic animation, such as the high ratings of "pleasant goat and gray wolf". For love of animation works, in the face of animation derivatives, their nature of Chinese animation derivatives of higher degree of recognition.

2) Youth: Emotional Needs to Transfer

Teenagers contact psychology is the transference of animation. In this age of juveniles showed characteristics of a transitional age, they often like to adult, the adult world is full of curiosity, full of rebellious mentality of some simple rough preaching, but may also face the growth process from the aspects of pressure and troubled family, school, society, learning, emotion etc.. Therefore, in reality they are difficult to meet the needs, will seek to virtual games and animation in the transference of psychological gratification. Japan and the European and American animation broad audience groups, different types of theme and content of the many works. While the Chinese youth that have a strong understanding ability and the ability to identify, can choose the topic contents and their psychological needs to match the animation, so the Japanese anime comparison is affected by their favor. Such as by the young girl like Hosokawa Chieko's "daughter of the Nile", about a love story twists and turns of the special background, meet the adolescent girls to love, future obscure fantasy. But by the blood of juvenile favorite cartoon works are about some after inspirational

stories struggle finally successful as "Naruto" and so on, and the discussion of human life, the profound theme of the animation works, such as "death" series. And the positioning of Chinese animation audience is children. The theme of the works is simple, practical significance is not enough, didactic, unable to meet the demand of adolescent emotional transfer.

Because the main demand of Chinese animation in adolescent communication and ignored the emotional transfer, while Japan and Europe and the United States animation good considering the young audience's psychological needs, so they to Japan and Europe and the United States animation recognition is much higher than that of Chinese animation.

B. *Vision: Appearance Stereotype*

The animation modelling design elements of the picture. Japanese anime is very good at this point. Such as Hayao Miyazaki, although more use of still images in his works, but in the details of great. Look at 100 sets of domestic animation technique is not perfect, the characters are not rigid, fluid motion, shape deformation, far behind the fashion clothing. The lower the aesthetic requirements of the children in the audience aren't hurting the important essentials, but the pursuit of fashion, and is one of the fatal injury to the domestic animation animation requires a high level of Chinese youth audience. Therefore, modeling is an important reason for Chinese adolescents are relatively child preference of Japanese animation. Love me, they in Japanese animation derivatives business also were higher than that of Chinese animation derivatives recognition.

C. *Voice: Score of Old*

Cartoon theme music sound effect in the animation creation, whether it is the depiction of the characters, or the inner emotional expression, both the theme or style of play a decisive role.

Requirements on the theme of the pursuit of fashion trend of modern Chinese youth is more of the characteristics of the times. In the pop music is popular nowadays, teenagers have an epidemic of requirements for the anime music. Japanese treatment of anime music can meet their appetite. According to our survey, the domestic animation soundtrack is mostly not young people are fond of pop music, the key is to attract children. Therefore, modeling is an important reason for the relative preference for young children of Japanese animation. The animation works based on their preference, on Japanese animation derivatives recognition was higher than that of Chinese animation derivatives recognition.

IV. FURTHER ANALYSIS: CHINA'S ANIMATION FOR "MISUNDERSTANDING OF EDUCATION"

Based on the 3 of Chinese domestic animation and Japanese, European and American animation analysis, can be found, leading to their acceptance in the youth group and child group difference is the main reason for audience orientation and psychological needs of the. The Japanese, European and American animation positioning of the broad

audience groups, give full consideration to the psychological needs of each age group. But the domestic animation is relatively simple. What is the cause of national animation works in the audience orientation and psychological needs to consider the gap, I will from the misunderstanding of Chinese animation -- goal and carries on in-depth analysis.

The Chinese animation target is not "entertainment" and "art", but "education". The core value of children's art is imagination, the core value of youth art is ideal, the core value of adult art reality. Chinese animation audience definition for children 3 - 12 years. Chinese animation will be the realistic value of adult outlook and is not ideal to adolescent value view view, development with previous experience and thinking duration of adult children's imagination. It not only violates the children's nature, also violated the animation as the imagination "art" for young children to provide entertainment and emotional comfort is more important role. The domestic animation "the minor thought moral education tool" civilizing function beyond the animation as the original imagination art innovation and fiction, misunderstanding the understanding and definition of animation is the root of the domestic cartoon teenagers have lost all interest in Seth..

The reasons for this phenomenon and the Chinese traditional "music education, turn all holiness" inseparable. Animation is a very suitable for children to watch the art form, inevitably bearing the burden of heavy ideological and ethical preach, never to pure entertainment. This makes the animation creation theme and content to a certain extent restrained.

Throughout the development process of Chinese animation market, we can find this tradition to give serious adverse effects of the Chinese animation market. In the nineteen sixties and 80 appeared in the animation art peak, a large number of distinctive characteristics of domestic cartoons, such as "havoc in heaven", "three monks", "black cat Sheriff" and so on, these animation effects with over 50 years of age groups. The domestic animation to accompany their growth, greatly enriched the cultural life of the early animation audiences, and cultivate their moral sentiment, leaving the eternal beauty of imagery in their minds. But in the nineteen eighties, when the door of China to open to the world, making a large number of excellent foreign cartoons was introduced to China, happiness is a very pure filled with young people in real life, many teenagers in foreign animation and animation derivatives of music forget the Chinese animation. "Ultraman", "Astro Boy", the Japanese animation take advantage of the crack and enter, with their rich and colorful content and positioning accurate subject quickly occupied the Chinese screen, also introduced related comic books, stickers and other peripheral products, greatly affects the 13-18 and 19-29 of the two groups. The European and American animation is generally reflected in the Hollywood movie form, from the cartoon image of derivatives is specific, it faces the audience more comprehensive, almost all the age of the audience can feel special charm of European and American animation, so for the European and American animation, the audience of high degrees of approval. These foreign animation and derivative

become their spiritual sustenance, influence character by environment change their outlook on life, moral concepts and values. These foreign animation and derivatives so slowly occupied the Chinese animation market and derivatives market.

We cannot ask animation can set the value of three kinds of adult, youth and children in a body, is rare classic. Only these three types of animation works exist at the same time, and mutual respect, to meet the needs of society in most of the time, or as a cartoon form of art is incomplete. If we can't see it or is intended to avoid, always subconsciously from an adult perspective to suppress and ignore the needs of adolescents, so made youth cartoon, animation can only be adult children instead of the two groups themselves recognized.

V. CONCLUSIONS AND SUGGESTIONS

Through theoretical analysis and example, we can conclude: the Chinese tradition of "music education, turn all holiness" leads to the Chinese animation's goal not to meet the needs of different groups of demand "art" and "entertainment", but "education". And this makes Chinese animation target children, neglecting youth group's demand, which results in the loss of teenage audience; while Japan and European American animation is not. For the love of animation, Chinese youth's recognition to Japanese and European and the United States's animation derivatives is higher than that of Chinese animation derivatives. And in response to the present situation, I put forward some conclusions and suggestions.

With reference to the Japanese, European and American animation power experience, in order to improve the domestic animation derivatives economic benefit, this paper puts forward the following suggestions: according to the psychological characteristics of Chinese emotion in different

age group of audience, the animation and derivative classification, in order to meet the needs of different groups. For children, produced the theme content is simple, rich imagination, easy to imitate the animation and derivatives of learning. Aimed at teenagers, produced has a certain practical significance, meet the animation and derivatives the transference of psychological needs. For adult, produced to meet its real value, reflect the actual problem of animation and derivatives. That countless successful case, only different consumers can find their own paradise in the domestic animation derivatives, the marketing of the road will become wider.

REFERENCES

- [1] Liu Bin, Guo Yao, Li Jia. Investigation and analysis [J]. Journal of Beijing Union University product demand Derived Adult Animation (HUMANITIES AND SOCIAL SCIENCES EDITION), 2011 (3): 78-86.
- [2] Zhu Qi. Study of [J]. business principle of intergenerational consumers animation products, 2008 (14): 25-27.
- [3] Wu Shihua, He Jun. Aesthetic trend and consumption trend of animation audience [J]. press, 2012 (16): 36-49.
- [4] Shao Hui. The Chinese animation industry audience "ethnic" ecological [J]. modern media (Academic Edition), 2011 (19): 68-70.
- [5] Should be Hui, Liu Jianfeng. Youth cartoon preference survey and industry model of [J]. commercial age, 2010 (2): 134-135.
- [6] Liu Jing. The animation product psychological impact on the adolescent audience of [J]. southeast communication, 2010 (10): 92-94.
- [7] Li Su Yuan, Hu Jubin. [M]. Chinese silent film history of Beijing: China Film Press, 1996
- [8] Wang Chongdong. Development of Chinese animation derivative products of [J]. Journal of Chengdu University, 2012 (4): 94-96.
- [9] Zhao Bing. The consumer behavior animation product features of [J]. popular business, 2010 (109): 241-249.