

Development and Dissemination of Animation Production Under the Era of New Media

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Abstract: The growth of the information society is in line with the continuous development and progress of technology in China. New media has gradually become the mainstream of this era and has affected the production of animation. In the past, Chinese animation only relied on traditional media, but now it mainly relies on the dissemination of new media. This does not only bring challenges to the field of animation production, but also opportunities for it. This research analyzes the development and dissemination of animation production under the new media.

Keywords: New media; Animation; Development; Communication

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1. Introduction

With the continuous development and progress of new media in China, people from all walks of life have been more or less affected with the animation industry being exceptionally representative. The continuous innovation of science and technology has resulted in the emergence and rapid development of new media characterized by diversity, interactivity, and widespread^[1]. The influence of new media on animation has both pros and cons. In the face of its development, the issue is on how to promote the common progress of the animation industry.

2. Impact of new media on the development of animation

Animation production requires not only technology, but also art. With the development of new media, breakthroughs in animation design and production are becoming much more visible to the public. Through the integration of new media and new technologies, the audiences are able to appreciate new art. The development of new media has provided new forms of expression in animation and broadened its communication capabilities, which are mainly reflected in three aspects: interaction, communication, and entertainment^[2]. However, the era of new media has also brought new challenges to the animation industry in China.

New media has brought new opportunities and challenges to the revival of China's animation industry, making Chinese animation more dynamic and energetic. With the rapid development of new media, the "fast food" culture has become deeply rooted in the hearts of the people, resulting in a lack of creativity and artistry in Chinese animation^[3]. Therefore, in the era of new media, animation creators also need to keep up with the pace of the times, maintain their original intentions, and create animation works with Chinese national characteristics.

2.1. Impact of new media interaction on the development of animation

The main feature of new media is the interaction between audiences and the producers. This is a unique attribute of new media. In traditional animation production, animations are mainly produced by creators, while viewers appreciate them through traditional media, such as television and newspapers. However, through this way of communication, the audiences can only passively appreciate the works; they do not have the opportunity to communicate with the creators. On the other hand, after creating the animations, the animators are unable to gather feedbacks from the audiences in time, thus being ignorant to the public's view of their works. In addition, the creators are also unable to communicate well with the audiences, leading to the inability to continue creating better works. This one-way dissemination is not conducive to the development of animation production. However, with the continuous development of new media, animation works can achieve mutual communication between creators and audiences. Through new media such as the internet, there has been a change, from a passive receiving mode to a commenting interactive mode. The audiences can comment on certain works online, while the creators can gather feedbacks and suggestions from the audiences pertaining their works in real time. For animators, this online audience evaluation model allows them to create better plots, design better scenes, and produce animation works which are more in line with the public's aesthetics. For the audience, participating in their favorite works by commenting, voting, mastering the plot trend, enriching the plot, etc. is also a new way of entertainment [4-6].

2.2. Impact of new media communication on animation promotion

With the continuous development of new media, the form of communication in animation works has also undergone tremendous changes. Traditional forms of communication, such as animation, need to be broadcasted on television, printed as comic books, or broadcasted in movie theaters, which are single and expensive. For ordinary animation enthusiasts with limited funds, it is difficult for them to create animation works through large-scale traditional media. However, with the advent of new media, the threshold of animation dissemination has been enormously lowered. The new communication methods of new media have enriched the forms of communication and reduced its cost. Many animation producers use new media platforms to widely disseminate their works. Many more animation works are influencing many more audiences. The dissemination power of new media is not only conducive to the promotion of animation itself, but also through the promotion of new media, animation can derive more auxiliary products, such as peripheral products and joint cafes [7].

2.3. Influence of new media entertainment on animation production

The entertainment of new media is mainly reflected in the rich animation production technology, such as exaggerated modeling, cute dubbing, and so on. For example, adding exaggerated animation images in classic works, and using software technology to combine traditional classic works with funny pictures to create a new way of animation creation. Animation production is no longer single with this. In combination with traditional media, the entertainment of traditional works can be further improved and the expressions would be more in line with the requirements of the times.

2.4. Adverse effects of new media on animation production

New media is still developing vigorously, injecting new vitality into various artistic fields. However, it is also necessary to consider the impact of new media on today's creative industries in a dialectical and unified way. The positive effects of new media are often emphasized, and at times, even to the extent of exaggerating its advantages and functions while lacking understanding of its shortcomings. With the rapid

development of the market, many young people are obsessed with the internet and are unable to extricate themselves. In newspapers, it is not surprising to see countless teenagers delay their studies. In addition, driven by commercial interests, many disseminators and copyists of the online entertainment culture do not hesitate to stimulate people's senses through various means in order to cater to the audience, increase visibility, and ultimately gain high profits. Since network animation works are the closest to the public, it is of course unavoidable that they are utilitarian. Therefore, it can be said that the new media art provides more possibilities for the expression of various artistic creations. However, it is a double-edged sword that needs dialectical observation and use.

3. Animation spread in the era of new media

The advent of the era of new media has promoted the subsequent development of animation technology. The advancement of new media technology brings more convenient channels for animation creation and provides abundant production methods for animation production, which can fundamentally reduce the cost and difficulty of animation production. The development of new media technology has also pushed Chinese animation to a new level of development and injected new vitality ^[8].

The introduction of Flash software has brought an impetus to the current animation in China from the very beginning. Among them, the 2016 animation, "Big Fish and Begonia," re-surfaced after twelve years. Initially, this animation was produced using Flash software, but with the maturation of China's two-dimensional animation technology, it was released again with a new perspective ^[9]. In 2017, many films such as "The Great Guardian" directed by Bu Sifan, the two-dimensional animation, "Big World" directed by Liu Jian in 2018, and "Yesterday's Blue Sky" in 2018 have become the works of much concern in the history of Chinese animation. With the gradual introduction of the 3D technology in the Chinese film industry, which was initially only involved in the real estate industry, due to its rapid development, the production of 3D animation has brought a considerable impact on Chinese animation. With the development of 3D, there is a growth of animation talents and related 3D animation works have emerged. For example, in 2015, the three-dimensional animation, "The Return of the Great Sage," directed by Tian Xiaopeng, had a positive impact on Chinese animation. It is also known as the representative of the rise of Chinese animation works. Thereafter, related 3D animation gradually emerged in China's animation industry. In 2018, Liu Kuo directed "The Curse of the Wind"; in 2019, the director of Dumplings with "Nezha: The Devil Child Comes into the World" and other works have promoted Chinese animation to an international perspective, allowing more people to understand Chinese animation. With the advent of a large number of animations with rich themes, new media technology has played a positive role in promoting the development and infiltration of Chinese animation into international perspectives ^[10-12].

The development and progress of new media technology has played a huge role in promoting the development of animation. It is the key link in the process of promoting the development of Chinese animation. On the basis of its combination with art itself, the relatively mature development stage has brought opportunities to innovate art and diversify animation. The emergence of non-linear editing greatly promotes further changes in the animation narrative structure. In that case, animation is no longer limited to the traditional linear narrative mode. In addition, new media technology has expanded the dissemination of animation, diversifying and extending it ^[13]. The innovation of its form and technology changes the traditional one-way communication mode. The combination of various technologies ensures the production of perfect animation films, which are more suitable for the current social development and the needs of the people, thus attracting more attention and love.

4. Conclusion

With the rapid development of network information technology in China, the use of new media is a very promising form of communication. It is not possible to only rely on televisions and web pages to spread animation; rather, through mobile media such as mobile phones and self-media is an added advantage for this very purpose. With the development of new media, the impact on animation creators is huge. Animators need to use new media technologies to create works and continuously improve the quality of their works. Only in this way can animation works achieve the best results. In the era of new media, the ultimate goal is to create excellent animation works through new media technologies and promote the development of these technologies through the development of animation works.

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