

# Study of Cultural and Tourism Industries Enabling Urban Renewal Around Animation and Comics

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**Abstract.** In recent years, anime, games and derivative products have become increasingly popular in Japan and are loved and respected by more and more people. In the development of anime peripheral culture, anime theme parks, anime festivals, mascots and other derivative products, are also on the rise. Considering its great development prospect and potential commercial value, it is the remarkable propaganda and performance of the anime peripheral culture, and its development will have a greater impetus to the development of the anime peripheral culture, so the study of the peripheral area is of great significance. Taking Bengbu City as an example, we analyze its role in local economic development and conduct an in-depth study on the animation peripheral culture and local characteristic industries in the surrounding areas in order to promote the development of the city's economy.

**Keywords:** Anime Peripheral Culture; Tourism Industry; Urban Renewal.

## 1. Introduction

Anime peripheral culture refers to the development, production, publication, broadcasting, performance and sale of direct anime and manga products with "creativity" as the core and anime and manga as the main form, including modern information and communication technology-based comics, manga, newspapers, movies, television, audio-visual products, theaters, and new varieties of anime, clothing, toys and other anime-related anime images. It includes cartoons, comics, newspapers, movies, television, audiovisual products, theater and new varieties of cartoons, costumes, toys and other cartoon images. Game industry is an emerging "sunrise industry" and an industry with great potential.

## 2. History and Current Status of the Development of Animation Peripheral Culture

Animation is a kind of new industry emerging from the United States, France and other countries in the early twentieth century, initially it is mainly based on handmade paintings, and then it gradually formed a corporate production mode. After the 1950s, Japan took animation as an important cultural soft power, and actively promoted the development of animation peripheral culture. After the 1950s, Japan took animation as an important cultural soft power and actively promoted the development of animation peripheral culture. After the 1980s, Korea took Japan as an example and gradually grew into a pivotal force in the Asian animation industry. China's animation peripheral culture is a late start and slow development of the industry relative to the international level. Chinese animation started in the early 1920s, and a group of pioneering Chinese painters added traditional Chinese culture to their animation creations. The Wansun Brothers created "Problems in the Drawing Room" in the 1930s, which was China's first animation short film. Presented in the form of traditional Chinese ink and wash, this short film was widely popular. Chinese animation ushered in a brand new period of development in the 1940s. During this time, animation films rich in national colors such as "Bambi" and "Catfish Fishing" emerged. Although they reflect Chinese cultural characteristics to a certain extent, their techniques and expressions are still deeply influenced by European and American animation. After the 1990s, the Chinese government initiated the policy of cultural industry, and animation also entered a new stage of development. Chinese animation has developed rapidly in recent years and has formed a force that cannot be ignored in the world.



At present, the main market of overseas animation is Japan, South Korea and the United States. At present, the animation peripheral culture of various countries in the world has formed a more perfect industrial chain and a more perfect business model, which has a pivotal position in the world. At the same time, the animation peripheral culture of various countries is also actively exploring new business models and development direction, such as the introduction of virtual reality, AR and other emerging technologies into the animation industry. At the same time, the focus of China's animation peripheral culture is to license and sell copyrights, and to explore the use of new technologies such as online games and virtual reality in animation. Huaqiangfangte, the producer of "Bears", has created a series of network IPs, such as "AI Lu Xiaolu" and "Lan", based on "AI Lu Xiaolu". In addition, the state has formulated a series of support policies and financial policies to support the development of animation. However, judging from the current situation of China's animation peripheral culture, firstly, there are not many domestic animation creations, and fewer of them can really carry out complete derivatives development; and there are very few works with high value, high creativity and special significance. Chinese animation brand recognition is low, the production process is immature, the investment is large, the industrial copyright is not effectively implemented, etc., and the piracy phenomenon is very serious. In addition, there is a serious shortage of supply and demand in the market of secondary works, and the industry chain of secondary creation is not perfect. Audiences who like anime and its surroundings are already more familiar with the characters, music, games and other related contents for countries with better development of anime peripheral culture, such as Japan and the United States.

### **3. China's Cartoon Peripheral Cultural Development Characteristics**

Along with the continuous development of China's animation industry, its industrial characteristics are also evolving, which can be roughly summarized into five aspects:

#### **(1) Coexistence of policy-driven and market-oriented approaches**

In recent years, the state has been strengthening its support for the animation industry, providing a strong guarantee for the rapid development of animation peripheral culture through tax incentives, financial support, advertising platforms and other measures. At the same time, the market needs to have a continuous promotion effect on animation peripheral culture.

#### **(2) Stylistic diversity and cross-border integration**

Thematically, it integrates traditional Chinese culture and historical stories, as well as modern elements such as science fiction and magic. In terms of form, domestic animation pays more attention to cultural diversity and value expression, while foreign animation such as Japanese focuses on delicate art style and deep meaning, and the United States focuses on cool special effects and humorous drawing style. In terms of expression, the boundaries of different media such as animation, comics and games are becoming increasingly blurred, breaking the boundaries of traditional media and promoting cross-border development and cooperation of IP, making transnational cooperation and collaboration the norm.

#### **(3) Technological innovation and digital development**

In recent years, with the continuous development of science and technology, international and domestic animation peripheral culture are constantly undergoing technological innovation and digital development. In animation creation, high-tech means such as 3D printing and virtual reality/AR have been widely used in animation creation, enhancing the realism and interactivity of animation. At the same time, digital technology has also greatly expanded the distribution channels of anime peripheral culture, such as webcomic platforms and anime videos, making anime works more accessible to the public.

#### **(4) Complete industry chain and diversified profit models**

At present, domestic and foreign animation peripheral culture has formed a complete industrial chain composed of content creation, production, distribution and derivative products. With the continuous improvement of the industry chain, the continuous improvement of the copyright protection system, and the gradual improvement of the copyright system, the profit-making methods of the animation peripheral culture are becoming more and more diversified. In addition to traditional copyrights and advertisements, the company can also obtain more revenue, such as derivative products, offline activities, theme parks, etc.

#### **4. Status and Impact of the Cultural and Tourism Industries Around Animation and Cartooning in Empowering Urban Renewal**

The two-dimension environment is an economic, political and ecological permeation formed by a high degree of combination of traditional urban cultural resources and popular elements. It deepens citizens' understanding of the city through various channels. Due to the differences in economy, culture, resources and technology, the development of animation and peripheral industries in various regions has some differences. Obviously, animation and peripheral industries play a "soft power" role in urban renewal that cannot be ignored.

##### **(1) Impact on category one cities**

The surrounding secondary zones are rapidly developing in major first-tier cities like North, Shanghai and Guangzhou, and are continuing to revolutionize and take on a certain scale. Shanghai is the earliest city in the world to develop animation, with strong creativity in originality and a huge advantage in the market. Shanghai has the "Silicon Valley" of Jing'an Animation, the largest professional animation channel in China, Xuan Dong Animation Channel Shanghai, Zhangjiang's cultural and technological entrepreneurial base, as well as games, animation, film post-production as the leading industry. At present, Shanghai has been the most influential animation city in the Asian region, the completion of Disneyland in June, will make Shanghai animation surrounding culture to a new level, to attract more domestic and foreign tourists to visit Shanghai, and to promote Shanghai's economic and cultural exchanges.

##### **(2) Impact on category two cities**

The development of animation and ecological environment is also increasingly emphasized in quasi first-tier cities represented by Suzhou and Hangzhou. Hangzhou animation has been dealt with a great deal in the early stage of its development. With the country's strong investment in the culture surrounding Hangzhou animation, there is already an original animation such as Mushroom After Rain, which has already captured 2/3 of the domestic market. As a result, it has driven the rapid development of China's cultural and creative industries, and radiated to the neighboring regions. Various kinds of secondary animation exhibitions held on a regular basis include not only the restoration of anime images or role-playing expressions, but also elements of local cultural characteristics, integration into local rural tourist attractions, and to a large extent, books, audio-visual products, online games, and theme stores. At present, Hangzhou's animation peripheral industry has formed a specialized, internationalized, high-level and large-scale industry, and it has also been found that the enterprises are mainly business-oriented, while the special positioning of retailers is a kind of supplement to the end-consumers, which plays a certain guiding and demonstrating role for the development of the national animation peripheral industry.

##### **(3) Impact on category three cities**

The animation film and its peripheral industries are gradually being renewed to small and medium-sized inland cities such as Hefei. Hefei is located in the middle of Anhui Province, a relatively backward city. The culture around animation and cartoon is still at the middle and low level. Relying on its unique location advantages, Hefei relies on the advantages of many provinces, cities, counties, municipalities and districts across the country, forming a Chinese animation copyright trading center represented by Beijing, Shanghai and Guangzhou, and radiating across the country with Hefei as the

basis, forming a number of animation peripheral culture clusters with international influence. On this basis, it should also actively develop a cultural industrial park rich in local characteristics, and make it into an animation peripheral culture base. On this basis, reference to the first phase of the development of urban animation and its peripheral industries, to create its own animation peripheral culture chain, so as to promote the city's economic and cultural development.

## **5. Measures to Enable Urban Renewal in the Cultural and Tourism Industries Around Animation and Comics**

### **(1) Industrial boundaries of the tourist attraction industry and animation peripheral culture**

Tourist attraction industry refers to a series of economic activities carried out to meet the needs of tourists and provide them with different types of tourist attractions. On the supply side, tourism resources are important elements to attract tourists, such as natural resources such as famous mountains, cultural tourism resources such as historical monasteries, economic achievements and folk customs. Economic and cultural resources are the "raw materials" on which the tourism industry is based and the material basis for its development. This "raw material" can stimulate the enthusiasm of tourism, but for the needs of tourism is not enough. For this reason, it is necessary to use scientific and technological means to provide diversified tourism services (including various types of leisure venues and programs) to tourists through special "channels" (such as theme parks, museums, zoos, amusement parks, etc.). From the landscape area of the "production process" or the operation of the whole process, it can be seen, all the industries and economic activities, are centered around its unique industrial territory, and through the corresponding industry for the allocation of tourism resources. The scientific and technological development model of tourist attractions. The services of the tourist attraction are provided to the tourist through special means of communication and transportation according to specific technical specifications. The technology of development of scenic spots in accordance with it is the technological bottleneck in the development of scenic spots. The service offerings of a tourist attraction constitute the product limit of the attraction industry and link it through specific delivery routes and loops to constitute a self-sufficient attraction. Operation and Business Boundary. Tourist attraction industry and animation peripheral culture belong to the same content industry, and both are consumer-oriented entertainment and leisure content. From the perspective of the structural characteristics of the content industry, it can be divided into two aspects: content and dissemination. As a result, the value creation of both can be divided into two important aspects: "content" and "channel". On this basis, this study will take tourism resource identification and scenic spot planning as the core, and construct three major value creation activities centered on tourism resource identification and scenic spot planning. Setting up a suitable support system and space carrier in the scenic area is also an important part of scenic display, sales and marketing. Similarly, the industrial structure of the animation industry can be simply divided into two aspects: production and sale of content: the development and production of animation products belongs to the production of animation content, while the issuance and sale of animation books and audio-visual products, and the distribution of film and television and online belongs to the exchange of animation content. The "content" and "channel" of the two are different, thus giving rise to the obvious "content border" and "channel border". The "content" and "channel" of the two are different, thus creating a clear "content boundary" and "channel boundary".

### **(2) The process and mode of industrial integration of the tourist attraction industry and animation peripheral culture**

As people's living standards continue to improve, their demands for entertainment and recreation are also increasing. While pursuing novelty, strangeness, specialization and diversification, travelers also pay more attention to experience and participation. In order to adapt to the increasingly changing consumer demand and enhance market competitiveness, some of the leading enterprises in tourism and animation peripheral culture have identified their strengths and weaknesses by segmenting the industrial value chain. Then, through technological innovation, they break the original industry

boundaries, make traditional industrial activities penetrate or extend each other, and then integrate their own value activities, optimize, reconstruct, integrate and innovate the value activities of these two industries, and finally realize optimization and integration. This strategy will take the two industries as the main body and use them as the basis to form a new value chain, so that the two industries can be integrated and developed.

One is the integrated development mode of the two-dimension theme park; it is formed by means of industrial penetration and the combination of tourism and anime peripheral culture. Its goal is to promote a wide range of anime peripheral culture, so as to realize a breakthrough in the cultural connotation of its anime products, thus achieving a certain market advantage. Through technological innovation, extend the original scope of industrial activities to the field of tourism, break through the technological barriers of the two industries, and research and develop two-dimension themed product. Promote the combination of the products of the two industries, and finally form a new industry-integrated animation theme park.

Secondly, it is necessary to combine the animation development method with the scenic spot. At the same time, this model also utilizes the interpenetration between industries to achieve the mutual integration of the two industries. This project applies animation performance technology, production methods and virtual reality technology to the tourist attraction industry and animation peripheral culture enterprises, and applies them practically to natural scenery and cultural heritage scenery animation and generates them virtually. In the real tourist attractions, we create a virtual space so that the value chain activities of the industry interpenetrate each other within the boundaries of the industry, thus integrating our industries with each other. From the perspective of the content industry, this aggregation model is essentially driven by technological innovation. It is driven by the integration of channels with the integration of content. Attractive industries will use anime distribution channels. Animation is a type of landscape that uses scenic beauty, natural and humanistic landscapes, the geographical environment in which it is located, and its realistic content as a vehicle. Combining the two, the attractive content is integrated into the animation surrounding culture to enhance its real experience. The higher the visibility of the scenic spot, the better the marketing effect; through the means of animation, the scenic spot can be publicized in a wider range, and the static scenic spot products of the dynamic, animation can also enrich the connotation of the scenic spot.

## 6. Conclusion

To summarize, anime periphery is the development, production, marketing and sale of all kinds of new anime products by using the specific image and storyline of anime as a carrier and using modern technology. This includes the production and operation of toys, food and accessories mainly based on anime, as well as derivatives related to anime images such as music, pictures and books. In addition, there are theme malls and parks around anime and games. Driven by the culture around anime and manga, a huge industrial chain has been formed.

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