

第五届  
中国国际动漫节动漫  
高峰论坛文集

THE 5TH CHINA INTERNATIONAL CARTOON AND ANIMATION FESTIVAL  
CARTOON & ANIMATION INDUSTRY SUMMIT FORUM  
EXCELLENT THESIS OUTSTANDING COLLECTION

主 编 彭少健



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## 第五届中国国际动漫节动漫高峰论坛文集

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EXCELLENT THESIS OUTSTANDING COLLECTION

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杭州市的国际动漫节已经5岁了，现在已经成为全球规模最大的国际动漫节。规模在不断的扩大，内容在不断的丰富。今后，每年的4月底5月初都会在杭州有一个动漫盛会，“一届比一届好”，“一届比一届新”的要求，使动漫节成为了“人民的节日，欢乐的海洋”。动漫节的重要内容之一“中国国际动漫节高峰论坛”是专家学者、创作人、动漫泰斗们聚集的峰会，从“数字时代”、“资本与产业”、“原创”、“动漫产业热点剖析”到今年的“从中国制造到中国创造”。论坛成为了国内外动漫业界交流经验、谋求合作、实践探讨的重要平台，成为“中国国际动漫节”的主要内容之一。

第五届“中国国际动漫节高峰论坛”和前几届论坛一样，由杭州国际动漫节论坛赛事部和浙江传媒学院国家动画教学研究基地共同策划完成。本届论坛保留了往届的精华，又有了创新。不但有中央电视台对话栏目的直接参与，更有08年度的热播动画片“功夫熊猫”和“喜羊羊与灰太狼之牛气冲天”两部片子的“华山论剑”。本次论坛分主论坛、教育论坛、国际大师班、国内大师班、中日协作论坛、对话——“动漫总动员”六个部分。吸引了国际上大批动漫顶尖专家的参与，美、日、韩更是组团参加。有大家熟悉的老朋友Vesna Dovnikovic、朱德庸、黄玉郎、马克宣、孙立军、吴建荣，更有Ron Diamond、Mark Osborne、天野喜孝、蔡志忠、卢永强等一大批新朋友的加入。

从第二届国际动漫节开始我们就把“高峰论坛”中的专家观点整理成文集。第四届中国国际动漫节“动漫产业高峰论坛”文集由中国广播电视出版社出版，并列入“现代传媒学术文库”，引起了动漫业界的关注。许多专家认为这是动漫节的重要成果，更是动漫业界的财富，以中英双语对照编排更有利于国际交流。本“文集”共收集发言稿24篇，对话记录4篇，有许多内容都是通过速记整理，我们力求做到准确，但难免会有差错。由于翻译水平有限难免有不规范的语言和措辞，在此表示歉意。但我们只是想通过“文集”把在“第五届中国杭州国际动漫节高峰论坛”中的信息传达给大家，供关心动漫事业发展的人们以参考。

本书的出版要特别感谢中国国际动漫节执行委员会、浙江传媒学院的大力支持。在本书的编写过程中得到了中国国际动漫节论坛赛事部和浙江传媒学院动画学院的孙佳、张燕、梁艳、姚彬、吴丹等热心动漫事业的朋友们无私的帮助，在此一并感谢。同时感谢浙江工商大学潘章仙教授把所有论文和对话翻译为英文。





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## 《功夫熊猫》的成功， 向中国文化致敬



马克·奥斯本  
Mark Osborne

《功夫熊猫》导演  
Director of *Kung Fu Panda*

2009.4.29于  
杭州休博园  
Date: Apr.29,2009  
Location: Hangzhou World Leisure

感谢大家参加第五届中国国际动漫节动漫高峰论坛，能与各位在这里交流，我感到十分的荣幸！同时，我也要感谢主办方邀请我来这《功夫熊猫》的灵感来源地中国。在此，我要向中国博大精深的文化致敬！

《功夫熊猫》在全世界取得了成功，它的成功在于我们从中国文化中得到了启示，同时还得到了中国动画界同仁的鼎力帮助和支持。在制作这部电影的过程中，我们游览了中国许多历史古迹、野生动物保护区等地方，在这个过程中我们不但看到了中国历史、文化的魅力，还领略了中国的风景，这些都对我们制作该电影起到了关键性的作用。因此，我要再次向中国文化致敬，向中国动画界的同仁表示感谢！

在《功夫熊猫》制作前期，我们的定位是希望将它拍成一部令人尊敬的动画电影，希望它不仅能得到美国，同样地也能得到包括中国在内的其他地方观众的认同。甚至当我们把它带到中国的时候，也能够因它的成功而让我们感到自豪，并为我们赢得尊重。赞助商、制作人、制作公司充分信任我们，并给予了我们充裕的时间和各方面的帮助。

人物角色、故事剧本以及背景画面设计是制作一部成功动画片的重要因素，因此，在《功夫熊猫》的创作初期，我们耗费了大量的时间对它们进行思考、研究。

### 一、创造大众喜爱、并具有协同性的角色

众所周知，人物角色是动漫作品中最为重要的一个部分，整个故事都将围绕它进行展开。在创作当中，我们会对角色的形象、动作进行测试，让他们更能触动观众的心弦，受到大众的认同。《功夫熊猫》的一大功臣“阿宝”，即该动画片主角熊猫，它

是我们将熊猫的形象与中国文化结合后得到的可爱产物。在“阿宝”诞生之前，我们曾反复设计、研究过很多熊猫的形象，但都无法使我们满意，最后发现熊猫的形象应该更加简洁，更显示出动物的天性，结合这些因素之后，我们创造出了现在熊猫“阿宝”的形象。另一个对电影起重要作用的角色“功夫大师”浣熊的形象，也是经过我们反复的思考、对比之后创作产生的。

电影中每个角色之间是具有协同性的，成功的电影角色设计，会让观众感觉它们是来自同一个世界，甚至于一个小角色，一个监狱里的狱卒，它们的形象之间都显示出一定的协同性。

## 二、故事赋予创意，并与人物角色紧密关联

《功夫熊猫》故事剧本的灵感来源于源远流长的中国文化和高深莫测的中国功夫，我们从《英雄》、《卧虎藏龙》等功夫大片中得到了对中国功夫及中国武术很好的诠释。将成龙、李小龙以及新一代功夫明星主演的影片中的功夫元素加上中国文化运用到动画片里，这个创意得到了创作团队的一致认可。为了实现这一点，在故事剧本的编写过程中，我们邀请著名的配音师与功夫片制作人共同参与，让他们也成为创意流程中的一员。他们可以即兴创作，帮助发展角色之间的关系，动画师、美工师也可以从中捕捉他们的神情、表演，获得创作灵感，达到真人秀一样的感觉。在整个故事形成之后，我们还根据对中国文化再次的深入研究，对故事的局部细节进行最后调整。

在故事剧本具体情节编写时，我们还要考虑各角色形象。围绕已经确定的角色形象进行故事情节创作，同时也用故事情节丰富角色形象，这是一个循环的过程。因此，故事的发展和角色的设计是互相支撑密不可分的。

## 三、背景（故事当中的世界）设计反映动画片的风格及格调

动画故事当中的世界，可以反映出一部动画片的风格及格调。我们希望将《功夫熊猫》做成一部具有中国文化色彩的功夫片，因此我们从不同的中国艺术理念和元素中去探究，包括中国传统美术、中国画、水墨画等等。最后借鉴这些元素，我们做出了一个奇妙得令人惊讶的中国古代风景的背景。

我们做了这样一个大卖的片子，有没有一个成功的公式呢？我真希望能给你们一个公式。但我只能说，我们有一些成功的要素，那就是一个信念，一个一直坚信自己可以拍一部最好的动画片的信念。我们在好莱坞很多时候也会犯错误，但是我们在错误中学到很多。最后，我们能够把我们的作品贡献给观众，这对我们来说，就是一个人生目标的实现！

最后，我也希望各位在未来的动漫事业上获得成功，非常感谢各位喜欢我们的电影，谢谢！





## **Victory of *Kung Fu Panda*, a Mark of Honor to Chinese Culture**

*Mark Osborne*  
*Director of Kung Fu Panda*

Thank you for attending the fifth summit forum of China International Cartoon & Animation Festival. It is great honor for me to exchange ideas with everyone here! And I want to give thanks to the sponsors because they invited to Chinasource of my inspiration. Here, I would like to give my best respects to extensive and profound Chinese culture.

Kung Fu Panda is successful throughout the world. Its success comes from the inspiration we get from Chinese culture as well as the help and support given by Chinese animation peers. While making this movie, we visited many historic sites and wild life reserve. This experience gave us an opportunity to see not only China's cultural and historical charm, but also the beautiful scenery, which became the key contribution to our movie. Therefore, allow me to salute to Chinese culture again, and give thanks to Chinese animation peers again.

In the early stage of Kung Fu Panda's creation, we expected it to be a respectable animated movie. We hoped it to be a movie loved by American people as well as the people in other parts of the world, including China. And when we brought it to China, we could be proud and be respected because of its success. Sponsors, producers and film companies trusted us and gave us adequate time and great help. Characters, scripts and background screen design are the key elements of a successful animation, so we spent large amount of time at the beginning pondering and discussing Kung Fu Panda.

### **1. To create popular and compatible characters for the public**

As is well known, character is the most important part of animation products, with the whole story centered around. During the creation we would give tests to the images and actions of the characters to make them shock the audience, hence recognized by the audience. A Bao, the hero of Kung Fu Panda or the leading character of the movie, is the result after we combined the image of panda with Chinese culture. Before the birth of A Bao, we designed and studied plenty of images of panda, but none of them were satisfactory. In the end, we realized that the image of panda should be more concise, be more of animal's nature. Considering these elements, we created the present image of Panda A Bao. Another important character is "Master Shifu", the image of raccoon, which was also created after repeated reflection and comparison.

Compatibility exists between each character of the movie. A successful design makes the audience feel that all the characters come from one world, or even a minor

role, a jailer, whose images reveal the compatibility with each other.

## 2. The story endowed with creativity and closely related to the characters.

The inspiration of Kung Fu Panda script is from a long history of Chinese culture and inscrutable Chinese Kung Fu. We received a very good interpretation about Chinese kung fu and martial arts from Hero, Crouching Tiger Hidden Dragon and others. When we added the Kung Fu element of Jack Chen and Bruce Li and other new pop stars as well as Chinese culture to the cartoon movie, we gain the consensus from our team. We invited the famous dubbing speakers and kung fu film producers to participate as the members of the creative process during which they could improvise to help developing the relations among each roles; and the animator and art director can also catch the soul and expression and gain the inspiration, making the film as real as reality show. After the formation of the whole story, we did final adjustment of details based on the deep research of Chinese culture.

We should also consider the image of each role when writing the concrete details of the tales from the script. To create the story plots surrounding the existing image of the roles and to enrich the images according to those story plots, is a circular process. Therefore, the development of the story and the design of the roles are inseparable and supportive to each other.

## 3. The background (the world in the story) reflects the style and tone of a cartoon.

The style and tone in cartoon can be mirrored by the world in cartoon. We hope that we can make Kung Fu Panda be a kung fu movie with characteristics of Chinese culture. So we study different Chinese art concepts and elements which included Chinese traditional art, Chinese painting and wash drawing and so on, and then, we designed a marvelous background with Chinese ancient scenery.

Do we have a formula in making such populous movie? I do hope there exists a formula. But we only have a faith, that is, we can work out a best known cartoon movie. We also made mistakes in Hollywood, but we can learn much from it.

Finally, we can show our movie to everyone, and this is our success in our lives. I wish everyone can go well in animation career. Thank you for loving our movie.

## 《功夫熊猫》就是一部无字书

《功夫熊猫》对正在苦斗的中国动画的创作者和制造者来说，它就是片中争夺的焦点神龙秘笈无字书。

是的，《功夫熊猫》充满了中国元素，有中国式的面馆、中国式的宫殿、中国式的武术及相关功夫……甚至连筷子、包子、面条以及明朝人万户发明的“火龙神鸦”，也就是带着熊猫飞进翡翠宫的那把捆绑着许多“钻天猴”爆竹的椅子……全都是中国的。这些早就是渗透在我们“骨头里的汤汁”了。所以，这对我们中国人而言，等于什么都没有，难道不是无字书吗？然而无字书不是空白书，却让所有人深思无言的背后不是深思片中的仙鹤画上了6019片羽毛，也不是深思蛇妹画了120块骨头，更不是乌龟大师化成的花雨共有37517片花瓣。它只让我们思索了一个动画文学的常识创意富有充分的想象力，即乌龟大师的名言：“一切皆有可能，从来就没有什么意外。”这句话在全片重复了三次，最后一次是功夫大师说的。这句话恰恰点破了动画想象力的奥秘。

常识有什么好说的？某些动画片的失误不在于什么高深莫测的奇谈怪论上，而恰恰在于忽视了常识。常识之所以是常识，就在于它是真理。在中国观众心甘情愿地付出了一亿多元人民币的票房之后，我们应该也必须从《功夫熊猫》中顿悟出最重要的一点：想象力是怎样产生的。我的回答是：《功夫熊猫》的想象力是在匪夷所思的反差中腾飞起来的。

反差之一，一只肥胖得连起床都困难的熊猫，竟然在梦中成为了功夫大师，这是自身的反差。反差之二，父亲殷切期待儿子成为面馆的厨师，而儿子熊猫却一心热爱功夫，这是父子的反差。反差之三，费尽艰辛才登上翡翠宫大门前的熊猫，却被关



欧阳逸冰  
Ouyang Yibing

中国动画学会常务副会长  
DS tanding Deputy Director of  
China Animated Film Association

2009.4.29于  
杭州休博园  
Date: Apr.29.2009  
Location: Hangzhou World Leisure

在了门外，这是愿望与现实的反差。反差之四，别人是走进翡翠宫的，熊猫则是用火箭椅子飞进去或说摔进去的。这是正常与反常的反差。反差之五，乌龟大师指认捧进来的熊猫是神龙大侠，这是合理与不合理的反差，也是睿智与短视的反差。反差之六，功夫大师（师傅）竭力驱赶熊猫出去，这是师徒的反差。反差之七，初试锋芒，熊猫竟然被一个小孩玩耍的不倒翁打得站不起来，被师兄师姐打得惨不忍睹，这是熊猫与同辈伙伴的反差。反差之八是倒反差，即师傅大彻大悟了，要教熊猫功夫的时候，熊猫却执意要回家，这是人物关系的反差。反差之九，师傅教授熊猫功夫的方式不是拳脚套路和刀枪剑戟，竟然是抢包子，这是一般与个别的反差……等等。所有这些反差中，最大的反差有两个：一是熊猫虽然顶着“神龙大侠”的虚名，却不能不承担实在的责任，那就是打败无敌的雪豹（“大龙”或“残暴”）；二是神龙秘笈竟然一个字没有。

《功夫熊猫》丰富的想象力就是由这些不可思议的反差激发出来的，因为没有非凡的想象力这些反差将无法解决；反之，被激发出来的丰富想象力，把这些反差构成了生动精彩的情节。中国古代把戏曲称作“传奇”，也就是无奇不传。“传”就是反差，“奇”就是意外，就是想象。《功夫熊猫》的文学典范意义就在于：它沿着熊猫以平凡为起点创造神奇的单纯线索，爆发出一系列丰富的瑰丽的大胆的多元的奇思妙想。

其实，所有的动画片都是一场奇思妙想的竞赛。

然而，奇思妙想不是胡思乱想。如果是，那么精神病院里的病人个个都是动画高手。奇思妙想的本质特征至少有两个：

一是智慧。智慧是发散性思维（包括发散性联想）的果实。例如，神龙秘笈是无字书。怎么破解？看上去无法破解。然而，这却由面馆老板，熊猫的父亲解决了：他说，面条汤料的祖传秘方根本就没有，全在于你相信！相信谁？自己。这是全剧的一个转折点。你说多聪明！

二是逻辑。没有逻辑就不可信，就是胡说八道。逻辑是什么？对于动画艺术家来说，逻辑就是你给自己创建的动画王国设立的规则。让我们看看肥胖的熊猫是怎样战胜无敌的雪豹的吧：双方抢神龙秘笈，熊猫的主动在于他练习抢包子练出了硬功夫，这是雪豹从没学过的；熊猫多次被雪豹击倒，但是熊猫竟然还嘿嘿直笑，这是因为熊猫在无数次忍受被师傅和五个师兄师姐的击打中，早就练得“经打又经踹”了；熊猫被雪豹打得无处躲藏时，扳弯了大树，借用反作用力反弹，击倒了雪豹，这是当初熊猫进翡翠宫时早就用过的；熊猫踩着两根竹竿，把一堆铁锅拨弄得团团转，令雪豹晕头转向，然后弹出一只只铁锅，将他击退，这是因为师傅教过他用两根竹筷子弹动几只饭碗……雪豹打翻了面条锅，把许多面条扣在熊猫的头上，乘机跃起欲夺到神龙秘笈；熊猫一甩面

条，却抢先将秘笈卷住……这对于一个面条饭馆的少掌柜来说，那真是手到擒来的事。而最后，制胜的一招是“无语铁指抠”，熊猫轻轻地夹住雪豹的手指，竟然使他灭亡。而这是师傅当初为赶走他而展示过的。熊猫在强敌面前所有的歪招、奇招、险招无不具有其坚实的依据，无不是从此前片中的情节中延伸和发展而来的。因此，是合乎逻辑的，合乎规则的，也是可信的，令人拍案惊奇。

让我们牢记乌龟大师的“名言”吧：一切皆有可能，关键是相信。相信谁？我们自己！让我们去实现瑰丽的想象吧，总有一天，中国动画就是世界动画之林的“神龙大侠”！

## ***Kung Fu Panda, a Book without Words***

*Ouyang Yibing*

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For the Chinese cartoon makers and producers, Kung Fu Panda, just like the dragon scroll, no words book, contested in the film.

Indeed, Kung Fu Panda is full of Chinese cultural elements like Chinese noodle house, Chinese palace, Chinese Wushu and related Kung Fu, even including chopsticks, baozi, noodle and Huo Long Shen Ya invented by Wan Hu in Ming dynasty, that is the chair which tied up Zuantianhou firecracker which sent the panda to Jade Palace. All these presented Chinese culture. All these are unique to Chinese people, just like "secret ingredient" in the film. Therefore, there is nothing difficult to understand in the film for our Chinese; couldn't it be called "no words book"? But no words book isn't empty book, it calls us to think about the connotation of the book, not 6,019 pieces of feather for the crane, not 120 Bones for the snake, not 37,517 pieces of petal in total after master Oogway turned into flower rains. It only reminds us of the common sense of cartoon literature, which is creative with plenty of Imagination, just like master Oogway said "nothing is impossible, there are no accidents". This sentence was repeated three times in the film, and the last one was spoken by master of kung fu. This sentence exactly points out the secret of cartoon imagination.

So what is new about common sense? Some cartoons failed in the market, not because of enigmatic talking, but due to the ignorance of common sense. The reason why it is called common sense is that it is truth. After Chinese audience spent willingly over one hundred million RMB buying the tickets, we might as well perceive from Kung Fu Panda, and how did the imagination come out of our mind? My answer is the imagination of Kung Fu Panda is brought out on the basis of inconceivable contrasts.

The first contrast, a panda, too fat to get up, even dream to be a master of kung fu, this is the self-contrast. Second contrast, the father eagerly hopes his son become a cook of their noodle house, while the son is devoted to kung fu, this is the contrast between father and son. Third contrast, when the panda arrived to the front gate of Jade palace after going through much suffering, he was shut out. This is the contrast between aspiration and reality. The fourth contrast, others went into the jade palace on foot, while panda was sent and thrown into the jade palace by binding to the rocket chair. This is the contrast between normal and abnormal. The fifth contrast, master Oogway identified that the panda who fell on the ground is just the dragon warrior. This is the contrast between reasonable and unreasonable; it's also the contrast between wisdom and improvidence. The sixth contrast, Shifu worked so hard to drive panda away. This is the contrast between Shifu and disciple. The seventh contrast, the panda was even beaten by a kid toy tumbler in the first match, and he was beaten

drastically by elder siblings. This is the contrast between panda and siblings. The eighth contrast is reverse contrast, when Shifu understood and decided to teach him kung fu, panda persisted to go home. This is the contrast among character relationships. The ninth contrast, the way Shifu used to train him, is not practicing boxing and weapons, but through snatching baozi. This is the contrast between ordinary and exceptional. Of all these contrasts, there are two biggest contrasts, one is that the panda could not choose but to undertake the real responsibility to beat invincible Tai Lung; another is that there not a single word on the dragon scroll.

The rich imagination of Kung Fu Panda is just inspired by these miraculous contrasts, because these contrasts would not be solved in the film without extraordinary imagination. On the contrary, those inspired imagination make these contrasts into wonderful plots. The opera has been called Chuan Qi(legend) in ancient China and a legend can't exist without a surprising or imaginary plot. Chuan means contrast, Qi means accident and imagination. The reason why Kung Fu Panda is seen as literary classics is that it starts from an ordinary panda, then developing unexpectedly a series of rich, splendid, adventurous, polar-facet imaginative plots.

Actually, all the cartons are the competition of fanciful imagination.

However, no animation is groundless. If so, the patients in mental discord can all be called cartoon experts. The essence of imagination consists of two at least:

One is intelligence, which is the fruit of divergent thinking. For example, the dragon scroll is a no-words book. How to read it out? Seemingly impossible, it is solved by the father of panda. He explains that there never exists the so-called secret ingredient of the noodle soup. The real secret is your belief in it. Trust who? Yourself. This is the turning point of the film. See, intelligence!

The second is logic. No logic, the cartoons would be unbelievable and bullshit. What is logic? For the animation artist, it is the rules for the cartoon kingdom you have founded. Let's have a look at how the fat panda defeated the unrivaled Tai Lung --both struggled for the dragon scroll. Panda was adept at it because he has long practiced snatching for baozi, which Tai Lung has never learnt; being beaten down again and again by Tai Lung, he never gave up but giggled since he has become hard-bitten after the numerous beats by his Shifu and fellow apprentices. When the panda was eluding here and there, he bent the tree and beat down Tai Lung, which is the trick he learnt when he first arrived at the Jade Palace; the panda walked on stilts and fiddled

with the Woks disorienting the Tai Lung and fighting off him with Woks, which owed much to his Shifu when snatching baozi... when Tai Lung overthrew the noodle pot and jumped up to struggle for the dragon scroll while the panda swung the noodles on his head and rolled it up; this is a piece of cake for the son of a noodle house. And in the end, panda clipped the finger of Tai Lung and defeated him by the last but the overwhelming trick "tiezhigong", which his Shifu demonstrated to him when drove him away before. All the tricks are based on solid foundations and are developed from the previous plots in the movie. Therefore, it is logical, orderly, believable and keep you in awe.

Let us bear in mind Master Oogway's words: nothing is impossible, and the key is your belief in it. Trust who? Ourselves! Let's realize our magnificent imagination. One day, Chinese cartoons will become the dragon warrior of world cartoons.



## 对《天眼》生命的思考

首先感谢组委会与在座的嘉宾，给我这个与大家交流和学习的机会。我们公司的动画片《天眼》是国产原创动画片之一，到如今已经经历了五年的风风雨雨，对于如何让它能走过更长的岁月，让它“长寿”，对于我们国产原创动画片的现状及未来发展，我用三种表情来表示：

一、莞尔一笑，对国家、政府支持动漫产业的发展表示感谢

这一笑是感谢我们的国家，感谢政府对中国动漫产业的重视。我想在座的各位领导、专家、同仁都会有这样一种感觉：中国动画不是个人行为，也不是企业行为，而是一种国家行为。因此在中国国际动漫节上，我们探讨这个问题的时候，就要从理性、理论、指导的角度站在世界动画的起点上来看中国的动画，来看我们的《天眼》。这莞尔一笑，笑的是我们国家动画片年产量达到了131000分钟；这莞尔一笑，笑的是我们中国有1000多所开设动画类专业的院校，在校生已经达到了40多万人；这莞尔一笑，笑的是我们中国儿童，不仅看50多岁的《白雪公主》和《皮卡丘》等国外动画片，他们还能看到我们中国自己生产的动画片，例如《郑和下西洋》、《魔幻仙踪》、《喜羊羊与灰太郎》、《哪吒闹海》、《天眼》……

我是《天眼》的生产者，但也不能在这里讲太多《天眼》，因为动画是国家产业，我们应讲企业、产业的引领者。中国动画制作公司还不够强大，外国动画片在中国电视台大量播放会阻碍我们本国动画产业的发展，因此，国家广电总局颁布黄金时段只能播放国产动画片的政策。我们投资动画的初衷是想为孩子们提供精神食粮，为中国动画做出我们应有的贡献，但是作为企业人，同时还要考虑经济效益，在国内，我们只希望能够收回成本，

沈顺荣  
Sheng Shunrong

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