

NUMBERS

600

Recently, the State Administration of Science, Technology and Industry for National Defence, and SIPO jointly released the first batch of IP commercialization on national defence science and technology, totally 118 projects, including over 600 patents.

600

近日,中国国家国防科技工业局和中国国家知识产权局共同发布了首批国防科技工业知识产权转化目录,共118个项目,含专利600余件。

102

According to data from State Administration of Press, Publication, Radio, Film and Television(SAP-PRFT), in 2015 H1, China imported 482 episodes of television plays and 102 films.

102

根据中国国家新闻出版广电总局最新数据,2015年上半年,中国引进并许可发行的境外电视剧25部,合计482集;电影102部。

10.827 billion

According to data from SAP-PRFT, in 2015 H1, the total box-office receipts of China reached 2,036.3 billion Yuan, of which 953.6 billion Yuan were from Chinese movies, and 10.827 billion Yuan were from foreign movies.

108.27 亿

中国国家新闻出版广电总局最新数据显示,2015年1月至6月,全国电影票房收入203.63亿元,其中,国产影片票房收入95.36亿元,进口影片票房收入108.27亿元。

16.84 million

According to the data of SAIC, by 2015 H1, the total quantity of China's trademark applications reached 16.84 million, while the total quantity of trademark registrations were 11.25 million, and 9.51 million of which were valid.

1684 万

中国国家工商总局的最新数据显示,截止到今年上半年,中国累计商标申请量1684万件,累计注册量1125万件,有效注册商标951万件。

16.39 trillion

According to the latest number of China National Bureau of Statistics, in 2014, the whole social turnovers of e-commerce of China reached to 16.39 trillion yuan, up 59.4%.

16.39 万亿

日前,中国国家统计局发布的2014年电子商务交易情况调查结果显示,2014年中国全社会电子商务交易额达16.39万亿元,同比增长59.4%。

37.84 billion

According to the data of China Radio, Film and Television Development Report, by the end of 2014, China's network audio-visual industry reached 37.84 billion Yuan, up 48.8%.

378.4 亿

近日,最新发布的《中国广播电影电视发展报告(2015)》显示,截至2014年年底,中国网络视听产业规模约378.4亿元,同比增长48.8%。

338.77 billion

According to the recent data, China's digital publishing industry reached 338.77 billion Yuan in 2014, up 33%.

3387.7 亿

近日,在北京举行的第六届中国数字出版博览会发布的数据显示,2014年,中国数字出版产业收入规模再创新高,突破3000亿元大关,达到3387.7亿元,较上年增长33%。



## Can Monkey King bring Chinese animation back to win? “孙大圣”能否带领中国动漫走向“大胜”?

The home-made animation Monkey King Hero is Back got a great victory of 791 million Yuan in box office since being on screen on July 10th, making a new record. As an animation film not being looked upon favorably at first, Monkey King Hero is Back now becomes a highlight as the benchmarking of Chinese animation industry. How could it make it?

“The key to success of the film is the well known of the traditional story. Plus, the film combines American humor with Japanese animation features together, making the film more international.” According to Chen Xuguang, Director of Movie and Television Center of Peking University, it was a successful change of the characteristic of Monkey King. “A Chinese Odyssey was the first film remodeling Monkey King with creation, and Monkey King Hero is Back made another successful change to make Monkey King a tragic hero, catering to audiences' mentality of hero's back.” Chen believes that, the Monkey King in Monkey King Hero is Back has more humanization to attract audiences' sympathy.

“The relationship between Monkey King and Tang Monk has an interesting change. A child Tang Monk saved the great hero Monkey King, bringing the story more enjoyment.” According to Song, the film rewrote the traditional hero story Journey to the West to be a warm dream like the Iron Giant and Big Hero 6, which lead to the miraculous box-office.

Besides, the film performs excellent animation technology in scenarios background image such as forest, grass land and valley. “The visual effect of Hollywood level is another important reason for the film being a phenomenon,” says Chen, “hope there will be a triumphant return of Chinese film industry more than just one film.”

At the same time, facing the success, the producers of Monkey King Hero is Back show their calm. Zhou Xun, the executive director, expressed,

“It is just a passable film, and compared with the Hollywood film, we still have a long way to go.” Experts believe that lacking of innovation is still the weaknesses of Chinese animation films.

“Currently, including animated films, it's no longer the competition between a single unit of domestic films, but the urgent need to enhance the domestic film production standards to meet showdown after the market is completely opened. We need more works like Monkey King Hero is Back.” the founder of Family of Film Zhu Yuqing indicates.

Experts believe that, as an important part of animation film, technical innovation is the life of the animation film. And it is a big problem for animation film to vividly shape a role, particularly in shaping the body fur effect. Both professional technology and large funding is needed to solve the problem. As regards to the funding, Kongfu Panda spent 130 million dollars and Monsters, Inc. spent 150 million dollars, compared with 10 million dollars of Monkey King Hero is Back. At the same time, compared with tangible capital investment, lack of technology is still the shortcoming for Chinese animation. For example, for animation character modeling, the ideal effect of hair treating is to render each hair individually when modeling. Due to technical and financial limitations, Monkey King Hero is Back only established a single model to the adjacent areas of hair and reduced the complexity of the modeling and computing model, which resulted in image distortion and could not show real feeling of the fluffy fur.

Therefore, compared with Sony, DreamWorks, Pixar and other foreign companies, the Chinese market keep relatively less attention and sensitivity to the animation technique, Chinese animation companies' awareness of technological innovation need to be strengthened. In fact, both producers of Monkey King Hero is Back and Aofei Animation, Huaqiang Figure which launched Pleasant Goat and

Big Big Wolf, Bears, and other popular animation companies, failed to launch more research achievements in this area.

It is also known that, starting in 2006, many animation companies including Pixar, DreamWorks, Disney Animation, are increasing patent portfolio year by year in China, which means that the world-class animation companies have begun to attach importance to China's animation production market, and intensify the Chinese patent layout. Experts believe that, it is undeniable that the future competition of animation production industry will be more intense, if Chinese animation companies don't step up research and development to narrow the gap, the future will be probably more difficult.

Additionally, China's animation film industry also needs to develop post-derived products as the key point for further development. According to Liu Zhijiang, Chinese animation industry needs more efforts on authorized copyright exploitation of film animation, online games, mobile games, network broadcast copyrights, television broadcast copyrights, stamp production, doll products, image authorization is an equally huge market. To make a promising future for Chinese film animation, Chinese filmmakers still need to make unremitting efforts. (by Dou Xinying/Jia Jun)

本报记者 窦新颖  
通讯员 贾郡

从7月10日上映以来,中国国产动画片《西游记之大圣归来》(下称《大圣归来》)的票房节节高升。截至2015年8月4日,该动画片已经获得了7.91亿元人民币的票房,刷新了记录。从当初不被看好,到现在获得业界好评,并被视为“当代中国动画产业的标杆”。《大圣归来》是如何做到国产动画片的成功逆袭的?

靠创意取胜

“这部电影成功秘诀之一,就是选择了一个家喻户晓的传说故事,讲述了一个人人都有英雄梦。更重要的创意是,电影对故事进行了

改造,故事里既有美国动画英雄的影子,也有日系动漫的风格,观众定位国际化。”北京大学影视戏剧研究中心主任陈旭光教授认为。

陈旭光强调,该片对孙悟空的形象改造很成功:“《大话西游》是对孙悟空这一传说人物的第一次有创造性的改变。它构筑了一个悲情英雄的形象,这种情怀恰恰迎合了当下整个电影风潮偏娱乐、低幼化,人们对英雄归来的一种心理渴望,悲情的叙述很容易引起全年龄段观众的共鸣。”他认为,《大圣归来》电影中的孙悟空形象接地气,符合时尚潮流,不是传统中那个扁平化的形象的再现,所以能引起较大的反响。

“电影把传统的英雄故事《西游记》改编成了一个保镖和小顽童的模式,这也是好莱坞动画片《钢铁巨人》《超能陆战队》采用的模式,给观众带来一种非常温暖、温情的观影感受,从而带动票房逆袭。”陈旭光认为。

与此同时,该片在动画技术上也有所突破:电影的背景图像处理得很逼真,比如树林、草地、山谷等场景,都达到了好莱坞级别的视觉效果,正是凭借精心的制作打开了国产动画电影新局面。“希望归来的不仅仅是‘大圣’,而是中国电影,进而推进整个国产电影产业进程的推进。”陈旭光期望。

需练好“内功”

面对好评如潮,《大圣归来》的制作团队却很冷静。在接受媒体采访时,该动画片的执行导演周迅表示:“这只是一部及格的动画电影,跟好莱坞那些影片相比,我们还差得远。”对此,业内人士也认为,在现实条件下,创新不足仍是国产动画提升的短板。

“目前,包括动画电影在内,现在不再是单部国产电影之间的竞争,而是亟需全面提升国产电影制作水准,以迎接市场完全开放后的直面竞争。我们需要更多像《大圣归来》这样的国产电影的出现。”电影大家园创办人朱玉卿表示。

如果说故事是动画电影的灵魂,

那么技术创新就是电影的躯体。对于动漫视频来说,如何逼真地塑造角色形象,尤其是塑造角色身上的毛皮效果,一直是个难以攻克的问题。要想解决这个问题,需要大量的资金;二需要专业的技术。从资金投入来看,《功夫熊猫》的耗资是1.3亿美元,《怪物公司》更是高达1.5亿美元,《大圣归来》的成本仅有1000万美元。同时,与看得见的资金投入相比,技术上的不足更是中国动画电影的短板。比如在对动画角色建模时,处理毛发的最理想的做法是对它的每根毛发单独建模渲染。由于受到技术和资金的限制,《大圣归来》仅仅采用了邻近区域的毛发建立单一模型,降低模型的复杂度和减少计算量,而这种建模的缺点是形象失真,不能表现角色皮毛真实的蓬松感。

因此,与索尼、梦工厂、皮克斯等国外公司相比,中国市场对动画制作技术的重视和敏感程度相对要弱一些,中国动漫企业技术创新意识还有待加强。实际上,无论是《大圣归来》的制作方,还是奥飞动漫、华强数字这些推出了《喜羊羊与灰太狼》《熊出没》等热门动画的企业,都没能在各个领域推出更多的创新成果。

据了解,从2006年开始,包括皮克斯、梦工厂、迪斯尼在内的动画公司正在逐年加大在中国的专利布局,这意味着国际一流的动画公司已经开始重视中国的动画制作市场,并注重在中国的专利保护。有关专家认为,不能否认的是,未来动画制作行业的竞争必然更加激烈,如果不赶快加紧研发、缩小差距,中国动画企业的未来发展恐怕会更加艰难。

此外,中国动画电影行业还需要把后期衍生产品的开发作为重头戏。刘志江表示,中国电影动漫的版权开发,网络游戏、手机游戏的授权,网络播出版权、电视播放版权的销售,邮票制作、人物玩偶产品、形象授权等也是一个同样巨大的市场,如何让中国动画电影拥有一个可期待的未来,仍然需要中国动画人的不懈努力。

## Chinese dream of cotton growers 创新温暖棉农心

Zhang Jun, the man who is talking about cotton breeding with CIP News reporter, is the director of Shandong Cotton Research Center and the winner of Shandong Technology Advancement Award. In recent 20 years, Zhang and his team have developed many new varieties of cotton, making great profits for cotton growers of Shandong province.

In the 1990s, cotton was grown wildly in Shandong, but the weakness of pest control was a key problem for the growers. According to this, Zhang decided to dig into cotton breeding.

“It was a long way to develop a new variety.” Zhang told the journalist that his team went from Shandong to Hainan once a year to breed. The breeding center was far away from cities, extreme hot weather, countless bugs and ubiquitous snakes attacked

the team all the time. After 20 years' fighting, Zhang's dream became true. They developed new varieties of cotton.

Today, Zhang and his team developed two new varieties of cotton which can prevent the damage from pest. The two kinds of insect-resistant cotton made over 5 billion Yuan benefits, and got a right of the new variety plant.

“Growing cotton in saline-alkali soil can increase the income of growers and improve the soil as well.” Zhang said that, his dream was to grow more and more better cotton and made cotton growing in the whole country. (by Li Shouyun/An Jing)

本报记者 李守运  
通讯员 安静

正在为记者讲述棉花育种的这

位山东汉子,目光炯炯有神,谈吐和藹优雅,一听便知是一位久经科研工作的学者,而饱经风霜的面庞和双手又让他看上去似乎是一位栉风沐雨的老农。他就是2014年山东科技进步一等奖的获得者,山东省棉花研究中心的主任张军。20多年来,张军和他的团队将自己的心血浇灌在棉花这一经济作物上,不断研发出新品种,惠及无数棉农。他们的心血让棉花结出沉甸甸的硕果,在齐鲁大地上播洒创新的种子。

上世纪90年代,作为主要经济作物,棉花在山东省及全国的种植面积增长迅速,但虫害问题却让棉农们寝食难安。“一个技术的突破,可能从根本上改变一个作物,可以惠及千万百姓。”年轻的张军心里种下了梦想的种子,希望通过创新改变棉花种植的现状。

“培育新品种是一个漫长的过程,其中的艰辛不言而喻。”张军和他的团队每年都要往返山东和海南两



地育种。海南育种基地远离城市,条件艰苦,吃饭、住宿都成问题,还要忍受酷热、蚊虫叮咬和防备毒蛇的侵袭。20多年风霜洗礼,张军最初的构想,逐渐成为成熟的棉种种子,帮助农民消除棉花虫害的困扰。

如今,张军研发团队已育成转基因常规抗虫棉新品种鲁棉研29号和鲁棉研37号,实现了转基因抗虫棉产量、品质、抗逆性的

同步改良。截至目前,鲁棉研29号在黄淮海棉区累计推广3273.8万亩,新增经济效益50.16亿元,并获得植物新品种权1件。

“盐碱荒滩种植棉花,不仅能够增加农民收入,而且对土壤改良也有很大好处。”一谈起棉花,张军就滔滔不绝,他的梦想,就是继续研发出更多更好的棉花品种,让洁白美丽的棉花开遍全国每一个角落。



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