

COMPLETION REPORT

With the kind support of the grant from the Sumitomo Foundation, I was able to conduct my research on “Cultural Protection Policy and Transnational Cultural Dissemination: the Case of Japanese Animation in China”. After the completion of the project, I am pleased to submit this report outlining the achievements .

Japanese animation industries have massively penetrated China's markets and their products have been widely disseminated and consumed. In recent years, Beijing tries to preserve a level of domestic soft power by limiting animation imports ,and giving finance support to local animation industry. The aim of this research is to explore the interaction between spread of Japanese animation and Chinese cultural policy under the macro background, and its meaning and implication.

Based on my research, I came to the following conclusions:

1. Process of Japanese animation dissemination is mediated not only by government interventions, and particularly cultural policies, such as regulation of imports and stimulation of national production., but also market structure and audience's taste. Restrictions of cultural product import have not been effective in preventing the transnational transfer and dissemination of Japanese animation and the restricted products still found their way to consumers, through illegal channels. Digital technology, in particular, has served as a powerful engine for the dissemination of Japanese animation. Websites for downloads, pirated VCD markets, digital file conversion, and private VCD burning-all of these have linked endless networks for the digitalized circulation and consumption of Japanese animation.
2. Animation is not only just for the kids, but for anyone. Fansub group is a typical cultural phenomenon, and plays an important role in transnational communication of Japanese animation by enhancing right of access of media, reducing cultural discount, and fostering potential market. Active audiences accelerate transitional communication of unauthorized video electronic product, which put forward the challenge to national culture protection policy.
3. The system that has the government picking winners and losers is bound to fail since the market is much better suited to that task. Local producers avoid to compete with foreign counterparts in terms of technology, special effects and other hard conditions. Supporting policy, which regulates how animation producing companies get subsidies according to the time length of their productions, damages the artistic , cultural purchase of producers and characteristics both in story and characters. State-level agents might not be best positioned to generate soft power.
4. Chinese cultural policy aim to protection national animation industry should be adjusted according the consumption market under the influence of transnational cultural dissemination in new media environment.

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

1. Man Yang, Fansub Group's Functions in Transnational Communication of Japanese Animation ,

Journal of International Communcation,2012 (8).

2. Man Yang Initiative Audience, cultural protection policy and Transnational Communication of Japanese Animation, forthcoming (forthcoming in a few months)

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)