

# A Study on Anthropomorphic Animation IP of Hualien Landscape - "Listening to the Heart of the Earth"

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## ABSTRACT

In the last few years, the animation industry has developed rapidly through the internet, and the massive business opportunities brought by the IP economy are gradually attracting attention. Taiwan is a beautiful island country, and Hualien's magnificent scenery is a representative of Taiwan. This study focuses on anthropomorphism of Hualien landscapes, spawning animation characters, and creating animation IP. The creator has designed corresponding characters based on the special landscape features of Hualien. In the work, he has tried to give the characters shape, personality and soul. It allows them to live in a fictional mythical world, communicate and collide with each other in order to unfold the story. It can accompany the characters to go through their own heroic journey. While watching the animation, viewers can rediscover the relationship between land and human beings, and learn to respect nature. In addition to enhancing the charm of virtual characters and producing derivative products through the process of anthropomorphism characters, this study also explores how to manage animation IP. It is hoped that the results of this research can provide reference value for the related industry and researchers in the development of animation IP in the future.

**Keywords:** Anthropomorphism, Animation IP, Hualien landscapes

## 1 Introduction

### 1.1 Research Motivation

Taiwan is located on the eastern edge of the Asian continental shelf, at the junction of the Eurasian plate and the Philippine plate. The special geographical location and frequent geological activities caused by plate compression have created rich and diverse ecology and topography of Taiwan. In 1590, when the Portuguese sailed across the ocean and passed the east coast of Taiwan, they saw the magnificent scenery of mountains and rivers and exclaimed: "FORMOSA!". Hence the name of the beautiful island "Formosa" came from this origin. Hualien, located on the east coast of Taiwan with its magnificent scenery, has often become a representative of Taiwan.

Hualien is located in the eastern part of Taiwan, on the left bank of the Pacific Ocean. The warm Kuroshio Current near the coast of Hualien is gestated with thousands of life. Under the deep sea, it is squeezed by the Eurasian plate and Philippine Sea plate. With the orogenic movement, the Central Mountain Range and Coastal Mountain Range were formed. And then the Huadong Rift Valley, the East Coast, and rivers of all sizes were formed as well. In the meanwhile, leaning against the Central Mountain Range in the west and facing the Pacific Ocean in

the east, including majestic mountains, blue sky, vast ocean and quiet and beautiful longitudinal valleys, Hualien has a unique geographical location with mountains and rivers, where you can enjoy the woods, deep valleys, and the ocean. Therefore, it is popular among local and foreign tourists.

These natural and earth elements have bred many lives and shaped living culture of Hualien since ancient times. The earth elements have existed for tens of millions of years since the creation of the world in ancient times before human beings were born on this land. However, in order to survive, human beings often make endless exorbitant demand from nature and land, and take it for granted. According to the animism proposed by Tylor (1871), a kind of thinking that all things in the world: animals, plants, environment, weather, and even words, images, buildings or other artificial products are all subjects with souls and capable of thinking and gaining experience. Just imagine, if every element of nature and the earth has a unique appearance, personality and even soul, how will they react after years of getting along with human beings? Will they have the same emotions as humans? How many haunting stories can be sparked by the collision of the two.

In recent years, the animation industry has become more and more successful. Among them,

the animation productions from Japan are the most popular ones in the world. For example, the well-known work "Dragon Ball" has sold 260 million copies, and "One Piece" has sold more than 516 million copies. The adapted animation can continue to provide popularity, because the products have derived from the "IP" (intellectual property) which was originated from the work with a huge output value in the market. After nearly fifty years of reinforcing, it has developed a mature economy and business operation model. Today, Japan has become the world's largest animation production country, and 99% of the animation works in the world are produced in Japan (Condry, 2005). The 3D Animation Global Market Report (2022) pointed out that the animation output value in 2021 had grown to 2.7422 billion Yen, hitting the highest output value record. The popularity of Japanese animation on the world stage today is closely related to the high-speed and extensive communication by the development of internet technology. Besides, with the attractiveness of the rich themes of Japanese animation, it continues to attract more and more overseas fans. In the meantime, the Japanese government has also seen the amazing cultural communication power of Japanese animation, thus it has taken advantage of the situation to launch various images. Take COOL JAPAN as an example. COOL JAPAN is a publicity plan and policy formulated by the Japanese government in order to promote the internationally recognized soft power of Japanese culture to overseas. Using Japanese animation to promote Japan's tourism development policy has achieved exceptional outcomes.

## 1.2 Research Purpose

IP involves many areas such as content, operation, promotion, and even capital investment risks. Considering it as a whole, it does require comprehensive research and strategic arrangement. The primary focus must be content as primary thinking. And content must be perfect and effectively established by the mutual matching of story, character and worldview. The value of IP is reflected in whether its "content" is attractive and striking enough to satisfy human's emotional and spiritual needs in addition to material and physical content. The greater the satisfaction provided, the higher the potential value will be. (Wu, 2019).

This study focuses on how to create an attractive and marketable IP. After collecting and analyzing the data on the successful strategies of the Japanese industry, the most important elements can be arranged systematically. Based on the

necessary elements and successful cases as a reference, excavate from its own culture and self-worth, implement with down-to-earth attitude, practice how to create a complete IP from scratch, gain valuable experience from it, accumulate enough works and successful cases, and implement the inheritance and share knowledge and experience. Gaining valuable experience from it, accumulating enough works and successful cases and implementing the inheritance and sharing of knowledge and experience, it will have the opportunity to upgrade relevant domestic enterprises and gradually cultivate into a mature animation and cultural creative industry chain.

This study plans to use the beautiful scenery and natural elements of the Hualien area of Taiwan, such as ocean currents, mountains, rivers, valleys, etc., to make an anthropomorphic design of the landscape and natural elements. Referred to the style of animation that young people prefer nowadays, after doing detailed research on background information and conceptualizing the characteristics, it will figure out and simulate the personified image of various earth elements, and endowed it with character and soul. It try to combine Hualien's characteristics with personality and ancient local legends to create animation characters and virtual spokespersons which belong to the Hualien landscape. It creates animation characters and virtual spokespersons belonging to the Hualien landscape, so that the characters collide with fascinating stories because of their different positions. It is also a metaphor for the unequal position between human beings and nature in terms of living resources and living space requirements. Human beings tend to cause ecological damage and catastrophe due to greedy over-exploitation, and eventually it leads to the counterattack of nature. Therefore, the author wants to use the art style that young people adore and the animation presentation method that is easy to understand and absorb, express and metaphorize the relationship between nature and human beings through storytelling. Let more people realize and appreciate Hualien's unique, diverse and beautiful landscape through education with amusement. And try to think about the importance of balance, symbiosis and mutual existence. Human beings were born to take from nature and use it for nature. If you consume too much, it will eventually be depletion. When natural resources are exhausted, it will be a catastrophe for all things, and human beings will not be survived (Hsieh, 2018).

The anthropomorphic animation of the earth elements can not only help to establish a role

image IP, but also make us more empathetic to nature. It will start the dialogue mode between people, listen to the sound of the earth, and feel the pulse of the earth. Through the experience of exchanging positions, the audience can live in

harmony with nature and have mutual respect.

## 2 Literature Review

### 2.1 IP and anthropomorphism

#### (1) Animation IP

IP is the abbreviation of Intellectual Property (intellectual property rights, knowledge property rights). Anime IP refers to the rights related to intellectual property derived from animation or comic visual works. IP contains functionality, commerciality, and adaptability. When we use the term "Image Role IP", it usually refers to an image role as a brand that can make use of the creation covered by intellectual property rights. IP delivers functionality, commerciality and adaptability. So when we call "image character IP", it refers to the image character as a brand. Being able to make full use of the scope of creation and business models covered by intellectual property rights can flexibly authorize characters to meet various needs, and obtain legal protection (Snow Monkey, 2020). However, anime IP must have creation work first. It can be fictional text, graphic animated comics, sound musicals or interactive games. It is likely to extract elements and products that can be authorized or derived from the characters or impressions of these works and can be commercialized. And when the creation work becomes popular, there is a high probability that the characters in the work can become commercial selling elements on their own and transform into image character IP. Both the character and its own characteristics may become salable elements, with huge scalability and derivatives. Once in contact with the audience through the creation, the character of the work is the most likely object of emotional projection. Audiences are often willing to consume products derived from a sense of connection with the character because of their empathy and emotional needs for the character. The more popular the creation or character, the greater the value of IP is. (Huang, 2010). According to the information provided by infiC, the first place of 2021 global IP output value is the "Pokémon" series, with a revenue of 109 billion U.S. dollars; the second place "Hello Kitty", with a revenue of 88.5 billion U.S. dollars (Table1).

Table1. The most profitable IP in the world

The most profitable IP in the world		
Ranking	IP serial	Revenue (Billion USD)
1	Pokémon	1090
2	Hello Kitty	885
3	Mickey Mouse	829
4	Winnie the Pooh	810
5	Star Wars	694

#### (2) Anthropomorphic

In the Mandarin Dictionary compiled by the Mandarin Promotion Committee of the Ministry of Education, anthropomorphic refers to giving animals, abstract ideas or other inanimate things to human beings in terms of body, character, emotion etc. The application of anthropomorphism is very extensive, including the anthropomorphism of animals, plants and other non-living things, various concrete and abstract things, concepts, ideas, and characters. Generally speaking, the common anthropomorphic expressions mostly appear in product design, print advertisements, and stories, etc. These methods all apply anthropomorphic techniques to express emotions, so as to narrow the distance between the viewer and the audience. (Yeh & Wang, 2012)

According to the difference in appearance and the degree of simulation, there are roughly two forms of anthropomorphism, one is semi-anthropomorphic and the other is full-anthropomorphic. The appearance of semi-anthropomorphic is mostly based on the original form of the object, and then endowed with human parts. It often appears in Disney animation films, such as the anthropomorphic characters in Beauty and the Beast, Frozen, and Zootopia, etc. The appearance of full-anthropomorphic is to extract some features of an object or a concept to design a humanoid character which fully retains the human image. It is especially common in the field of Japanese animation, such as Kantai Collection (かんむす)、Touken Ranbu (とうけんらんぶ), etc.

In addition, anthropomorphism can make our interaction with objects and the process of information transmission more stimulating. When an object is anthropomorphized, endowed with image, personality and language ability, it becomes a role which can interact with the audience. Through interactive communication, it is easier for audience to connect with characters, and to absorb information and strengthen memories.

Zhang (2014) pointed out that in recent years, the phenomenon of cartoon and animation characters shifting from characters to animal anthropomorphic characters is increasing rapidly, and has hit many box office records. On the other hand, with the advancement of technology, anthropomorphic images are also applied in the series of stickers of instant messaging applications, becoming the characteristics of communication software, and setting off a rage. Moreover, sticker characters form a huge role economy market.

### (3) Moe attribute

Moe (萌え, cute and lovely) originally refers to the buds of plants and trees. It is often used to describe something that makes people feel extremely fond or excited later on. In addition to containing some love, excitement and enthusiasm, there is even desire and some indescribable emotions. The pronunciation of Moe in Japanese is close to burning (燃え). Therefore, it is often extended to mean that individuals have a burning feeling of resonance in their hearts due to certain characteristics of the characters (Zhiqi qiqi, 2019).

Hence, some people proposed the concept of cute anthropomorphism. It means when creating anthropomorphic characters, focus on pursuing a cute and lovely sense. This role usually is a girl image. And then enhance various cute attributes onto the image, so that she can be loved by specific ethnic groups. The concept of Moe often appears in the animation. In the early years, it stayed on the stereotype of young, naive and pretty little girls. However, after years of development in the animation industry, the scope of application of Moe has been further expanded. It becomes a subcultural term in a broader sense, and it is no longer only aimed at the image of young girls. It can also be used to describe a likable male, or even non-human, non-biological, etc. On April 24, 2006, the Japan Computer Entertainment Suppliers Association (CESA) published a report of "2006 CESA Survey Report on Mass Living Consumers" which was targeting Japanese mass consumers. In the survey, Moe was defined as "having love for characters in

comics, animations, and games." The survey showed no gender differences among groups who understood the term. In terms of age group, men aged 20-24 were the highest, accounting for 8.9%. Women aged 15-19 were the highest, accounting for 12.1% (Kai, 2006).

Kawai (2006) pointed out that TV or computer screens are no longer enough for people who have a Moe feeling for animated game characters. In fact, they have more feelings of wanting to touch the character, so their enthusiasm for the character is betting on the idol worship of the model. And this kind of empathy effect is very helpful to the promotion of derivative products in publicity and marketing.

Furthermore, extending to the discussion level of the Moe economy, Syahhuru Doumei (2006) pointed out that the biggest advantage of the Moe economy was what it sold were not necessities but collections. Necessities have a harsh diminishing marginal effect issue. On the contrary, collection has the characteristics of increasing marginal effect. The price of derivative products for consumption is also reflected in the degree of love for the character. The more people love the character, the more people are willing to consume.

## 2.2 Animistic beliefs

Animism believes that all things in the world, including animals, plants, mountains, rivers, sun, moon and stars, have souls or the existence of gods. Animists believe that every god has a powerful ability to help or harm others, so the elders often teach us to be in awe of them. (Waldrep, 2018).

*Animism is not a religion. Encompassing everything from communing with spirits to Oprah's message of self-deification, animism is an understanding of what the world is.*

Animists believe that everything is animic and has both decent and evil aspects. Spirits are living beings with wills and emotions that help when requested. But they can also be hurtful when offended. Therefore, human beings often express awe to the gods through worship, rituals, and even sacrifices. People believe that to appease the gods of all aspects in order to keep them safe. As an ancient belief system, Tylor (1871) believed that the concept of soul originated in the middle or late Paleolithic period of primitive society. The knowledge of the primitive people at that time was extremely poor. When observing unexplainable physiological phenomena, such as dreams, death and disease, and the loss of mobility and vitality, they imagined that the soul left the body. After analogizing, human beings

began to personify the soul and interpret the operation of all things in the world as "because all things have gods", which has become the routine of all operations. Also because of the low productivity and weakness of human beings at that time, people began to sprout a heart of awe and worship while facing the powerlessness of the mighty nature. People also found peace through countless rituals and religious means.

In terms of the religious beliefs of Taiwan's aborigines, they all have their own legends about the origin of the ethnic groups, and they also have their own different views of the universe. Atayal, Zou, Saisiyat, Ami, and Puyuma believed that human beings were created by God or descended from God. The Paiwan thought that humans came from Dawu Mountain. The Tsou believed that the great god Hamo created human beings. The Ami and Yami regarded the ocean as the origin of human beings. From the elf belief in an egalitarianism society to the polytheistic belief in a class society, it is corresponding religious ceremonies. Not only is it connected to different social systems, but it is also used to explain various unknown phenomena and guide interpersonal and intergroup correspondence (Wang, 2001). In Taiwan, the belief in the Local God is rather general, known as the "Foundation of the Local God". People place the meals in the kitchen or outside the door in order to express gratitude to the gods of the horizon. This belief may have originated from the early aborigines in Fujian Province or Taiwan. To investigate the belief of the Ami ancestors, the Ami people are a nation of polytheistic beliefs. All activities and even illnesses have their own gods. The people from the tribe believe that the mountains, rivers, vegetation, air, minerals, and land of nature are the parents of human beings. They also believe that all birds, beasts, fish, and insects are brothers of human beings. Belief is a spiritual force that enables people to face the unexpected storms in life.

### 2.3 Hualien Landscape

Hualien, formerly known as Qilai, Huilan, Houshan, and Duoluoman, is the largest county-level administrative region in Taiwan. Hualien County is the area with the largest number of aboriginal peoples in Taiwan, and the largest aboriginal people in Taiwan, the Ami, is the most widely distributed. There are Taroko National Park and Yushan National Park in the county. The design concept of the county flag takes the sun as the idea of hometown. The image of the sun rising from the horizon symbolizes the dawn of the Pacific Ocean (Figure1). Each dot of light represents the color of each ethnic group: Amis,

Taroko, Bunun, Kavalan, Sakizaya, Sediq and Han, which symbolizing the integration of major ethnic groups (Liu, Y.S., 2018).



Figure1. Hualien County Emblem

The Hualien area has a variety of landscapes. (such as ocean currents, mountains, rivers, valleys, etc.). It also has many local ancient legends. One of the cores of creative inspiration is the balance between "nature" and "humanity". The author wants to use the art style that young people love and add Japanese cuteness, and the animation presentation method that is easy to understand and absorb. Through entertaining and teaching, let more people know and appreciate Hualien's unique, diverse and beautiful landscape, and think about the importance of "balance", "coexistence" and "mutual existence". As for the animation IP creation details of Hualien Landscape Culture, please refer to the creative process in detail.

### 3 Creative process

In the first stage, the unique sceneries located in the Hualien area are selected, including representative landscapes such as the Kuroshio Current, Qixingtian, Qingshui Cliff, MuguMuyu, Qilai Mountain, and Central Mountain Range. Conduct The fieldwork data collection and research on the location are conducted. A preliminary understanding of the structural components of the landscape can be done first. And the investigation of the origin of the names, historical and cultural context can be accomplished next. The characteristics of the landscape were collected and extracted from the survey, and these characteristics were applied in the elements of anthropomorphic character design. Offer the six characters the identity setting of the gods born between the heavens and the earth called the guardian gods of the earth. And with reference to the Taiwanese legend "Ali Gagai" myth, a worldview in which human beings and spirits coexist is constructed. The story is presented in 3D animation, and the characters are produced and modeled with traditional 3D animation process. The action is mainly relied on hand-adjusted key animation techniques. The lighting calculation is taken care of by the Unreal game engine for real-time

rendering. After post-production synthesis, editing, soundtrack, and soundtrack processing, a full 3D animation work is completed. This work is about 10 minutes long. The story design revolves around the irreconcilable conflict between nature and human beings. In the second stage, the characters are designed for derivative products, including cultural and creative small objects: folders, portable canvas bags, EasyCards, and scenic check-in spot settings. The third stage is work release and media publicity planning, including topic promotion, press release writing and publicity release. The fourth stage is to use questionnaires to collect information, and then conduct statistical analysis in order to understand the relationship between this research method for publicity value and consumption intention.

In a four-stage custom, the process of field practice and research from the development of anime IP to publicity and marketing, investigation and analysis is carried out. The following is the flow chart of the processes (Figure2).

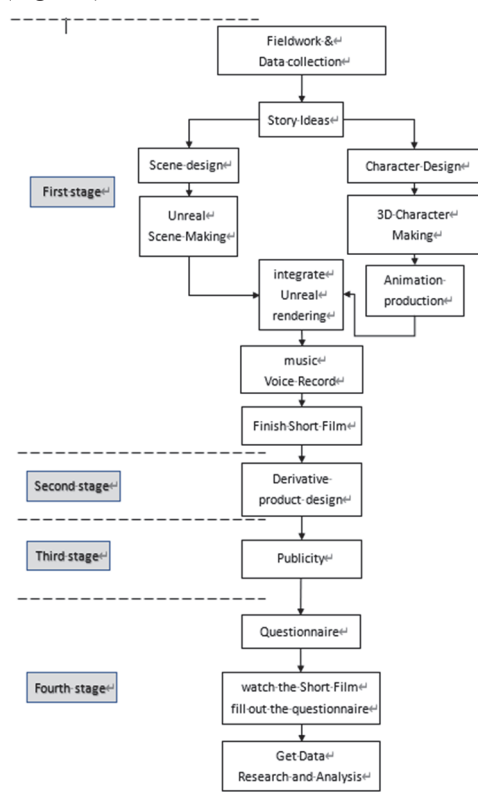


Figure2. Research Processes

In the creative process of this study, the author mainly designed the Hualien landscape as an element. Because of the close relationship between the Hualien area and the aboriginal ethnic group and culture, it is inevitable that the aboriginal culture will be mentioned, but worried that the research may not be deep enough. Avoid

using aboriginal culture as an element that may cause unnecessary mistakes and misunderstandings. After discussing with Hualien County Cultural Affairs Bureau, the author mainly adapted Taiwan's ancient mythology as the main structure. During the creative process, the author also hired Hualien literature and history expert Huang Jiarong as a consultant to provide professional consultation to ensure the correctness of the content.

### 3.1 Story ideas

The giant legend figure Alikakay comes from the legend of the Amis. Since ancient times, various myths and stories have been circulated among the Taiwanese aborigines, among which the story of giants is the most common one. There is a scary race of giants called Ali Gagai. In the Investigation Report on the Habits of the Hoan Race compiled by the Temporary Taiwan Old Habits Investigation Committee of the Taiwan Governor-General's Office, Ali Gagai is the cannibal. (Institute of Ethnology, Academia Sinica, 2004). The image of the Ali Gagai people is fair skinned, blue eyes like cats, long blond hairs and hairy, and a height of more than ten feet (about three meters). They could run as fast as the wind, can cast spells, and liked to eat infants' internal organs. They often invaded and disturbed the Amis tribe. The Amis fought three wars with Ali Gagai, and finally with the help of the gods, they defeated them with women's waist skirts (the items similar to modern sanitary napkins). It is said that the Ali Gagai has been exterminated, and there are also sayings that they fled to the sea. The two parties finally reached an agreement that if they could regularly offer sacrifices to Ali Gagai in the future, it would bless the local tribes with a good harvest of food. After this custom was handed down, it evolved into the current Harvest Festival and other worship activities. And features of Ali Gagai: tall, blue-eyed, hairy, and white-skinned, were similar to Europeans. They could even have offspring with humans. Therefore, some people think that Ali Gagai is actually the Dutch or Spanish who arrived to Taiwan at that time. It was only through word of mouth that it became a giant at that time (Mayaw, 2007).

The author uses the myth of the giant Ali Gagai as a blueprint. But it hopes to give Ali Gagai a multi-angle background setting to provide the audience with more ideas. It assumes that Ali Gagai, who is also a human being with a foreign race, is also facing an existential crisis. Could it be because of greed or helpless pressure that the Guardian of the Earth was violated? The author does not judge it based on the simple dualism, but

tries to establish multiple perspectives to provide the audience with a balance between nature and human beings, and try to listen to the inner voice of earth and people with our hearts.

The story begins with a sea festival, and after explaining the background story, it enters the memory of the main character Majia. It brings out the nightmare of Majia who was kicked out from his hometown. After waking up, Xilan tried to comfort Majia. Dipata, who had just arrived at this time, found the arrival of uninvited guests, and these people were the Ali Gagai gang who attacked Majia back then. Zhulan rushed forward to chase the enemy with anger. When he came to the middle of the forest, he found that the forest had been destroyed severely. In a rage, he attacked the suspicious poncho man, but accidentally injured Majia. The reckless behavior was reprimanded by Dipata, and Xilan was ashamed and turned away. Unpredictably, he met the poncho man again, and after a brawl, Xilan fell into the valley. Xilan woke up in the valley and met Dangmeng, who gave Xilan advice about not to blind one because of anger. One would lose both. Xilan also successfully got the artifact that can repel Ali Gagai after introspection. At this time, the guardian gods fought against the Ali Gagai gang. Zaya had lost control and killed the Quartet. The poncho man in turned into a huge Ali Gagai and fought back intensely. At the critical moment, Xilan returned to the battlefield, and used the magic weapon to repel Ali Gagai. But powerful forces were about to endanger the innocent. Buyo finally appeared on the stage in time, and finally resolved the battle between the patron saints and the Ali Gagai gang. Listening to the Heart of the Earth is try to use this work to listen to the voices of all beings and each other with hearts, respect the natural, and learn the way of coexistence of nature and human beings.

### 3.2 Character design

Zhang (2014) pointed out that the meaning of ancient anthropomorphic images usually came from the accumulation of culture and experience. It belonged to psychological needs and spiritual sustenance. Since ancient times, people have believed that everything has a soul within. The importance of anthropomorphic gods in religions can be seen from the appearance of many gods that humanize animals in religious sacrifices. Therefore, the author uses the pan-spiritual belief to characterize the landscape and endow it with the status of guardian spirit and patron saints, which is closer to the overall style of the story.

The use of cartoon animal anthropomorphism and the choice of details when using this technique must start from the basic standpoint of

shaping the image and the meaning contained in the image. And a successful virtual character should have clear personal characteristics, just like the personal image identification characteristics of well-known social figures (Xiao & Zhan, 2001). Therefore, the author consulted a lot of reference materials and photos of Hualien landscape. Then analyze and find the features and characteristics as design elements. The following are the roles designed by the landscapes analyzed and adopted in this study.

#### (1) Kuroshio

The Kuroshio Current is a unique ocean current in the Pacific Gyre, which brings warm sea water from the tropics along the East Asian island arc and to the cold Arctic region. It is clear, high temperature, and stable. Because it contains less impurities and nutrients, ocean currents are not easily reflected by sunlight. So the surface of the tide water looks black, and it is named "Kuroshio"(Guo & Chen, 1994).

Reason of birth: fishermen would pray to the sea for safety and good harvest before going out to sea in earlier time, and the patron saint of the Kuroshio was born.

Name: Xilan (Figure3). The origin of the name: Xi, the appearance of the water; Lan, the giant wave, hence the name is combined with the meaning of the words. Personality: Enthusiastic, but a bit reckless, often act impulsively. He has a special affection for Maca. Design concept: Xilan represents the Kuroshio Current, so the overall design takes sea as the idea. The main colors are dark blue and platinum, inspired by the two-color ocean created by currents entering the east coast of Taiwan (refer to the seascape outside the Hualien Stone Sculpture Museum). In addition, it also brings rich fish resources, so the elements of cetaceans and waves are integrated into clothing embroidery.



Figure3. Xilan Character Design

## (2) Qixingtang

In 1936, the Japanese built the Hualien Port North Airfield on the former Qixingtang area. The residents were relocated to the bay area now called Crescent Bay, and part of the lake was filled. Therefore, there are only a few small pools left at the former site, and the remains of the old village have disappeared. Crescent Bay is the place where the residents of Qixingtang were relocated by the Japanese authorities. Because the residents still consider themselves from Qixingtang, they call the new place they moved to Qixingtang, so "Qixingtang" is also known as Crescent Bay. Although it lacks of natural bays, the Kuroshio Current has brought various migratory fish resources to the area. In addition, the foot of the Central Mountain Range is close to the seashore, and the water along the coast is deep and fast. The offshore fish gather here to form a natural fishing ground (Liu, 2018).

Reason of birth: It's the original patron saint of Qixingtang, even after moving to Crescent Bay, he still guards and loves people.

Name: Maka. (Figure4). The origin of the name: Malungayangay is a transliteration of Malanga Yanjia in Sakilay language, which is a combination of the words ma and jia. Personality: Very gentle, previously forced to leave the original guarding place. Her eyes always reveal a trace of sadness. She values her friends. Design concept: Maka represents Qixingtang, the overall gradual blue-pink refers to the color of Qixingtang and the distant lights at night. The pattern on the clothes is the Big Dipper and the Milky Way, and the moon head decoration comes from the beautiful arc-shaped bay, which many people will also call Crescent Bay. The design of earrings is based on Portuguese utriculus (blue bottle man-of-war jellyfish). The design of necklace comes from the original Qixingtang, turning the seven lakes into seven gemstones. It is combined with the current legend of Qingshigong. (God of Qixingtang), and it will beam a red light warning when crisis appears.



Figure4. Maka Character Design

## (3) Qingshui Cliff

Qingshui Cliff is one of the phenomena on the east coast of Taiwan and one of the eight phenomena of Taiwan. Most of the areas are formed by marble and gneiss. It is firm and sturdy by the Pacific Ocean. There are cliffs on one side, and the vast sea on the other. It stands eternally on the rocky wall of the coastline, looking out at the sea (Chen, Tso, & Peng, 2009).

Reason of birth: The giant stone has absorbed the energy of heaven and earth and tempered by time long ago when the patron saint of Qingshui cliff was born.

Name: Dipada (Figure5). Name origin: Tepad is a transliteration of cliff from Sacile language. Personality: Steady and rational. He is cautious in everything. Design concept: Dipada represents Qingshui Cliff. The color matching of hair, armor and clothing refers to the geology of Qingshui Cliff (limestone, marble, gneiss and green schist). The diamond pattern is inspired by the wall of Chongde Tunnel.



Figure5. Dipada Character Design

## (4) Mount Qilai

There used to be an aboriginal group living in

downtown Hualien. They called themselves Sakiraya. The Spaniards thought this a place name at that time, so they wrote it as Sacchilea. The Han people wrote Aqilai or Qilai because of misheard later on. The Sakizaya tribe is an ethnic group of Taiwanese aborigines who have lived in the Qilai Plain in Hualien for generations. Generally speaking, when outsiders come and contact with the Sakizaya, they are usually called with the homonym "Qilai". Therefore, the plain where it is located is called Qilai Plain, and the high mountain located nearby the Central Mountain Range is also called Qilai Mountain. Qilai Mountain is famous for its precipitousness, intricate climate, shrouded in clouds and mist, and unpredictable changes. The place facing the sun is splendid and magnificent, and it is called Golden Qilai (Figure7). However, because the place with its back to the sun is gloomy and enormous, and the mountain is breathtaking. It is one of the mountainous areas with the most mountain disasters in Taiwan, so it is also called Black Qilai. It also highlights its mysterious dual characters (Liu, Y.S., 2018).

Reason of birth: The climate of Qilai Mountain is intricate and unpredictable, leaving behind many legends, and the ancestors prayed for peace, prosperity, smooth hunting and good harvest in the mountain, and the patron saint of Qilai Mountain was born because of this.

Name: Zaya (Figure6). The origin of the name: "Sakizaya buyu" in Sakilay language. Personality: Naughty and lively, enthusiastic and generous. But she has an unknown dark side of the emotion. Design concept: Zaya represents Qilai Mountain. The design inspiration comes from Qilais main mountain. Clouds, grass, and sunrise sunshine sprinkle on the mountain line, as well as titles Golden Qilai and Black Qilai. The magnificent and beautiful golden grassland has a gloomy sense of mystery.



Figure6. Zaya Character Design

#### (5) Mugu Muyu

MukuMuyu is the transliteration from the Taroko language "MukuMugi", which means people who come from a place full of vines. It is also known as Petite Tianxiang. The clear and transparent stream water is turquoise color, and the quality is so clear that you can directly see the stones at the bottom of water. The valley is formed by the accumulation of large and small rocks. The continuous green hills, transparent streams and blue sky form like a paradise. It has attracted a large number of visitors, thus caused environmental pollution and damage. The Tongmen tribe decided to close the mountain in May, 2014. Later, because MuguMugi was ravaged by a typhoon and the road collapsed, it was prohibited to apply for entering the mountain. The mountain has been closed to visit indefinitely (Liu, Y.S., 2018).

Reason of birth: It was originally a small stream that had its own name because of the arrival of the Taroko people, and thus the patron saint was born.

Name: Dammon. (Figure7) The origin of the name: The term Mugu Muyu comes from the combination of two words in the Taroko language for Mqmggi located in Dowmung village. Design concept: Dammon represents the overall color matching referring to the local ecological color system: the green and clear stream. The flower on the clothes is lotus, which is also the representative flower of Hualien County. It has the meaning of being pure and untainted from the dirt, which is similar to the simple, primitive and undamaged Mugu Muyu. Personality: Shy and not good at communicating with others, gentle and kind. he also likes to take care of living things. Because she used to be injured by a typhoon, she is afraid of typhoons.



Figure 7. Dammon Character Design

#### (6) Central Mountain Range

The Central Mountain Range is the backbone of Taiwan and the main watershed on the island, known as the roof of Taiwan. The peaks stand

continuously, the mountains are clustered, and there are many branches within the range. The central mountain range has occupied for more than half of Taiwan's area, and the backbone of Taiwan is basically composed of metamorphic rocks, including slate, schist, gneiss, etc. Those rocks were once located tens of kilometers underground and were lifted into mountains by plate collisions. During the process, the rock was subjected to high temperature and high-pressure deep underground, and the rock underwent into metamorphism. With strong and complex shaping and brittle deformation, strange-shaped stones are formed, including ores and beautiful gems (Guo & Chen,1994).

Reason of birth: The Central Mountain Range was lifted up after the collision of the plates. During the process, it was subjected to high temperature and pressure. It gathered the sky and earth, accounting for more than half of areas in Taiwan. Therefore, the Central Mountain Range is well-deserved as the patron saint of Taiwan.

Name: Buyu (Figure8) The origin of the name: Translation of mountain from Sacile language. Personality: Calm, reliable, full of wisdom, and powerful. He cares about every patron saint and all human beings. Design concept: Buyu represents the central mountain range which is known as a big mountain chain. It is set to have a strong appearance. The scars and bandages on his body represent thousands of years of training and battles. The metal textures on the tattoos and tops are auspicious clouds, and the prints on the trousers are continuous mountain ridges. The feather ornaments on the waist are the eagles: Crested Serpent Eagle and Chinese Sparrowhawk in east coast area of Taiwan.

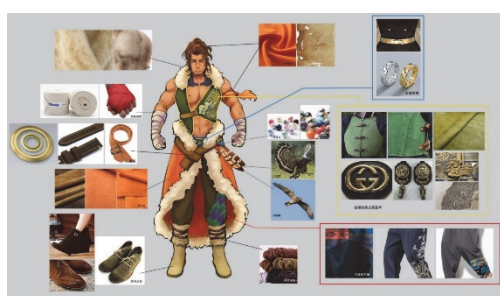


Figure 8. Buyu Character Design

#### (7) Ali Gagai

Design concept: Based on the original shape of the legendary Ali Gagai (Figure9). It retains the hairy features and expands a single individual into a group. The Ali Gagai family also has ordinary men, women, and babies, which are no different from ordinary human beings.



Figure 9. Ali Gagai Character Design

### 3.3 Scene Design

The scene design is based on the real scene of the photos. After observation and absorption, according to the timeline arranged by the plot, the artist retains the artistic technique and redesigns and draws the scenes. It is presented in the form of ColorBoard (Figure10), which helps to quickly browse the overall story atmosphere. It provides effective communication and reference tools for subsequent operators.

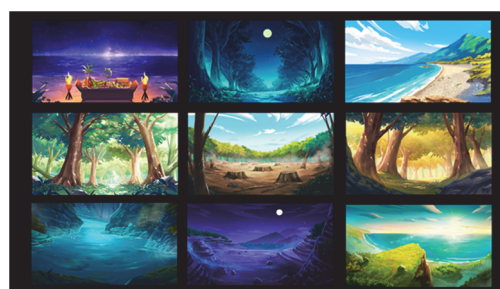


Figure10. ColorBoard

Scene 1: The metaphor of coastal worship of Ali Gagai. The worship ceremony of final reconciliation in the myth was accidentally broken.

Scene 2: The frightening memories recall the trauma of Qixingtian moving to Crescent Bay. And they also imply the conflict that will be triggered soon.

Scene 3: The main character Xilan's appearance explains his relationship with Majia.

Scene 4: The logging camp in the forest, based on the prototype of Lintian Mountain Forest Farm, was called Senzaka in the Japanese colonial period. It means a densely forested hillside. It is currently affiliated to the Hualien Forest District Management Office of the Forestry Bureau (Lintianshan Forestry Cultural Park). After the three government-run forest farms during the Japanese colonial period, Lintian Mountain was the first logging area to be established, and it was also the earliest forest area to be exploited in the east of Taiwan. It is used as a metaphor for the beginning of human indiscriminate land reclamation.

Scene 5: The beautiful Mugu Mugu is a secret place to hide from the world in order to avoid human invasion and become a pure land to heal

the gods.

Scene 6: The ladder-shaped fault is a metaphor for the terrible scene caused by human's greed of beings digging mountains and soil in the Jinchang mining area of Taiwan Cement Corporation (TCC).

Scene 7: The sun rises, and the darkest dawn has passed. The dawn of reconciliation and peace is ushered in.

### 3.4 Animation production process

#### (1) 3D character animation production

After completing the art design of characters, you can enter the 3D animation character process. First, use ZBRUSH to sculpt the 3D character models and handle the details. Carve out a high-precision 3D model. After finalizing the shape, import it into MAYA to re-topology the high-poly 3D model. According to the distribution of human body and facial muscles, it can generate a low-poly 3D model with reasonable and uniform topology. Then it can disassemble the UV, and import it into SubstancePainter. Paint the textures and materials according to the color specification in the character design, and return to MAYA. It can concatenate the textures and adjust the texture according to the PBR (Physically Based Rendering) style. In the meanwhile, set the skeleton of the character for future manual key frame animation performance. Finally, according to the selection of the rendering engine, the last stage of 3D rendering is tested and rendered, which can be used as a reference for art style discussion and post-production processing (Figure11).



Figure11. Xilan Look of Development

#### (2) Unreal real-time rendering

The animated images in this work are rendered in real-time using the Unreal game engine. First, make the scenes and set up the lighting in Unreal. The real-time rendering efficiency of GPU is extremely high, which can establish the atmosphere of the scene conveniently and quickly. Then convert 3D characters, action

performances and camera movements into FBX file format or Alembic file format (referred to as abc. An opensource format jointly developed by film and television special effects companies: ILM, Sony Pictures and Imageworks). It can import complex dynamic scene data into different software. And it can adjust the position of the scene and objects in Unreal, and determine the position of the character with real-time rendering to generate sequences image files (Figure12). Unreal can also provide real-time processing of special effects, which greatly reduces the time for post-production synthesis.

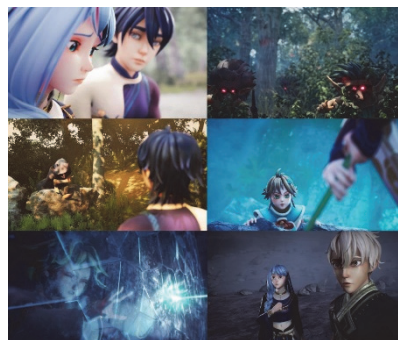


Figure12. final rendering sequences

#### (1) Audio Engineering

Export the continuous image files rendered by Unreal into a complete dynamic video after the editing process, it enters the stage of sound engineering. Character narration is recorded by professional voice actors in a professional recording studio (Figure13). The sound effect is processed into two versions of stereo and 5.1 channels, which can provide different levels of audio equipment for playback. Finally, after integrating and mixing the image and each sound channel, the complete animation film can be outputted.



Figure13. voice actors recording

### 3.5 Promotional marketing and derivative products

Video is regarded as the main form of content and communication tools. In addition to recovering box office and broadcast copyright fees, the derivative products authorized by its own IP are the most important source of funds recovery.

Taking the created characters as the elements of derivative products is the most suitable entry point. The degree to which the audience loves the character affects the appeal of the derivative products. As per the types of derivative products, they can be roughly divided into two categories: collection and practicability. Collectible products usually contain sufficient appreciation and high quality. Assuming that as the brand effect of IP increases, collectibles may also increase in value over time and scarcity, such as boutique toys and figurines. And practical products, emphasizing that the product has the function of solving problems, have value in themselves. With the "blessing" of animation IP, it can effectively increase the added value. However, because the product is practical, it does not completely need the brand effect from IP. But it can still also maintain circulation and practical value. Most of the derivative products of the characters in Listen to the Heart of the Earth are designed with practicability, such as file folder, environmentally friendly canvas tote bag, and styling Easy Card. The high practicability is helpful for reverse promotion and promotion of animation works. These two complement each other.

The publicity and promotion plan are divided into two phases. The first stage is online leading publicity and promotion, and the second one is the main online promotion. The first stage of pre-publicity started with the establishment of an official FB fan page, with a total of 12 articles come out one after another. Published reports on relevant topics on two well-known online community platforms and websites organized previews of works for online presentations. Invited people from the animation industry, teachers and animation enthusiasts to participate production process, creative mentality and the behind-the-scenes from the main creative team. Jointly recommend themed animation works through animation experts or word-of-mouth marketing in the industry. The second stage of main promotion held the online premiere on the official Facebook fan page. Simultaneous premiere promotion is held through the fan page of the largest aboriginal Facebook community in Taiwan. Then use the live broadcast method to share the joint marketing promotion with famous video game streamer (Figure14). On the official FB fan page (Figure15), it continues to promote publicity, release information, and hold check-in lottery, etc. to enhance the popularity of animation character IP and the image of city stories. It can promote the visibility and tourism of Hualien. (Zhang & Zheng, 2018).



Figure14. live broadcast by video game streamer

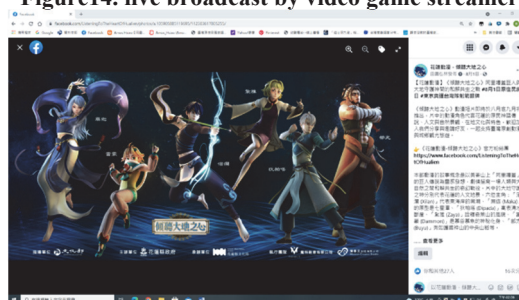


Figure15. "Listening to the Heart of the Earth" official FB fan page

## 4 Questionnaire survey and potential analysis

### 4.1 Analysis purpose

An excellent animation IP must achieve the maximum market effect. And what kind of elements can affect the marketing of animation IP and be familiar and recognized by the public (Liu,Y.L., 2018), which is also one of the purposes of this research. This study takes the animation work of "Listening to the Heart of the Earth" as the analysis object. Through the elements such as stories adapted from local myths, anthropomorphic landscape characters, publicity techniques and derivative product development, we can analyze and discuss the influence of these factors on the development direction of animation IP and judge whether animation IP can achieve publicity with evidence of value and consumption intention.

### 4.2 Analysis Architecture

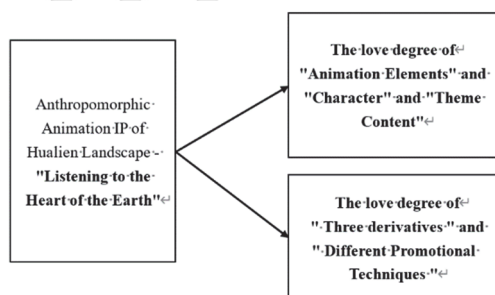


Figure16. Analysis Architecture

### 4.3 Survey tools

The author has used questionnaire survey and uses Likert scale to measure. In terms of the design of the questionnaire, the respondents' answered to the stated items in the questionnaire to understand the degree of agreement with sated items, divided into strongly disagree, disagree, general, agree, and strongly agree. Finally, sum up the scores of each respondent for the statement item, so as order to understand the general attitude of the respondents to the statement item. This questionnaire is completed using internet. It integrated and quantified the survey results and use SPSS version 26.00 for statistical analysis. Quantified data were presented as mean  $\pm$  standard deviation and percentage values. Quantified data are presented as mean  $\pm$  standard deviation and percentage values. The correlation between two variables was analyzed with applying Pearson correlation coefficient.

The main purpose of this questionnaire is to analyze the two aspects of the overall questionnaire, "Employees related to animation cultural and creative industries" and "people usually like to watch animation". Correlation with the five levels of interest in animation elements, subject, characters, character derivative and publicity benefits. At the same time, analyze (1) the love degree of animation elements, characters and themes of this IP in the overall questionnaire. (2) The love degree of the three derivative products and Difference promotional techniques (3) The correlation between the character's love degree and derivative products. These two groups usually have relatively obvious subjective opinions, so the author hopes to understand the preferences of professional producers and people interested in animation through questionnaire surveys.

This questionnaire is in the form of a Google online form, and with the assistance of college tutors, it is posted in the communication groups between teachers and students in classes and courses, such as FB communities and Line

groups, by using URL links. It is also posted in the related animation content discussion Line group, and for practitioners, the author puts it in the Line group of the Taiwan Animation Special Effects Association to obtain professional opinions. Video links are provided in the questionnaire so that respondents can provide ideas after watching the animation. In the part of character design and derivatives design, clear patterns are also attached to the questionnaire for reference.

According to the responses of all respondents to all the items, it is divided into five levels to estimate the consistency among items. The Cronbach' s  $\alpha$  coefficient is between 0.70 and 0.98, which means that the questionnaire has good reliability (table2).

Table2. Cronbach' s  $\alpha$  reliability table

levels	Cronbach's $\alpha$
Interest degree of anime elements	0.808
Love degree of Subject Content	0.939
Love degree of character	0.870
Love degree of character derivative	0.939
Publicity benefits	0.886
Reliability of the full questionnaire	0.888

### 4.4 Survey results

Based on the 195 valid questionnaires recovered, a descriptive statistical analysis of the basic information of the respondents was carried out. Questionnaire options include gender and age distribution. Males accounted for 42.6%, females accounted for 57.4%, the age distribution was 18 to 25 years old accounted for 77.4%, 26 to 40 years old accounted for 8.7%, and over 40 years old accounted for 13.8%. Employees related to animation cultural and creative industries accounted for 77.9% overall questionnaire, and employees not related to animation cultural and creative industries accounted for 22.1% overall questionnaire. 77.5% overall questionnaire usually like to watch animation. 22.5% overall questionnaire usually do not like to watch animation. Analyze the correlation between the "Employees related to animation cultural and creative industries accounted " in the overall questionnaire and the five levels of interest in animation elements, subject content , characters,

character derivative, and publicity benefits. Use Pearson correlation to analyze the correlation between animation practitioners and animation elements at five levels, including interest in animation elements, subject content, characters, character derivative, and publicity benefits. The results show that the correlation coefficient with the degree of interest in animation elements is 0.056 (P value is 0.433), the correlation coefficient with the love degree of subject content is -0.079 (P value is 0.273), and the correlation coefficient with character love degree is -0.064 (P value is 0.433). 0.373), the correlation coefficient of character derivative preference is -0.086 (P value is 0.233), and the correlation coefficient of publicity benefit is -0.063 (P value is 0.382). Then analyze the correlation between those who usually like to watch animation works overall questionnaire and the degree of interest in animation elements, the degree of interest in subject content, the degree of love for characters, the degree of love for character derivative, and the effectiveness of publicity, and the results show the correlation coefficient with the degree of interest in animation elements is 0.242 (P value is 0.001), the correlation coefficient of subject content preference is 0.063 (P value is 0.385), the correlation coefficient of character preference is 0.069 (P value is 0.339), and the correlation coefficient of character derivative preference is 0.081 (P value is 0.262), and the correlation coefficient of publicity benefit is 0.108 (P value is 0.132).

The results of this questionnaire survey seem to have a low correlation with the works of "employees related to the animation cultural and creative industry" and "people who usually like to watch animation". In order to clarify the reasons for the exploration, the feedback from the questionnaire was further investigated to explain the possible influencing factors, which are divided into three major aspects: (1) Geographical factors (such as natural environment landscape, historical and cultural stories, or aboriginal culture, etc.); (2) Story world view and character setting; (3) Animation rhythm and other aspects to discuss. First of all, regarding the geographical factors, it may be because this work uses anthropomorphic animation to describe the geographical features of the Huadong area in Taiwan. If the respondents of the questionnaire do not have a deep understanding or interest in the geographical factors of this area, it seems that due to this factor, they cannot understand the story. Content and Likes. Secondly, regarding the character setting of the world view of the story, both professionals

and non-professionals generally give more positive comments on the art and animation quality of the characters. However, because the animation film is not long enough, it is difficult to clearly explain its story, characters and world view. Factors Affecting Their Comprehension and Love of Story Content. Finally, the rhythm of the animation, because too many elements need to be presented in a short period of time, the rhythm makes people feel a little fast, which affects the love of this work.

#### 4.4.1 The love degree of "Animation Elements" and "Character" and "Subject Content"

In the overall questionnaire, analyze this work investigates the audience's preference for animation elements and characters, including local mythology, Taiwanese landscape elements, anthropomorphic and "Moe" characters. According to the results of the questionnaire survey based on the five equal quantities of Likert, the degree of interest of the viewers for the animation elements of local mythology is  $3.7 \pm 0.98$ ; the degree of interest for the viewers of the animation elements of Taiwanese landscape elements is  $3.8 \pm 1.01$ . The animation elements of anthropomorphic characters present an interest degree of  $3.9 \pm 1.01$  for the viewers; the animation elements of cute and cute characters present an interest degree of  $4.0 \pm 0.96$  for the viewers. In addition, for the theme content, including the story content of the animation, each character, the fairy tale of Ali Gagai and the landscape of Hualien, etc., the viewer's preference has been investigated. According to the results of the questionnaire survey, it is known that the affection degree of the animation story content for the viewers is  $3.5 \pm 1.07$ . The affection degree of each animation character for the viewers is  $3.5 \pm 1.09$ ;  $3.6 \pm 1.11$ ; the viewer's preference for the theme content of Hualien landscape is  $3.6 \pm 1.13$ .

#### 4.4.2 The love degree of "Three derivatives" and "Different Promotional Techniques"

In the overall questionnaire, analyze three derivative products for IP, including an A4 L-shaped folder, an eco-friendly canvas tote and a styling EasyCard to investigate the degree of interest of the audience. According to the results of the questionnaire survey, it is known that the degree of interest in the A4 L-shaped folder is  $3.2 \pm 1.22$ . The degree of interest in the eco-friendly canvas totes is  $3.1 \pm 1.22$ . The degree of interest in the styling EasyCard is  $3.5 \pm 1.19$ . This work targets different publicity methods of IP,

including official fan group, check-in walls and live broadcast publicity techniques, etc. to investigate the degree of audience interest. According to the results of the questionnaire, it is known that the publicity method of the IP official fan group arouses audience interest at  $3.4 \pm 1.01$ . The degree of audience interest attributable to the publicity method of IP check-in wall is  $3.4 \pm 1.03$ ; is  $3.3 \pm 1.11$ .

#### 4.4.3 The relevance of the character' s liking to the derivative product

In the overall questionnaire, analyze this study intends to further investigate the relationship between the degree of audience preference developed by viewers for this work and the purchase intention of derivative products (derivative products are all themed with each character), so as to provide marketing and development of related products for the future reference. Pearson correlation was used to analyze the correlation between character and derivative product liking (including A4 L-shaped folders, eco-friendly canvas totes and styling EasyCards), character product category purchase levels (including A4 L-shaped folders, eco-friendly canvas totes and styling cards), and promotional benefits (including official fan groups, check-in walls and live broadcast promotion techniques). The results show that the correlation coefficient with the character product affection degree is 0.662 (P value is 0.000), which is significant greatly positively correlated. The correlation coefficient with the purchase degree of derivative products is 0.614 (P value is 0.000), which is a significant and greatly positive correlation. The correlation coefficient with publicity benefit is 0.726 (P value is 0.000), which is a significant and greatly positive correlation.

## 5 Conclusion

According to the above survey and analysis, in the selection of themes for the development of animation IP, the first place is that the characters with "Moe" (cute) attribute elements arouse the audience's interest level is  $4.0 \pm 0.96$ . The second place is that the addition of anthropomorphic characters arouses the audience's interest level. It is as high as  $3.9 \pm 1.01$ , which shows the importance of these two factors in enhancing the attractiveness of animation IP. While the local mythology and Taiwanese landscape elements are  $3.7 \pm 0.98$  and  $3.8 \pm 1.01$  respectively, both of which are quite high scores, are relatively high for most animation IPs on the market. For most anime IPs with Japanese culture or Western themes on the market, it should be

judged that these two local factors are also elements with considerable potential.

After watching the animation, the characters, stories, Ali Gagai mythology and Hualien landscape received  $3.5 \pm 1.07$ ,  $3.5 \pm 1.09$ ,  $3.6 \pm 1.11$ ,  $3.6 \pm 1.113$ , respectively, which also indicates that the animation of *Listen to the Heart of the Earth* is attractive in terms of arousing the interest of the audience.

After watching the animated film, the characters, stories, Aligagai mythology and Hualien landscape received  $3.5 \pm 1.07$ ,  $3.5 \pm 1.09$ ,  $3.6 \pm 1.11$ ,  $3.6 \pm 1.113$ , respectively, which also indicates that the animation work of "Listening to the Heart of the Earth" is attractive for arousing the audience's interest.

In the analysis of derivative products, the interest levels of A4 L-shaped folders, eco-friendly canvas totes and styling EasyCards are  $3.2 \pm 1.22$ ,  $3.1 \pm 1.22$ , and  $3.5 \pm 1.19$ , respectively. The Styling EasyCards owns the highest score, which shows that the EasyCards is more popular than the other two items. However, the survey of whether they were willing of purchases dropped. The purchase intention is to  $2.7 \pm 1.13$ ,  $2.8 \pm 1.14$ ,  $3.1 \pm 1.15$ . The styling EasyCards still owned the highest score, but the general purchase intention was low. The publicity techniques using official fan clubs, check-in walls, and online celebrity live broadcasts are  $3.4 \pm 1.01$ ,  $3.4 \pm 1.03$ , and  $3.3 \pm 1.11$ , respectively, which are quite close without significant difference. As for the item of affection for characters, character-themed derivative products have a significant and highly positive correlation between audience interest and purchase intention. It can be seen that the charm of character design directly affects the attractiveness of character-related derivative products, also it can be in line with the industry's expectations.

Interestingly, the results of this questionnaire survey are divided into "The love degree of Animation Elements and Character and Subject Content", "The love degree of Three derivatives and Different Promotional Techniques", "The relevance of the character' s liking to the derivative product" All have positive reviews. In order to clearly explore the reasons and explain the possible influencing factors, it is mainly divided into three aspects: (1) pure love and appreciation of animation; (2) innovative publicity methods; (3) discussions on the practicality of derivative products, etc.

First of all, about "purely enjoying animation", because the scenery and character design of this

work are of aesthetic quality, excluding incomprehensible creative content, such as history and geography. Animation quality was given a more positive review. Secondly, with regard to innovative publicity methods, since we have officially entered the era of popularization of the Internet, we are generally accustomed to using social software to communicate. Therefore, this innovative publicity method, such as check-in wall, online celebrity live broadcast, official Facebook group, etc., is just in line with the trend. Therefore, it is well received by everyone. Finally, regarding the practicability of derivative products, we adopt conservative planning for this part, and plan derivative products (such as: A4 L-shaped folders, eco-friendly canvas totes and EasyCards) according to daily necessities to improve the general public's awareness. Acceptance, and cater to the sustainable development trend of Sustainable Development Goals (SDGs), provide environmental protection and life-oriented product design, and get positive feedback in the overall questionnaire feedback, especially the eco-friendly canvas totes and EasyCards.

In summary, the animation IP *Listening to the Heart of the Earth* personified by the Hualien landscape is more positive in terms of attraction at all levels. And the effect of the publicity method is also affirmed by the respondents. However, the derivative products of characters that require paid purchase are significantly lower than free.

Finally, through the research, implementation and analysis of this project, we hope to provide useful reference data and materials for the industry and academia on animation IP creation, theme selection and marketing publicity.

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