

《妖怪森林》原創動畫電影 凝聚媒體傳達設計學系校友的創作能量

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天色漸暗，我獨自走在後山幽暗的小徑上，對於眼前的一片黑暗有種不確定的想像。《妖怪森林》電影中有一句話：「在黑暗中才能看到最美麗的風景。」生活裡的我們，都曾有過面對眼前的不確定性而感到恐懼的經驗，但是這份恐懼卻往往來自於我們的心中，而非外在所見。當我們能夠靜下心來關照自己內在的恐懼，便有可能練就更強大的自我意志。

電影製作實務結合實習課程

《妖怪森林》這部耕耘十年的動畫電影終於在 2024 年初上映，是一部融合臺灣妖怪傳說的冒險電影，描述一位小女孩為了尋找父母，誤闖森林，與魔神仔相遇，並經歷一場克服恐懼的奇幻旅程，片中的角色油蹄貓、黑狗精、鯉魚怪及地牛等都是在地傳說的經典妖怪。全片長度 84 分鐘，動員臺灣數十家動畫公司共同參與製作，是臺灣近年來極少數以全 3D 製作的動畫長片。該片也號召許多實踐大學媒體傳達設計學系的校友，參與其中關鍵環節的製作，尤其是在前期的創意開發、美術設計及音樂設計等，動畫電影的幕後紀錄片《我們在島上作動畫》(<https://www.youtube.com/watch?v=VXFj-BTsk3w>) 也是由媒體傳達設計學系碩士班的校友執行拍攝完成。一部電影的製作能有這麼多優秀人才導入，乃因每年有許多修課學生利用實習課程的機會，參與電影製作並與業師培養合作默契，因此，學生畢業之後也就直接被電影劇組延攬加入團隊。

動畫人才的培養與經驗累積

動畫電影的生產線流程細節繁複，須仰賴縝密的分工規劃，每一個環節人才的培育養成，需要較長時間的經驗累積，同時也需要足夠的項目接續，使動畫人才得以持續累積經驗，才不至於在製作期間產生斷層。從新人孵育到資深人才的養成，通常需要六至八年的時間，在這期間若有機會參與一到二個電影長片項目，實屬幸運。但是對於經驗的累積而言，仍是不足的，中間的過程還必須經歷環境的考驗及生活的壓力，這也可能導致人才因轉行而流失。雖說每年都有畢業生源源不斷地進入產業，但是如何維持人才的成熟度與續航力，則是一大挑戰。一部動畫電影的製作，需要動員將近 150 人組成的團隊，如果將這個創作過程比喻成一個旅程，團隊中大部分的成員只會陪伴導演走這個旅程其中的某一段路，階段性任務完成後即功成身退，而導演往往就是那一位要從頭到尾走完這場漫長旅程的人。

身為導演的我，在媒體傳達設計學系任教 15 年來，以實務經驗引導許多有潛力的學生，一步步進入動畫的專業領域，從故事編劇、美術設計及分鏡腳本等前製階段的創意激盪，再進入製作階段的動畫執行製作。為了縮短產學之間的落差，師生需共同創造一個實戰的環境，教師除不斷地鼓勵學生勇於提案並表達自己的想法外，更重要的是需引導他們將創意付諸執行，使學生在學期間即提前做好進入業界的心理準備。

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《妖怪森林》動畫電影主視覺海報
Poster of the animated film LUDA

在黑暗中 才能看到最美麗的風景



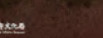
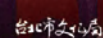
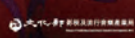
導演 王世偉

妖怪森林

一段克服恐懼的奇幻冒險旅程

01

製作 | 原金國際有限公司 共同出品 | 原金國際有限公司 米德媒體有限公司 魔森內容映畫股份有限公司 導演 | 王世偉 監製 | 黃俊傑 主視覺設計 | 許品詩 發行 | 牽猴子股份有限公司





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2019年，歷屆校友陳佑誠(右一)、許雪兒(右五)、蕭智霞(右六)及董唐廷(右八)齊聚於《妖怪森林》概念美術會議。
In 2019, alumni from various years participated in the LUDA concept art meeting, including Chen Yu-Chen (first from right), Hee Suet Er (fifth from right), Hsiao Chih-Hsia (sixth from right), and Dong Tang-Ting (eighth from right).

臺灣原創動畫之商業模式規劃

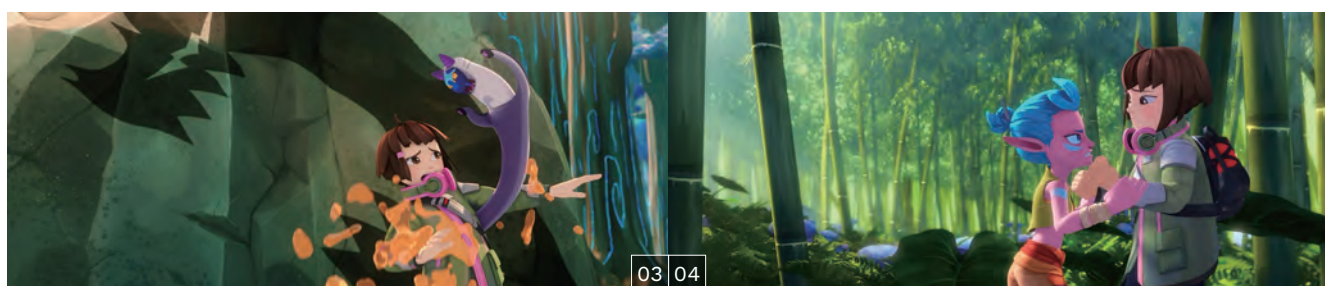
動畫電影最終總是要面對市場，臺灣的市場人口規模並無法支撐動畫電影的票房回收，加上面對外來進口動畫的強勢壓境，幾乎沒有優勢可言。「那為什麼還要拍動畫電影呢？」這一點也是當動畫電影在募資提案時，備受投資人所質疑的地方。若只單純思考電影票房，很難找到合理的損益平衡點，也說服不了投資人，但若以 IP 內容的經營高度，看待戲院以外的國際播映平臺、遊戲、劇場、互動展演、角色肖像及周邊商品等授權所衍生的長期收益，似乎就顯得有機會多了。所以，在項

目提案的企劃之始，考量是否可以建立一個內容永續經營的商業模式，亦是動畫創作者在企劃構思的重要課題之一。

在臺灣創作一部動畫電影，更需要一個具有使命感的理由，來說服自己與團隊一起走這趟旅程。傳承屬於我們的文化及價值觀，需要仰賴生活在這塊土地上的人們，以接力的方式來述說屬於自己的故事。為了爭取站上國際舞臺說故事的機會，才有勇氣嘗試走我們沒有走過的路，如同走在黑暗的山路小徑中探索，就有機會發現另一片美麗的風景！■

03 04

《妖怪森林》劇照
Stills from LUDA



03 04



05 2023 臺中國際動畫影展，媒體傳達設計學系陳威志主任(左一)、導演王世偉(左二)、音樂設計劉士齊(中)與校友合影。 Group photo of Department of Communications Design Chair Rex Takeshi Chen (first from left), Director Wang Shih-Wei (second from left), Sound Designer B. Shi-Chi Liu (middle), and alumni at 2023 Taichung International Animation Festival.

LUDA Original Animated Film: The Creative Power of Shih Chien Communications Design Alumni

Wang Shih-Wei (Vick Wang, 王世偉), Associate Professor Rank Specialist, Department of Communications Design

The sky gradually darkened as I walked alone on the back mountain trail, feeling uncertain about the darkness ahead. There is a line in the movie *LUDA* that says, “**It is in the darkness that you can see the most beautiful scenery.**” In life, we have all experienced fear in the face of uncertainty, but this fear often originates from within us, not from what we see outside. When we can calm down and attend to our inner fears, we might be able to cultivate a stronger will.

Film production combined with internship course

After ten years in the making, the animated film *LUDA* finally premiered in early 2024. It is an adventure movie that blends Taiwanese mythical creatures, depicting a little girl who accidentally enters a forest in search of her parents and encounters demonic spirits, embarking on a magical journey to overcome her fears. The characters, such as the Grease

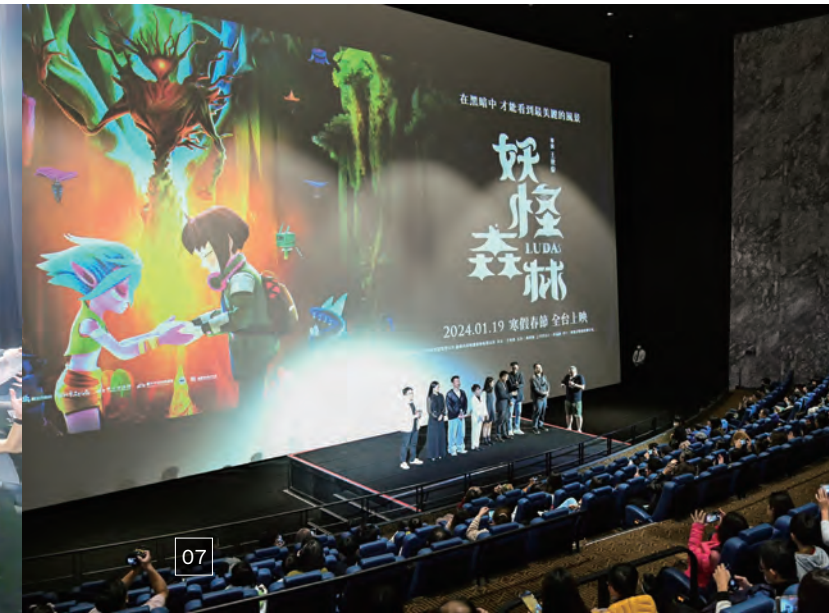


06 《妖怪森林》受邀為 2023 臺中國際動畫影展開幕片，影廳觀眾合影。
LUDA was invited as the opening film for the 2023 Taichung International Animation Festival. Group photo of the audience in the cinema.

Hoof Cat, Black Dog Spirit, Carp Monster, and Earth Bull, are all classic creatures from local folklore. The film runs 84 minutes and is one of the rare full 3D animated feature films produced in Taiwan in recent years. It involved the collaboration of dozens of local animation studios, including many alumni from Shih Chien University's Department of Communications Design (SCCD), who played key roles in the creative development, art design, and music design stages. Additionally, a documentary about the making of the film "Animating on the island" was shot by alumni from the Master class of SCCD. The influx of such talented individuals into the film production is largely due to the annual classroom opportunities where students participated in the film's production through internships, fostering collaborations with industry professionals. Consequently, many graduates have been recruited directly by the film crews after completing their studies.

The cultivation and experience accumulation of animation talent

The production line of animated films involves complex details and relies on meticulous production workflows. Developing talent in each phase requires a significant amount of time and experience accumulation, as well as a steady stream of projects to ensure continuous experience growth, preventing gaps during production. Typically, nurturing someone from a novice to a senior artist takes about six to eight years. It's fortunate if they can participate in one or two feature-length film projects during this period, but this is still not sufficient for amassing deep experience. The journey also includes challenges from living pressures, leading to career shifts and talent loss. Although new graduates continuously enter the industry each year, maintaining the maturity and endurance of talent is a significant challenge. A single animated film is produced by a team of nearly 150 people. If



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《妖怪森林》首映會，全體演員與導演進行映後分享。
The premiere was followed by a post-screening discussion with the entire cast and director.



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《妖怪森林》首映會，媒體傳達設計學系謝大立教授(右二)、王世偉導演(右三)、曲家瑞副教授(右四)與校友合影。
Professor Shieh Ta-Lih (second from right), Director Wang Shi-Wei (third from right), Associate Professor Kristy ChaRay Chu (fourth from right) and alumni attended the premiere.

this creative process is likened to a journey, most team members only accompany the director for a part of this journey, stepping back once their phase-specific tasks are completed, with the director often being the only one to complete this lengthy journey from start to finish.

As a director and a 15-year veteran teacher in Shih Chien University's Department of Communications Design, I have used practical experience to guide many promising students step-by-step into the field of animation. From pre-production stages such as story writing, art design, and storyboarding to the animation production phase, we've created a real-world environment in the department to bridge the gap between academia and industry. We continually encourage students to be bold in presenting their ideas and, more importantly, to implement their creativity, preparing them psychologically for industry entry while they are still students.

Business model planning for original animation

Animated films ultimately have to face the market, and Taiwan's population size does not support box office recovery for animated films. Additionally, facing strong competition from imported animations, there are almost no advantages to speak of. "Why then do we still make animated films?" This is a question often raised by investors during fundraising pitches. If we only consider box office revenue, it is difficult to find a break-even point that convinces investors. However, if we consider the management of IP (Intellectual Property) content and look beyond cinemas to international broadcasting platforms, licensing for games, theaters, interactive exhibitions, character portraits, and merchandise, the potential for long-term revenue seems much more promising. Therefore, at the initial planning stage of a project, whether a sustainable business



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《妖怪森林》劇照

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Stills from *LUDA*

model for content management can be established becomes a critical issue for animation creators.

Creating an animated film in Taiwan requires a mission-driven reason to persuade oneself and the team to embark on this journey. The transmission of our culture and values relies on the people living in this land to relay their own stories in a sequential manner, seeking opportunities to tell stories on an international stage. Only with the courage to venture paths untrodden, akin to exploring a dark mountain path, can we discover another beautiful landscape. ■



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