



# The Market-Oriented Selection of Chinese Children's Films in the Perspective of Globalisation

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**Abstract:** In the context of globalisation, Chinese children's films encounter unique opportunities and challenges due to intense international market competition. This paper investigates the necessity of adopting market-oriented strategies within the industry, considering recent developments in globalisation and the current status of Chinese children's films. Through comprehensive analysis, this study offers strategic recommendations to enhance both the competitiveness and global appeal of Chinese children's films.

**Keywords:** globalisation, Chinese children's films, market-oriented

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## 1. Introduction

As globalisation deepens, the Chinese film market has become increasingly integrated into the global film industry, emerging as a crucial component. In this broader context, children's films play a significant role, serving functions such as education, entertainment, and the preservation of cultural heritage. They play a critical role in imparting positive moral values and behavioural norms to children through an edutainment approach. However, globalisation presents both unprecedented opportunities and significant challenges for the development of Chinese children's films. This paper explores these dynamics and the necessity of market-oriented strategies to navigate this complex landscape.

## 2. The Concept of Children's Film

### 2.1 The Popular Definition of Children's Films

The concept of 'children's films' is inherently ambiguous, leading the Chinese academic community to adopt the classification system used in children's literature. Consequently, children's films are categorised into two types: 'child-centred children's films', which are aimed directly at a young audience, and 'non-child-centred children's films', which feature children as protagonists but address broader social issues intended for a more mature audience. Keming Hou, the honorary president of the China Children's Film Association, has defined the concepts of 'child narration' and 'narrating children'. 'Child narration' involves depicting the world from a child's perspective, while 'narrating children' reflects the adult understanding of a child's world[1].

### 2.2 Characteristics of Children's Films

Children's films typically emphasise positive themes such as friendship, bravery, and fairness, conveying values that significantly impact children's development. The characteristics of children's films are primarily manifested in the following ways: the story content is relatively simple, which helps children follow the plot and understand the story more easily; character design is more deliberate, aiming to increase children's affection and identification with the characters; and the forms of expression are relatively concrete, often utilising animation for artistic expression, which is tailored to children's aesthetic and cognitive abilities.

## 3. Chinese Children's Films in the Process of Globalisation

### 3.1 Active Support of Policies

Globalisation has facilitated the cross-border flow of economic activities, broadening market opportunities for Chinese children's films. Several pivotal policy documents have been issued by the Chinese government and relevant agencies to advance the market-oriented development of the film industry. Notable among these are the Several Opinions on Accelerating the Development of China's Film Industry (2010), the Guiding Opinions on Promoting the Prosperous Development of the Film Industry (2016), and the Film Industry Promotion Law (2016). These documents offer comprehensive guidance on the legal framework, industrial restructuring, market opening, and international development of the film industry. For

instance, the Film Industry Promotion Law emphasises the importance of enhancing film production quality and fostering international collaborations, which directly impact the strategies adopted by children's film producers. Additionally, documents such as the Notice of the National Film Administration on Accelerating the Construction of Films (2018) and the Opinions on Deepening the Reform of Film Market Management (2020) have further promoted the development of the film industry, market management reform, and service enhancement. Meanwhile, policy documents such as the Several Opinions on Strengthening the Guidance of Film Content Creation and Production (2021) emphasise the innovation and diversity of content creation. These documents collectively promote the market orientation, internationalisation, and modernisation of the Chinese film industry, enhancing its international competitiveness and market vitality. With the ongoing deepening of China's cultural system and industrialisation reforms, children's films are actively transforming their creative concepts. By enhancing artistic standards, expanding genres and themes, and attracting diverse investment, the industry is continuously exploring new developmental paths to better adapt to the demands of the era and the market[2].

### **3.2 Cultural Exchange and Understanding**

Both Chinese and Western children's films seek to offer enriching and educational experiences for children while conveying positive values and moral concepts, Chinese children's films tend to emphasise harmonious relationships, place a strong focus on emotional expression, and occasionally address issues of political correctness. Despite these differences, with the advancement of globalisation and the deepening of cultural exchanges, both Chinese and Western children's films are evolving through mutual reference and integration.

### **3.3 Digital Film and Television Technology Assistance**

Films use audiovisual language to vividly convey narratives. Lighting, colour, shot composition, and settings are all integral components of this language[3]. The advent of digital technology has elevated the visual effects and viewing experience of films to new heights. Advances in digital film technologies have broadened the scope of possibilities for the production and presentation of children's films, breaking the limitations of traditional viewing. This transformation has turned cinema from a storytelling medium into a multi-sensory and interactive platform, thereby opening up new avenues for innovation in film content.

## **4. Realistic Challenges in the Process of Globalisation**

### **4.1 Contraction of Market Space**

The global children's film market is largely dominated by films from developed countries, owing to their superior production capabilities and established brand influence. This dominance has posed significant challenges for Chinese children's films during their initial stages of globalisation. Chinese children's films have limited historical presence and influence, and substantial international market share. For instance, Hollywood productions, such as Disney's animated films, set high standards in production quality and market reach, creating considerable difficulties for Chinese children's films to compete effectively on a global scale[4].

### **4.2 Restrictions on Business Model**

Commercial film models typically prioritise maximising box office revenues and securing safe returns on investment, leading many producers to favour established genres and formulas, such as sequels or adaptations of best-selling children's literature. Although these strategies mitigate commercial risks, they often impede innovation in film content and expression. The intense market competition and pressure for financial returns result in innovative and experimental film genres frequently struggling to obtain sufficient financial backing. For instance, dependence on conventional business models limits opportunities for artistic and technological advancements, as evidenced by the preference for established franchises over original content. The film industry's enduring focus on high-cost, high-revenue projects does not necessarily align with the unique requirements of children's films, exacerbating the dependency on conventional business models and thereby limiting opportunities for creative and technological advancement.

### **4.3 Risk of Cultural Homogenisation**

Globalisation, while facilitating cultural exchange, also poses a risk of cultural homogenisation. In their pursuit of international appeal, Chinese children's films have excessively emulated the production models, artistic styles, and spiritual connotations of those from developed countries, neglecting the unique characteristics of local culture. This phenomenon has contributed to a trend of cinematic convergence[5].

In the current landscape, many Chinese children's films exhibit a lack of innovation in storylines and character design,

sometimes even introducing mundane themes. Chinese children's films should possess distinctive characteristics, particularly in their representation of Eastern culture. The homogenisation of culture has severely constrained the development of Chinese children's films[6].

#### **4.4 Balance between Quantity and Quality**

Despite the recent increase in the number of Chinese children's films, significant deficiencies persist in terms of content innovation and quality enhancement. A number of these films present narratives that are overly simplistic and lack creative depth, which impedes their ability to engage audiences effectively. Furthermore, characterisation frequently lacks depth and distinctiveness, thereby hindering emotional connection with viewers. Additionally, the visual effects often suffer from inadequate production quality and a deficiency in aesthetic appeal.

### **5. Suggestions for the Development Strategy of Chinese Children's Films**

#### **5.1 Cultivating Intellectual Properties with Chinese Characteristics**

China possesses a wealth of historical and cultural resources, which provide invaluable material for the creation of children's films. Delving into traditional cultural elements and integrating them into the creation of children's films serves as the cornerstone for developing IPs (Intellectual property) with distinctive Chinese characteristics. It is precisely the deep exploration and innovative expression of Chinese mythological stories that the films *Monkey King: Hero Is Back* and *Nezha: Birth of the Demon Child* released in 2019 achieved unprecedented success. These films, through their exquisite visuals and touching plots, have demonstrated the unique charm of Chinese culture. So, Focusing on developing intellectual properties that embody unique Chinese characteristics, making full use of these resources, and creating children's films with Chinese characteristics, are important pathways for Chinese children's films to achieve breakthroughs in the context of globalisation.

#### **5.2 Innovative Expression of Diverse Thematic Materials**

Chinese children's films should achieve diversification and innovation in terms of subject matter and forms of expression to meet the growing demands of the film market. By adeptly employing narrative techniques and utilising audiovisual language, the overall appeal and market competitiveness of the films can be enhanced. Content-wise, there should be a move away from the traditional monolithic model to explore more diverse and profound storylines, such as those involving science fiction, adventure, history, and other genres. Regarding forms of expression, digital technology and new media methods should be actively employed to improve the visual effects and viewing experience of the films.

#### **5.3 Enhancing International Cooperation**

In the era of enhanced global cooperation, actively seeking international collaboration and exchange is essential for Chinese children's films to achieve a global reach. There are two key areas: technical cooperation and managerial collaboration. Technical cooperation involves introducing advanced filmmaking technologies through international partnerships, continuously enhancing production standards and boosting the international profile of Chinese children's films. Managerial collaboration entails assimilating successful project management and marketing experiences from international counterparts, thereby elevating the standards of project management and market operations in Chinese children's film production. Engaging more actively in international film festivals and promotional activities can also facilitate global recognition and acceptance.

### **6. Conclusion**

In the context of globalisation, strategic planning and scientific approaches are crucial for navigating the opportunities and challenges facing Chinese children's films. Emphasising the integration of local and global elements, pioneering new forms of artistic expression, achieving coordinated industrial development, and enhancing international cooperation and cultural exchange represent the chosen pathways for the Chinese children's film market. By aligning traditional aspirations with contemporary trends, Chinese children's films are well-positioned to make a significant impact on the global stage. This approach will enhance not only the international competitiveness of Chinese children's films but also the global cultural landscape with unique Chinese narratives and values.

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