


Research on children's film creation from the child-oriented perspective - Centered on "My Memories of Old Beijing"

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Abstract: *Background:* Since the 21st century, Chinese children's films have developed and flourished. However, their themes often use rigid preaching forms to showcase educational themes. These themes are detached from childlike thoughts and not conducive to film development. *Purpose:* This article reflects on the old adult-centered ideology in the theme of Chinese children's films. It attempts to face the impact of the capitalist market and how children's films can maintain a child-centered perspective and avoid excessive adulthood and entertainment. *Methods:* This article uses case analysis, literature research, and comparative research methods to analyze children's films creation and educational inspiration based on children's standards. *Results:* Sorting out the creative commonalities and characteristics of children's films in the early stages of reform and opening up, exploring the elimination of adult-oriented ideas in old children's films through creation, innovating fresh and natural blank lens language, and returning to a child-oriented perspective. *Conclusion:* From an adult-centered to a child-centered approach, creators should change the following aspects: 1) The plot narrative should not be too heavy and direct, and political and ideological colors should be weakened and return to a childlike nature. 2) From neglecting children to discovering children, highlighting the independent status of children's image subject. The lens language shifts from an adult perspective to a children's perspective, creating the artistic world with children's eyes.

Keywords: Child-oriented, Film education, Reform and opening up, Children's films, Film industry

1. Introduction

1.1 Research Background

Children's films are aimed at children or adults, where children play the lead role. The creation paradigms for children's films reflect the public's cultural aesthetic needs, economy, and public recognition. The gradual establishment of these paradigms shows the guidance and enlightenment significance of child-oriented consciousness. Peng Xiaoyuan believes in "Research on the Theory and Critical History of Chinese Children's Film" that the term "children's film" first came from Xu Gongmei's "Talk about Children's Film" published in Modern Parents magazine in 1935. In the book "On the History of Chinese Children's Films", Zhang Zhilu calls the films of children, children, and teenagers as children's films. He believes children's films can be judged by whether the main characters are children, and whether the film is suitable for children. The children's films face definition, technological evolution, digital divide, censorship, and rating system problems. Solving the current situation is urgent. This paper studies how children's films break the impact of development impact through their excellent narrative structure and audio-visual language.

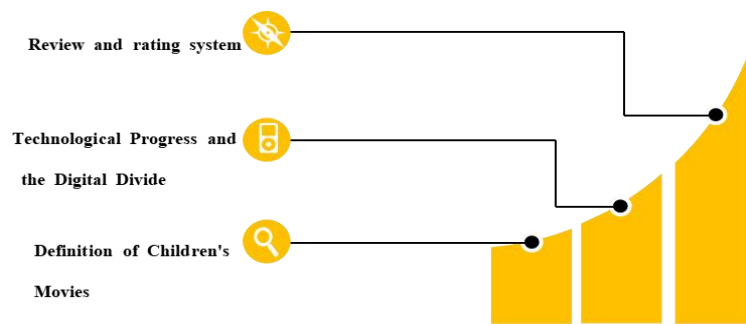


Figure 1: The Current Situation of Problems Faced by Children's Movies

1.2 Research Purpose And Significance

Since the 21st century, China's children's films have developed and prospered, and the children's film market has greatly developed. The Chinese children's films are improving, but some problems remain. There are differences between the creator and the recipient. Sometimes, these are not close to children's life reality. They ignore the child-oriented narrative from an adult perspective. China Film Bureau approves the release and screening of children's films. Most "reviewers" judge based on the guidance of children's audiences on their thoughts and behaviors. The theme of children's films is mostly education. However, this theme does not present the narrative plot and the relationship between characters in a story. It does not invoke children's interest. It appears to be a rigid form of adult preaching. The development of children's films in China is relatively unbalanced. The government has introduced policies to support young directors and has relaxed the investment of film enterprises to protect children's film directors and producers, compared with the children's animations that have repeatedly achieved excellent results. However, the creation and production of domestic children's feature films are in a weak position. We should not ignore the Chinese children's film works before the 21st century to promote the development of China's children's film industry. We should review the children's film works in a specific historical context conducive to children's films in the post-film era of the 21st century. When making film products for children, the creators re-study the problems of existing children's films from a child-oriented perspective, establish correct values in the film, create with children's vision, consciously undertake ideological education tasks, and take the child-oriented thought as the guidance to teach through entertainment truly. This paper focuses on eliminating the drawbacks brought by adult-oriented thinking, solving the formalistic style problems in children's films, integrating innocence and fun into children's films, building children's images and models that children can enjoy, and promoting children's mental health education development.

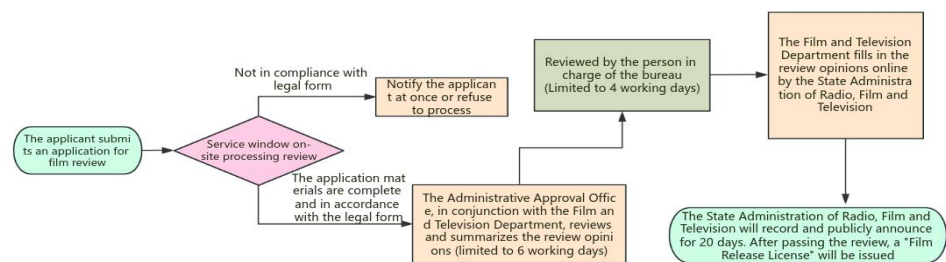


Figure 2: Flow Chart of Chinese Film Review

In the early years of China's reform and opening up (1978-1990), several excellent children's films emerged and entered a glorious period of prosperity and development. Created after the reform and opening up, "My Memories of Old Beijing" benefited from a growing economic system, gradually relaxed cultural policies, and gained a new social outlook. The paper takes "My Memories of Old Beijing" as an example, studies the educational significance of the old events in the narrative structure, character image, and creation techniques under the child-oriented thought, analyzes the theme, narrative structure, and audio-visual language of such films, and explores the existing problems to promote the development of Chinese children's films in the 21st century and realize the creative significance of children's film education. "Children's film education" combines children's film and children's film education to explore the educational attributes of films with children as the main role. Studying Chinese children's film education helps promote film creation and the innovation of educational media literacy.

Table 1: The Development History of Major Events in Chinese Children's Movies

year	Major events in Chinese children's cinema
1922	First children's short film, "Naughty Boy"
1923	The first feature-length children's story "An Orphan Rescues His Grandpa."
1922	The first animated short film, "Shu Zhendong Chinese Typewriter."
1926	The first children's cartoon, "Studio scene."
1981	The first children's film studio, Beijing Children's Film Studio, was established.
1985	The first children's film awards were established.

1.3 Research Methods

1) Case analysis: Analyze the theme, subject matter, characters of the survey objects (film and television works), and some classic scenes in classic children's films. Collect classic children's films from the early period of China's reform and opening up (1978-1990) and conduct film and television appreciation of such films.

2) Literature analysis: This paper collects academic journals and doctoral and master's theses for research. An extensive study of the previous research results on children's films, children's education, film education, educational outlook, reform and opening up, and monographs of history, sociology, pedagogy, and film and television studies was performed to draw on extensive quotes.

3) Comparative research method: By studying the excellent children's films in the early stage of reform and opening up, this paper compares "My Memories of Old Beijing" with "Oh! Sweet Snow" in the creative analysis. It analyzes the similarities and differences between them.

1.4 Research Imitations

This paper selected a limited number of excellent children's films for research, and the research results make it difficult to represent the whole group, resulting in sample bias. When summarizing the creation characteristics of children's film works, there may be negligence in grasping the concept, affecting the research content's depth and breadth. The literature covered in the paper may be incomplete, leading to certain limitations on the interpretation and conclusions of the problem. The author's theory and creation level are limited. It is difficult to conduct a comprehensive analysis of excellent children's films. There are still many problems to be studied in the future.

2. Literature Review

The research on Chinese children's films mainly analyzes the development status and existing problems of Chinese children's films and presents development strategies. This study divides literature into four categories: child-oriented, children's film creation, children's film and image, and children's film and education. In the child-oriented articles, adult perspectives in Chinese children's films are compared with child-oriented ones, and drawbacks in adult-oriented children's films are studied. It also points out that children's consciousness is more suitable for the future development of children's films. Many articles on children's film creation take specific children's films as cases to study films' narrative strategy and audio-visual language. The thesis on children's films and images adopts content analysis to explore the children's images created by children's films in different periods. In the direction of children's films and education, the thesis studies the role of children's films in exploring social and identity issues and education. It expounds that children's films can help teenagers realize moral education. The research in children's films has not combined with the child-oriented consciousness to carry out relevant research on children's film creation and education. It is still urgent to conduct new creative exploration from a child-oriented perspective, clarify the creative differences between adult-oriented and child-oriented, and deeply explore excellent children's films that have research value.

Table 2: Summary of Literature Features

Research direction	reference	trait
child-oriented	An Analysis of the Non-Child Orientation of Chinese Children's Theme Films. On the Development of Chinese Children's Movies from the Perspective of "Child centered".	Non-child-oriented "Tradition" in Chinese Films about Children. This paper examines and reviews the history of Chinese children's films from the perspective of children.
Children's film creation	From "Low Childhood" to "All Age": The Road to Innovation in Chinese Children's Film Creation. Research on Chinese Children's Film Creation since the Reform and Opening up.	Explore the picture art of children's film creation and analyze the audio-visual language and narrative structure.
Children's movie characters	The Changing Times of Children's Images: A Sociological Study Based on Children's Film Works.	This paper probes into the changes in children's images in Chinese children's films in different periods.
Children's film education	Children's film as an instrument of moral education. Children's film as social practice.	Exploring the Educational Ability of Children's Movies on Children and Social Practice.

3 Historical And Cultural Context

Analyzing the historical and cultural context produced by the film "My Memories of Old Beijing" helps enlighten the creation of contemporary children's films. The historical and cultural context of children's films in the early period of reform and opening up is influenced by the policies of The Times, art, and culture. In the early stage of reform and opening up, cultural and artistic policies were implemented in the film and education industries to help children's film creation progress.

3.1 Policy Guidance

To shake off the negative impact of extreme leftist ideology brought about by the Cultural Revolution and reform the way of film creation, this period began with the reform of the film system. It reorganized the film distribution and screening industry. In

the early stages of the reform and opening up, the revival of film magazines injected vitality into the creation of the film industry. During this period, film policies were developed for production, distribution, and screening. On May 23, 1978, China Film Press resumed its activities. In January 1979, "Popular Film", "Film Art", and "Film Technology" resumed publication. On August 1, 1979, the State Council issued the "Request Report on Reforming the Management System of Film Distribution and Projection" (Document No. 198). It restored the old film distribution and projection network and established the leadership and management position of China Film Corporation. Local companies implemented the "28" policy, which means 20% of the funds will be turned over to the government, and 80% will be used for distribution and projection. The government funds will be used for long-term distribution and screening support. Such favorable film policies effectively ensure the construction and innovation of the film distribution and screening industry. In 1984, the China Film Corporation was officially established, marking the return of the film industry to market attributes. In the early stages of reform and opening up, the film industry reformed its operating mechanism, gradually expanding enterprise autonomy. The Beijing Children's Film Studio was established in 1981. It was the first film studio in China to specialize in producing children's film feature films. It was renamed as China Children's Film Studio in 1987. In the early stages, the film studios producing comprehensive films also produced children's films. The creative power of children's films was unprecedentedly united, presenting a certain prosperity situation. In 1984, the non-profit social organization China Children's and Youth Film Society was established in Beijing, with Yu Lan serving as the president. The children's film industry steadily operated under social security.

Table 3: Policy for the Film Industry in the Early Stage of Reform and Opening up

Year	Film Industry Policy	Important Content	Significance
1978	Chinese eleventh CPC Central Committee Third Plenary Session.	Emancipate the mind and seek truth from facts.	Promoting the development of Chinese literary and art circles is the key to film's turning point in the new era.
1979	On Reforming the Film Distribution and Screening Management System.	Adjust the proportion of distribution income.	It marks a new stage in the development of Chinese film.
1980	Chinese Dramatists Association, Writers Association, and Film Association jointly held a symposium on script creation.	Literary and artistic creation.	It has an important influence on all literary and artistic works, including film.
1980	A symposium on the reform of the film system was held.	Reform the film system.	Reform the film management system step by step.
1981	The Ministry of Culture held a national conference on the creation of feature films.	Feature film creation.	It is the largest since the "New Overseas Chinese Conference" in 1961.
1981	The first studio dedicated to children's films is established.	Film industry innovation.	Children's films get attention.
1984	Decision of the Central Committee of the Communist Party of China on Economic Restructuring.	Reform the film system.	We will further expand the autonomy of enterprises in operation.

1984	China Film Corporation was established.	Film industry innovation.	Mark the film industry officially return to market attributes.
1986	Resolution adopted at the 14th session of the Sixth Standing Committee of the National People's Congress.	Set up the radio, film, and television departments.	The film system integrated system is assigned to the new establishment.
1987	The Central Leading Group was established for film and television creation on major revolutionary historical themes.	The leading group is under the Central Propaganda Department and the Radio, Film, and Television Department.	Responsible for national film planning, review, and funding.

3.2 Industrial Prosperity

In 1985, in the early stage of reform and opening up, under the cultural situation of all things flourishing, the China Children and Youth Film Society founded the first children's film award, the Tong Niu Award 1985. It is based on the beautiful vision of developing the children's film industry. The Tong Niu Award encourages the creation of children's film subjects and the production of excellent children's film works. Since the second edition of the Children's Prize in 1987, the Children's Jury Award has been officially added. It invites young children to serve as judges of their favorite children's film works. Attaching importance to the opinions of young and child audiences manifests the respect for children's right to speak.

The China Film Distribution and Exhibition Company actively expanded the export and import channels of films and strengthened contact with Hong Kong, Macao, and other countries' film markets to promote the recovery and development of the film industry at the end of 1979. The China Film Company established a representative office in Paris, France, and a subsidiary in Los Angeles, United States, to actively export films at the end of 1984,. The overseas policy of China's film industry in the early stage of reform and opening up promoted Chinese children's films internationally. In 1983, "My Memories of Old Beijing" won the Golden Eagle Award for Best Feature Film at the Second Manila International Film Festival, the Best Film Thought Award at the 14th Belgrade International Children's Film Festival in 1984, and the second prize at the 10th Quito International Film Festival in 1988.

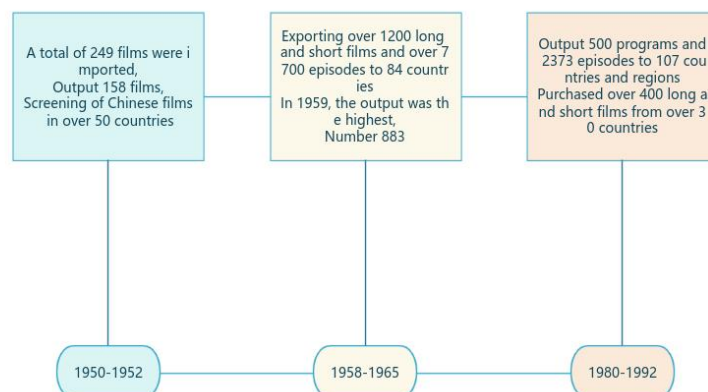


Figure 3: The prosperity of the film industry in New China

4. Creative Analysis

In recent years, excellent films for children have appeared in the film market. The film market has a large profit margin. This study explores the three-act narrative structure, three-dimensional characters, and fresh and natural camera language of "My Memories of Old Beijing" based on the children's perspective. It compares and analyzes it with children's films in the early reform and opening up period.

4.1. Narrative Structure

The book's narrative structure selects three stories from the original work, which can be compared to the structure of "total points" in literary works. It tells Lin Yingzi's childhood events in three acts, with the characteristics of prose narrative. "The Legend of Hui 'an Hall" is the first act of the film; "We Watch the Sea Go" is the second act, and the first half of "Donkey Rolling Son" and "Father's Flowers Fall" are combined into the third act of the film. The first line of the opening is, "do not think, since unforgettable" starts the narrative with the narration of the old Yingzi recalling her childhood. It presents the "childhood past" memories to the audience through the perspective of the children Yingzi's limited knowledge. It ends the narrative with the long and sad ending song of "Farewell" and the gradually fading carriage. The film begins in winter, when the snow in Beijing's hutongs has not yet melted, and camels have trooped across the land. The first role, Lin Yingzi, is not protagonist. Yingzi made the first friend, standing at the door overlooking the distance of the crazy woman Zhen. The film's narrative is slowly pushed forward with Yingzi's curiosity for Xiuzhen. In the first act, Yingzi's communication with Xiuzhen and little girl Niuer is plain and sincere. Impatient dyeing nails, sunning the suitcases left by college students, watching cute chickens, and playing on swings seem to lack dramatic conflicts, but they are full of love for childish observation of life and playing in ordinary life matters. It shows the innocence and childlike interest in the children's spiritual world.



Figure 4: "My Memories of Old Beijing" stage photo(1)

Each story in "My Memories of Old Beijing" reflects the beauty of the world of children. It also reflects the pain experienced by children as they gradually become adults, which is both a beautiful childhood past and the disappearance of childhood. The narrative deals with the tragic plot obscurely, and the curious description of death is weakened. The cruel tragedy is implied only by the shout of a newspaper seller. The death of the mother and daughter is not presented to the audience as a wonder, and the psychological age of the child audience is taken care of. From Yingzi's child's perspective, she has a vague understanding of death. Waking up in the hospital bed, she only knows that she is about to move, sitting in a carriage to a new environment, and their friends are separated. In the mind of the child, the temporary separation and the separation of life seem to be a long farewell. The three narratives run through "Farewell", de-emphasizing the clear beginning and end essential to such dramatic stories. Each ends with a sad farewell through the eyes of a child. In the first part, she saw the tragedy of the mother and daughter from a child's perspective. In the second part, she saw the

conflict between morality and the legal system in the feudal society for the first time, which is still "black and white". In the third part, she saw her father die and the nanny Song Ma leave her, and she lost the protection of her close relatives. Yingzi looked at the gradually shrinking graveyard and sat in a carriage. On the way to a vanishing childhood, "Oh! Sweet Snow" adopts a clear plot and complete narrative. Based on Xiangxue's exposure to modern civilization, it tells the story of Xiangxue and her friends in the village playing and fighting in the farmland. The teenagers are exposed to the new and novel train. They sell agricultural products, and Xiangxue feels inferior because of her pen box at school. She is stranded on the train because she exchanges eggs for a pen box. She had to walk over the mountains during the night to reunite with her friends. "Oh! Sweet Snow" tells the spiritual world of teenagers in the modernization process in a single chapter. Just like "My Memories of Old Beijing", it uses children's perspectives to describe the changing social environment in children's eyes. It changes their thoughts in the environment and gradually grows up.

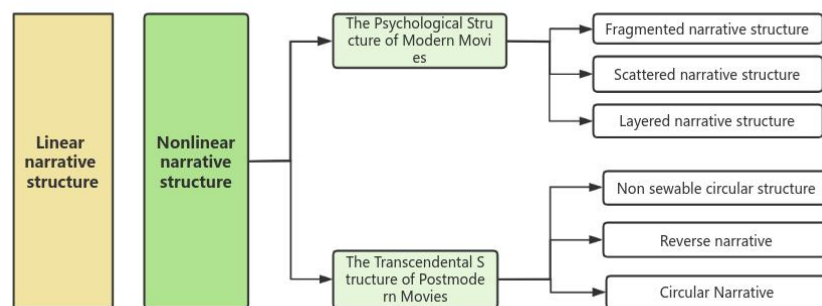


Figure 5: Film Narrative Structure

4.2. Character Image

In early children's film images, the child protagonists had distinct characteristics with apparent commonalities. The image of children on the screen reflects the imprint of the era. It is also a memory carrier for a specific era. "My Memories of Old Beijing" was created after the reform and opening up. With the opening up of ideological trends and the progress of the times, children's films also showed a thriving atmosphere. The film weakened its political color and emphasized the return to the innocent nature of children. The screen image of children also carries a naive and simple atmosphere. The protagonist is a six-year-old girl named Lin Yingzi. The film showcases the style of old Beijing through Yingzi's observation of the world. Various characters surround her. The character images are presented from a children's perspective. Yingzi's concept of love and hate is unclear, and her emotions are always vague. In children's eyes, secular concepts blend with a childlike mentality, presenting emotional experiences children cannot understand. When Yingzi first met the crazy woman Xiuzhen, adults ignored and avoided the madman. Only Yingzi curiously walked towards Xiuzhen, but Song Mama stopped her. She didn't understand why Song Mama was obstructing her from finding Xiuzhen, just as Yingzi couldn't figure out why her friend was caught by the police when she met the thief's brother. The three-dimensional construction of character images in the children's world also comes from the emotions of the child protagonist towards the characters. The thief is a shy "bad friend" in the eyes of Yingzi, and sees the family relationship between the thief and her brother. The thief's farewell makes her feel sad. The thief is still her sincere friend in her heart. The pampered Yingzi still finds the hardships and helplessness of adults in feudal society difficult. As a child, she cannot

distinguish between good and bad people. In her eyes, the character image is not divided by secular concepts but by the warmth and kindness brought to her.

With the advancements in the process of liberating the mind, children's films started gradually focusing on the psychological world of children, accurately portraying the independent, strong sense of justice, and childlike image of children in the era. The work "Red Elephant" depicts children's group portraits. It vividly portrays three innocent young characters who are curious about the world. Yanluo has a cautious and steady personality and has independent opinions. Rock is mischievous and gets into trouble. Yi Xiang is brave and intelligent, with courage and strategy. While creating children's images, the creative subject should bend down and be close to children's lives. Excellent images can be created by looking at and respecting children. The image of children in animation is more abstract and charming. As a unique theme, animated films have a unique encoding ideology for children worth paying attention. "The Legend of the Book of Heaven" portrayed unrealistic character images in the early stages of the reform and opening up. The little boy Dansheng came from Swan Egg and used his intelligence to retrieve the stolen Book of Heaven from three fox demons. The brave image of Dansheng left a deep impression on children.

Table 4: Analysis of Character Images in Children's Movies

year	Film	Character characteristics
1978	Ah! Cradle	Miserable life, sensible, smart, little adult image
1978	My Memories of Old Beijing	Simple, good-hearted 9-year-old girl
1981	Four friends	Naughty four underachievers
1982	Red elephant	Three Dai boys with very different personalities who love animals
1982	The spring is tingling	There are some small shortcomings school students
1985	The Girl in Red	A lively, independent 16-year-old girl
1986	Young Peng Dehuai	Poor family, rebellious, brave, young Peng Dehuai
1986	A missing high school girl	Delicate, rebellious 14-year-old
1988	Dreamtime	Mature and rational middle school girls
1990	The September of Mine	Pure and kind, gradually become confident pupils
1990	Oh! Sweet Snow	An innocent and unadorned middle school girl

4.3. Lens Language

The artistic style of "My Memories of Old Beijing" tends to be subtle sadness. The sadness is reflected in the tragic narrative and creative methods of the film. The camera language shows the characteristics of freshness and nature. The film uses "white space" to create artistic conception and shape children's spiritual world from children's perspective. Most films use long shots, empty mirrors, and silence. Their narrative techniques are implicit and restrained. The film uses the traditional Chinese art of "leaving a blank". This means to leave a blank in the work. From a child's perspective, the world is full of unknowns, and it is difficult for Yingzi to understand complex human nature and tragedy. The "leaving white" method reflects Yingzi's confusion and a space for adults to think and breathe. In the film, the blank shot is usually used to achieve "white space". In the dictionary of film art, the blank shot refers to a shot

without the skill. This means a shot without the character in the picture. At the beginning and end of the film, many empty shots are used to reveal the historical background and environmental characteristics. The empty shots slow down the narrative rhythm of the film. They set up aesthetic scenes like green plants in the mountains outside Beijing, the magnificent Great Wall, the camel caravan, the bells hanging under the eaves, and the ancient buildings of old Beijing. Let the audience immerse themselves in the old Beijing city environment, which is full of light sadness.



Figure 6: "My Memories of Old Beijing" stage photo(2)

"One mirror to the end" must achieve a dynamic balance and produce a visual tacit understanding between the photographer and the viewer. To maintain the audience's attention and avoid visual fatigue, the director must guide the viewer's visual center, express lens's subjectivity, and have a logical purpose. The film also has a long shot of "a mirror to the end". Yingzi listens to Zhen talking about college students. A long shot shows Zhen's living room environment. It shows Zhen's yearning for the voice of the past and present life because the madman's identity is grounded at home in long shot contrast. After Song Ma learns that her child died, the film uses a long shot to show her sitting alone in front of the stove. The long shot in the film is Yingzi's perspective, and it is the director's obscure emotional expression. The film does not show sadness with dramatic plots but shows tragic characters based on Yingzi's subjective perspective. Though I cannot clearly understand it, I feel a faint sense of sadness. In particular, the scene at the end shows Yeongko riding in a carriage, gradually moving away from the grave and disappearing behind the woods.

4.4. Children's Perspective

In the Narrative Means of Film - Dramatic prologue, Flashback, pre-narration and Viewpoint, Bay Dick proposed that film creators can not be limited to the characters when creating characters. They should choose a single character's viewpoint that reflects the consciousness center so the audience can observe the dramatic activities. Well-known suspense director Hitchcock is also good at using the subjective perspective of a single character. His "The Wrong Man" uses subjective shooting techniques based on the subjective perspective of the prisoner himself. However, in "Rear Window", the neighborhood life is observed from the hero's perspective. This allows the audience to enter the peep environment and have a sense of being. "My Memories of Old Beijing" is narrated from the restricted narrative perspective of children. The restricted narrative perspective tells the story through Yingzi's perspective. The information of the audience and Yingzi is equal, and Yingzi's subjective perspective can be seen everywhere in the film. In his article Age: An Eternal Film Subject, Cui Zien defines children's perspective films as films that take the subjective perspective of children as the narrative lens, reflect adult life rather than children, and take adult audiences as the audience.

In "My Memories of Old Beijing", the creator used positive and negative shots to capture the world Yingzi saw. The director, Wu Yigong, adapted the subjective self-narrative of the original work. He thought that if the tragic events and characters could not find a suitable unifying link, the film would be composed of a single tragic segment. He chose to unify the director's point of view with Yingzi. Yingzi's point of view has become the point of view for the audience entering the old Beijing city. The

limitations in the point of view determine the visual Angle of the film. The creative subject should maintain the relative stability of the point of view when choosing the viewpoint of the children's film and effectively convey the content. Yingzi uses her eyes to observe the "crazy" woman in people's mouths. Her behavior is normal, enthusiastic, and full of goodwill. To observe the thief hiding in the corner of the woods, Yingzi does not use the greatest malice to denigrate the thief. The creator uses Yingzi's emotions and independent thinking to show the style of the old Beijing city, animals, and society. Children's perspective is reflected in the subjective lens of children's eyes. It is also reflected in children's language, movement, and psychological activities. In Yingzi's eyes, the camel chewing food is interesting and novel, and the bell worn by the camel also relieves boredom, while in the eyes of adults, the bell is a utilitarian use.

5. Educational Enlightenment

Film is an attractive and provocative medium uniquely influencing political mobilization and education. Chinese children's films naturally have educational value and shoulder the historical responsibility of educating children. Education is the soul of Chinese children's films. Influenced by the millennia-old tradition of "literature to carry the way", the earliest children's films in China, "An Orphan Rescues His Grandpa", "Bitter Children and Weak Girls", and "Abandoned Children" all aimed at educating children. After founding New China, children's films focused on the education core of "five loves". Luo Xiaolin, the underachieving student in "Luo Xiaolin's Determination", gradually improved his shortcomings. As a new model, it has an educational effect on children. From the particularity of the children's market, Chinese children's films should continue to maintain their special educational function. However, children's film education should not convey too many socialization concepts, such as the theme of complex social organization, beyond the age of indoctrination. It will only make children produce reverse psychology or distort young hearts, making children pseudo-mature. Proper moral education helps identify and develop children's inherent abilities. The adult-oriented drawbacks in children's movies reflect an underestimation of children's cognitive abilities. The creative subjects do not respect children's independent moral reasoning and cognitive abilities. Children's films must consider the cognitive, emotional, and linguistic development of child audiences to play an educational role.

When shaping the educational concept in children's films, the children should not be lectured by the above person but should be educated to entertain and use daily life easily for children to accept. In "My Memories of Old Beijing", Yingzi's expressions and actions in life express Yingzi's complex emotions. The children should be taught to look at the world more tolerantly and cherish every time they get together. In the increasingly open society, the market principle represented by commercial interests excludes screening children's films. Our policies of history and culture emphasize the educational characteristics of children's works. The educational concept determines the difficulty of children's films entering the current children's film market. The core of the existing contradictions in China's children's film market is the good policy to support film production and the policy to determine that the product does not meet the market requirements. It is difficult for the creation subject to weigh the core of children's film education and market income. Education should always be placed first. The works that children like to see should win the applause. In Chinese children's film production, the premise and measurement criteria are educational, cognitive, aesthetic, and entertainment functions. Majid Majidi, the director of the famous children's film "Children of Heaven", pointed out that the mission of art is far richer than newspapers and magazines. The media industry is time-sensitive, while the vitality of art is more lasting. Art is a mission, and film creation also requires learning to create art. Children's film creators should base their ideas on the audience, learn about children's spiritual world, understand children's psychology, and create children's favorite films and television works.

6. Conclusions

Taking "My Memories of Old Beijing" as the center, this paper analyzes excellent children's films in the early years of reform and opening up. It concludes the analysis that the common features of excellent children's films are based on the child-oriented consciousness. They fit in with the spiritual world of children in terms of narrative structure, character image, and creative techniques, giving people the aesthetic feeling of prose poetry. The film presents the style of old Beijing in the 1920s from the children's perspective. With childhood events in miniature, the changes in The Times and historical tragedies, the narrative structure weakens the dramatic conflict, the characters fit the spiritual world of children, and the creative techniques fit the traditional Chinese art aesthetic. The viewpoint is stitched from children's subjective perspective. The narrative breaks away from the inherent mode of traditional perspective and narrates with the structure of prose culture from the children's innocence perspective. Yingzi, as the main character, has a childlike, confused, and independent thinking aspect. The film takes children's perspective as the basis for portraying characters. Yingzi's emotions towards different characters make the film's characters more vivid. The "leaving blank" technique is adopted in the creation, which aligns with the traditional Chinese artistic aesthetic. The processing methods of empty, long shots, and silence are mostly adopted. The film has a subtle and long sense of slow rhythm, which makes the film present the prose poetic style. The film as a whole is also centered on children's perspective. It stitches the audience's perspective and the characters in the drama, bringing the audience into the spiritual world of children.

In the early stage of the reform and opening up, children's films used "little adults" in the revolutionary struggle as a benchmark for adults to expect children to become in the future. This approach presents a backward character that does not meet the requirements of The Times. The essence of children's movies with family education theme is to praise the selfless dedication of parents and the particularity of teachers' posts. Children are marginalized and fail to show their perspective and main identity, which plays a strong educational significance in children's simple family and social relations. Children's films children's growth themes are based on children's perspective and truly "head bent like a willing ox", placing children in a dominant position. The film takes the self-transformation completed by children after they are exposed to the complex world. It uses light and shadow to show children's thoughts and insights when independent of adults, creating an image of children with independent spirits. The image of children has changed with The Times. In the early stage of reform and opening up, the children's image weakened the political color and emphasized the innocent aesthetic of independent children in peacetime. Children are rarely seen as a miniature version of adults, and the image of "little adults" is replaced by a more independent aesthetic "little master".

The creative subject of children's films should narrow the difference between the creative subject and the creative recipient. In the post-film era, the creative subject should also bring new ideas. In the early stage of reform and opening up, the film policy helped children's films ride the wave. In the new era, policies help promote children's films. The creative subject should grasp the pulse of The Times and let "small audiences" enter the cinema. Exposure to film is an artistic medium of light and shadow. Children's films' construction, production, and dissemination should pay close attention to the "child-oriented" consciousness and measure their creation based on children's aesthetics. The theme of children's films should fit the background of The Times. It should be closely related to children's family and school life. The shaping of children's images should also pay attention to the thoughts and emotions of children in the new century. Adults can also feel the unique aesthetic significance of film works.

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