

# Research on the Development and Dissemination of Film Based on the Geopolitical Perspective

Zinan Ye<sup>1, a</sup>

<sup>1</sup>Xi'an Jiaotong-Liverpool University, Suzhou, Jiangsu, 215028, China  
<sup>a</sup>zinanye02@163.com

**Abstract:** With the increasing integration of geopolitics in the film field, the development and dissemination of early films are undergoing new changes. This paper explores this transformation from a geopolitical perspective and delves into the multilayered interactions between geopolitics and film. First of all, geopolitics has brought new opportunities for film creation through innovative content and production and dissemination methods to meet the diverse needs of audiences. Then, this paper reveals the impact of geopolitical intervention in film production, distribution, and dissemination and discusses user portraits, market trends, and changes in the industrial chain, including research and development, live marketing, and digitalization. However, geopolitics has also brought cultural challenges, resulting in an imbalance in the film system, resulting in problems such as homogenization and value conflicts. At the same time, transnational operations in geopolitics have also led to algorithmic decision-making errors, cultural grievances, and security risks. Based on this, the paper proposes countermeasures, including improving film quality, strengthening geopolitical regulation, optimizing collaborative governance, and restoring the cultural value of films. Through these strategies, the film industry can achieve sustainable development and effectively respond to the challenges posed by geopolitics.

**Keywords:** Geopolitical perspective, Film development, Dissemination strategy, Cultural challenge.

## 1. Introduction

Geopolitics is one of the important factors in the field of film development and dissemination. It gradually exerted influence in the film industry and promoted the reform of early films. From the perspective of geopolitics, this paper explores the interactive relationship between geopolitics and film, and the impact of this relationship on the development and dissemination of early film. The integration of geopolitics and film has brought about innovations in content and changes in production and dissemination modes, meeting the diverse needs of audiences. At the same time, geopolitics has also affected all aspects of film production, distribution, and dissemination, such as user portraits, market trends, and changes in the industrial chain, including research and development, live marketing, and digitalization.

However, geopolitics has also triggered a series of cultural challenges. Excessive geopolitical intervention may lead to an imbalance in the film system, causing problems such as homogenization and value conflicts. Transnational geopolitical operations can also lead to algorithmic decision-making errors, cultural grievances, and security risks. This paper proposes coping strategies to deal with these challenges. First of all, by improving the quality of films, we can achieve high-quality dissemination of films, while emphasizing locality and geopolitical conventions so that films can respond to cultural challenges. Secondly, by strengthening geopolitical regulation and supervision and governance, optimizing decision-making and creator cultivation, and realizing multi-dimensional sharing and collaborative governance, thereby promoting the sustainable development of the film industry. In the end, the paper emphasizes restoring the cultural value of the film in order to maintain the diversity and innovation of the film.

To sum up, the geopolitical perspective brought new

changes to developing and disseminating early films. Although it also brought cultural challenges, the film industry can achieve sustainable development through appropriate coping strategies and effectively respond to various challenges brought about by geopolitics.

## 2. The " Integration " of Geopolitics and Film Realizes the New Change of Film

### 2.1. Innovative Changes in Film Content

#### 2.1.1. The Meeting Point of Geopolitics and Film

In the research process on film content innovation, we mainly focused on factors such as creative technique and narrative style, but ignored the potential fit between geopolitics and film, leading to inaccurate and comprehensive research on film content innovation. Based on this problem, a comprehensive study is conducted on film content innovation, focusing on the organic combination of geopolitics and film, and by analyzing the key role of geopolitics in film creation, it aims to enhance the effect of film content innovation. Firstly, it reveals the potential value of geopolitical factors in film creation by exploring the convergence of geopolitics and film. Secondly, through a detailed analysis of the influence of geopolitics on film creation, the mechanism of geopolitical elements in film content innovation is deeply excavated [1]. Then, by discussing the adjustment of creative techniques and narrative styles, it shows how geopolitics brings new creative opportunities for film content innovation. Finally, based on summarizing the above analysis, it emphasizes the importance of in-depth research on the relationship between geopolitics and film content innovation, which provides a new perspective and method for film creation. Based on this research, we can better understand the integration of geopolitics and film and realize new changes in film content innovation.

### 2.1.2. Multimodal Expressions of Geopolitics

The multimodal expression of geopolitics is a concept developed in parallel with film, which is "soaked" with cross-cultural concepts, highlights the interweaving orientation of multiculturalism, and reflects the rich strategies of cultural exchanges since globalization. However, it is still difficult to get a clear definition when we try to construct the definition and nature of multimodal expression with some traditional standards. The intertwined multimodal expression of geopolitics and film means that the film is a simple visual presentation and covers multiple elements, such as sound, language, and symbols, through which complex cultural, political, and social connotations are interwoven [2]. As a medium of cross-cultural communication, film's multimodal expression conveys information, explores the interaction and collision between different cultures in the context of globalization, and presents unique geopolitical characteristics. Although the definition of multimodal expression is unclear, this complexity and diversity endow film and geopolitics with deeper meaning and further promote innovation and change in the film field.

### 2.1.3. Geopolitical Films and Audiences

Compared with traditional films, geopolitical films emphasize the relationship between film works and audiences and have more in-depth emotional communication characteristics [3]. Although some scholars have questioned that there may be no direct relationship between geopolitical films and audiences, most scholars argue that geopolitical films can positively impact audiences' emotions through emotional resonance. Some researchers have proposed a moving communication model that includes elements of emotional expression, and this model has since become a typical tool for studying the relationship between geopolitical films and audiences, thus developing the concept of emotional resonance. These scholars believe that emotional resonance has emotional transitivity and is an "emotional bridge". Only when the film can emotionally resonate with the audience, the audience will be deeply touched [4]. Therefore, the emotional interaction between geopolitical films and audiences results from emotional resonance. Some scholars also summarize the interaction between the audience

and the film as an emotional interaction model, namely the emotion-based audience model and the emotion-based film model. The former focuses on audience emotion, and the latter focuses on film emotion, that is, emotional interaction. Although the interaction between geopolitical films and audiences has experienced some practical failures, from the perspective of emotional resonance, it can promote emotional connections, and the shaping of audience emotions by geopolitical films has gradually become a consensus in research and practice.

## 2.2. Film Production, Distribution and Dissemination

### 2.2.1. Film User Portrait and User Personalized Demand Analysis

Film user portraits and user personalized needs analysis are important criteria for film production, distribution and dissemination, and an in-depth expression of audience characteristics. Different definitions of user portraits are discussed from the perspectives of psychology and marketing [5]. Some scholars believe that user portraits are the degree of individualized needs of the audience or market segmentation. It is precisely because user portraits are more practical to some extent and belong to market science aimed at audience needs. The research history of user portraits can even be traced back to the early days, and its main activities include surveys and analysis. The concept and satisfaction of users' personalized needs are closely related to the process of market competition. Through user portraits, the film industry can more accurately grasp the audience's characteristics, and meeting the audience's diverse needs has become an important industry responsibility. The main contribution of market theory in the modern era is market segmentation. Therefore, the concept of user portraits initially focused on audience demand measurement based on market characteristics. Through an in-depth understanding of different user portraits, the film industry can better formulate personalized production, distribution, and dissemination strategies to meet audience needs accurately. The analysis of film user portraits and user personalized needs based on the perspective of geopolitics is shown in Figure 1.

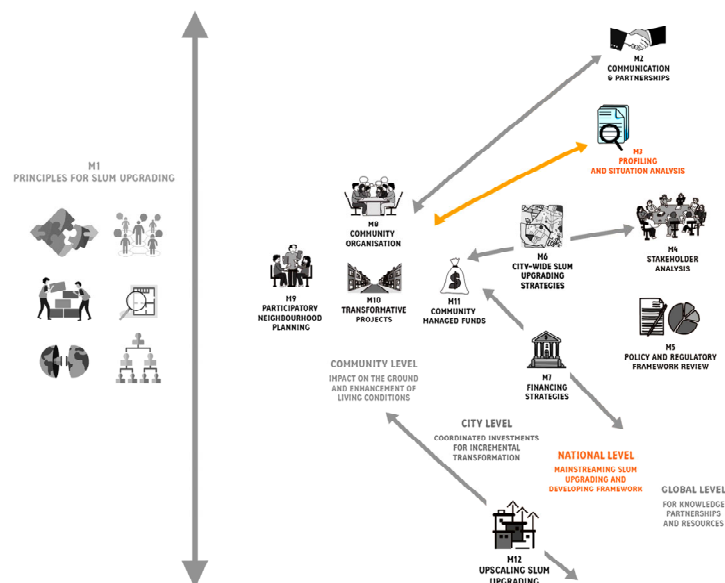


Figure 1 Analysis of film user portraits and user personalized needs based on a geopolitical perspective

### **2.2.2. The Film Market Trend Promotes Film Decision-making**

The practice of sensitive content filtering is often influenced by geopolitics, making film productions censored and restricted when they involve sensitive areas such as politics, religion, and culture. However, such excessive intervention may cause an imbalance in the film system and limit the creative diversity and freedom of expression of films. Therefore, to maintain social stability, it is necessary to establish a more transparent, fair, and scientifically sensitive content filtering mechanism to balance geopolitics and film and promote the film industry's healthy development.

### **2.2.3. Extension of the Film Industry Chain**

The conceptual nature of film market trends driving film decisions focuses on market information issues. A market trend is the application of market thinking in actual operation. In order to overcome the defect of insufficient information, as a new alternative model, the market information framework has entered the research field. The basic idea of the framework is that market participants should ensure the effective realization of information; Set professional standards for market output; "Capture" market signals through techniques such as data analysis; Use market research methods to measure market demand. The market information framework reconstructs the decision-making process, emphasizing the need to enhance decision-making accuracy and build comprehensiveness, professionalism, pertinence and forward-looking decision-making. In the film industry, through an in-depth understanding of market trends, analysis of audience interests and trends, and formulation of corresponding film production, distribution, and dissemination strategies to better meet market demand. The market information framework makes film decision-making more scientific and precise and helps promote the sustainable development of the film industry.

## **3. Geopolitics and the Cultural Challenges of Film**

### **3.1. Cultural Chaos: Over-involvement in Geopolitics Causes an Unbalanced Film System**

#### **3.1.1. Filtering of Sensitive Content**

The filtering of sensitive content is an important part of the cultural challenges brought about by geopolitics and film, emphasizing the conflict between geopolitics and cultural values, and directly reflecting the interweaving of politics and culture through the censorship of film content. Some elements of film production are gradually taking shape, and the filtering of sensitive content and various evaluation systems are gradually being paid attention to. However, from the perspective of actual operation, some sensitive content filtering practices are still at the superficial stage, and there are still conflicts with the logical framework and generation mechanism of film creation, which leads to problems such as unclear review standards and unperfect review system.

#### **3.1.2. Homogenization of Films**

From the perspective of film creation, the homogenization tendency of films is the basic link of the film industry and the core embodiment of film content presentation. The business model is the main mode of operation of the film, and it is also

an important subject of content creation. At this stage, in order to strengthen the market control of films from a commercial point of view, there are mainly three forms: One is the application of the theme. Clarify the commercialization of market hotspots between content creation and presentation. The second is standardization. Achieve standardized control of film content by formulating content standards, reviewing standards, and disclosing content standards to creators. The third is internal process reengineering for process optimization. Recently, film production and marketing have used commercial means to improve efficiency and increase commercial value. However, compared with artistic creation, the creativity of current business needs to be further improved.

The homogenization tendency of films is a phenomenon that appears to meet market demand and obtain greater profits under the trend of commercialization. However, too much emphasis on commercialization may lead to a reduction in creative innovation and affect the cultural diversity of films. In order to maintain the creative diversity of films, artistic creation and cultural expression should be emphasized in the business model, and more opportunities and support should be provided to innovative filmmakers to promote the sustainable development of films.

#### **3.1.3. Value-oriented Conflict Superposition**

The fundamental difference between value-oriented conflicts superimposed in the film industry lies in its cultural attributes. Commercial value standards and cultural value guidelines are aimed at commercial interests, and the development of the film industry mainly reflects market demand and profit orientation. In the development framework of commercialization, an accurate grasp of the market, innovation and creation, and improvement of output and profit are the core values and highest commercial development standards. The diversity of current film genres and the differences in market demand have led to a homogenization of film content. Although market orientation has its positive significance, because the commercialization mechanism is still not perfect, the commercialization itself lacks a cultural guarantee mechanism. Therefore, this creates a cultural "shortboard" that affects the creative diversity of the film.

### **3.2. Cultural Prison: Transnational Operation under the Influence of Geopolitics**

#### **3.2.1. Mistakes in Algorithmic Decision-Making and Mechanized Deviations in Management**

From the perspective of algorithmic decision-making, existing algorithms cannot accurately provide the decision support the film industry needs. The algorithm uses satisfaction evaluation as the main form for the film market, but the algorithm lacks comprehensive market information and an accurate prediction mechanism. The core of this problem may be the lack of data. In applying algorithms, market information is usually described as "local information", and its grasp of the film market directly reflects the past situation. However, market dynamics are mostly information about future trends, and long-term forecasts are scarce. In general, future information is difficult to obtain or measure. Information asymmetry and imperfect data directly lead to obstacles in decision-making.

### 3.2.2. Cultural Grievances and Security Risks

From the perspective of cultural grievances and security risks, cultural differences have long restricted the ability of international film cooperation. Since the 21st century, international co-production projects with a global perspective have reshaped film works through cultural diversity, but the disadvantages of traditional cultural differences still restrict cross-cultural cooperation. Not only due to cultural factors such as language and habits but also due to the influence of geopolitics, international cooperation has yet to be perfected. Under globalization, intercultural cooperation is regarded as a direct way of cultural exchange. However, the actual role of culturally focused international cooperation on cultural differences is open to debate. At the same time, due to cultural difficulties, there is a lack of consensus in international cooperation. Therefore, cultural integration does not always seem to achieve the goal of intercultural communication. It can be seen that cultural integration is not only a technical problem but also faces the problem of cultural compatibility.

### 3.3. The Birth of Derivative Risks Under Geopolitical Domination

In the context of geopolitical domination, derivative risks cannot be avoided as challenges in the film industry. The influence mechanism of geopolitics and political factors are standard and effective influence tools and play an important role in the film industry. This also makes geopolitics not only a political concept but also a risk concept. Therefore, risk prevention based on "political influence" has become an important mechanism for dealing with challenges.

## 4. Countermeasures for the Sustainable Development of the Film Industry under the Challenges of Geopolitics Technology

### 4.1. Two-Way Fusion: Films Overcome Cultural Challenges

#### 4.1.1. Films Quality Improvement Achieve High-quality Migration of Films

Film development aims to build mechanisms and optimize systems to provide audiences with a film experience that meets the expected standards, achieve high-quality transfer of films, and eliminate cultural challenges. Although the improvement of film quality is not a new topic, the current development combines technology, creativity, and culture innovatively, outlines the multi-dimensional characteristics of the film industry, expands the technical connotation of the film industry, and endows the value and significance of the combination of film and technology, creation and market, culture and entertainment.

#### 4.1.2. Film Upgrade under Geopolitical Domestication

##### (1) Indigenous" Emphasizes

"Nativeness" is a concept developed parallel with upgrading the film industry, which has a profound cultural concept, highlights the geopolitical orientation of the film industry, and reflects the upgrading strategy of the film industry under geopolitical domestication [6]. However, it is still difficult to reach a consistent conclusion when we try to construct the definition and essence of "nativeness" with some global standards.

"Nativeness" emphasizes the creation based on regional

characteristics and cultural values in the film industry and focuses on showing local social, historical and cultural elements. This locality-oriented strategy can enhance a country's or region's cultural identity while meeting the audience's needs for a film experience closer to life and with a greater sense of identity.

##### (2) Geopolitical Protocols and Content Censorship

Compared with content censorship, geopolitical statutes emphasize the interrelationships and interactions among states and have obvious international characteristics. Although some scholars have questioned that there may be no direct relationship between geopolitical regulations and content censorship, most scholars maintain that geopolitical regulations can rationally evaluate content censorship. Relevant researchers have proposed a classic geopolitical protocol model that includes elements of international cooperation, and this model has become an important tool for analyzing international relations, from which the concept of the international protocol was developed. These scholars believe that geopolitical statutes promote international cooperation and are a mediating factor in international relations. Only when international statutes are effectively implemented can international cooperation achieve good results. It can be seen that international statutes play an important role in international relations. As time passes, the concept of international statutes has gradually become a consensus in international research and practice. Although international statutes have experienced some practical difficulties, from the perspective of international relations, they can promote international cooperation, and the concept of international statutes has gradually become a consensus in international research and practice.

### 4.2. Multivariate Sharing: Optimization and Collaborative Governance of the Film Response System

#### 4.2.1. Geopolitical Regulation and Supervisory Governance

Geopolitical regulation and supervisory governance play an important role in the film industry as an expression of normative requirements for film production, distribution and content. From different perspectives, geopolitical regulation and supervisory governance have various definitions and influences on the film industry. Some scholars believe that geopolitical regulation, supervision, and governance are the degree to which industry guidelines are formulated or the means to ensure that the film industry is scientifically managed according to specific purposes. The concept has deep roots in film history, and its main activities include formulating and implementing laws and regulations. In the concept and practice of the film industry, geopolitical regulation, supervision and governance are closely related to the prosperity and development of the industry. Through regulation and supervision, the film industry can fulfill its social responsibilities. Especially in different historical periods, the main contribution of the theory of the film industry is to ensure that the film industry maintains creativity and innovation while conforming to social values. Therefore, geopolitical regulation and supervisory governance initially focused primarily on evaluating the film industry based on public policy.

#### 4.2.2. Geopolitical Decision-Making and Creator Cultivation

The essence of geopolitical decision-making and creator cultivation focuses on effectively dealing with the cultivation and development of creators in the context of geopolitics. This concept is an innovative model that applies geopolitical thinking to the field of creator cultivation. It aims to overcome the shortcomings of traditional cultivation methods. A new alternative model of geopolitical decision-making and creator cultivation framework is introduced. The basic idea of the framework is to ensure the effective realization of creator cultivation through geopolitical thinking; Set professional standards for creators' output, "capture" creative inspiration through technological means; Use multiple methods to measure creative results. The emergence of geopolitical decision-making and creator cultivation framework has restructured the way of creator cultivation, emphasizing the need to enhance the creativity and innovation of creators and build the diversity, geography, culture, and sociality of creation. This framework provides new perspectives and methods for cultivating creators in the film industry in response to changing geopolitical environments and cultural challenges.

#### 4.2.3. Multivariate Sharing and Collaborative Governance

Diversity sharing and collaborative governance are the main strategies for the film industry to deal with geopolitical and technological challenges. It embodies the principles of multi-participation and cooperative governance and directly reflects the sustainable development of the film industry through the joint efforts of all parties. In this strategy, the constituent elements of multiple shared responsibilities are gradually being formed, including the joint participation of governments at all levels, industrial organizations, creators, audiences, etc., and various evaluation systems are gradually being valued. However, from a practical point of view, some multi-divisional sharing practices are still in their infancy, and there are still conflicts with the logical framework and generation mechanism of collaborative co-governance, which leads to the issue of synergistic cooperation. These issues need to be further resolved and improved regarding system design, policy guidance, and resource allocation to promote global cooperation and sustainable development of the film industry.

#### 4.3. Cultural Restoration: Rectifying Values and Restoring Films

The cultural restoration strategy aims to re-examine the value and essence of the film industry from multiple dimensions to restore the true appearance of the film. From the perspective of the basic links and core manifestations of the film industry, cultural restoration must emphasize the fundamental value of films and return to the original intention of film creation. At present, while pursuing commercial value, the film industry needs to strengthen its control of cultural value to achieve a balance between business and culture. This

can be achieved in the following three ways: First, clarify the interrelationship between business and culture in the process of film production and dissemination to ensure that the business model does not erode the core of culture; Second, the works convey positive and healthy cultural values; Finally, through the reengineering of the internal processes of the film industry, the artistry and depth of film creation are enhanced, so that films can better reflect and convey cultural values. Although there have been many efforts in recent years, compared with commerciality, the cultural nature of current films needs to be further improved, and all parties need to work together to restore the true colors of films.

### 5. Conclusion

The core of the cultural restoration strategy is to re-examine the film industry's essential value to restore the film's true appearance. In the basic links and core manifestations of the film industry, cultural restoration emphasizes the fundamental value of films and returns to the original intention of films. At present, the film industry is facing a balance between commercial value and cultural value, and the cultural restoration strategy can be achieved through the following three ways: First, clarify the relationship between business and culture to ensure that the business model does not erode the core of culture; Secondly, by formulating cultural value standards and content norms, ensure that film works convey positive and healthy cultural values; Finally, the artistry and depth of film creation will be enhanced by reengineering the internal process so that the film can better reflect and convey cultural values. However, despite many efforts in recent years, the commercial and cultural aspects of the film still need to be further balanced, requiring the joint efforts of all parties to restore the essence of the film.

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