

Research Progress and Implications of Chinese Film Trade: Based on CiteSpace Analysis

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Abstract

With 177 research papers on film trade from 2000 to 2023 in CNKI as the research object, this study analyzed the current status of domestic film trade research using literature co-citation analysis, keyword co-occurrence network, and keyword analysis, with information visualization as the means. The study found that the total number of relevant literature in the field of domestic film trade research is relatively small, and a relatively complete research network has not yet been formed. Currently, the hot research topics in the field of film trade mainly focus on economic and trade activities. Future research can focus on the impact of the industrialization of film development on trade and the overseas distribution channels of film trade. Film trade, film industry, cultural discounts, and cultural trade are the main knowledge clusters in domestic ecological security research. In recent years, foreign film industries have developed rapidly, and there is considerable room for related research. In the future, it is necessary to encourage core authors to strengthen research on film trade and integrate research with national development strategies.

Keywords

Film Trade; CiteSpace; Visual Analysis; Cultural Discount.

1. Introduction

Culture has become an important source for shaping national cohesion and creativity, as well as a key area of international competition among major world powers. At the 5th Plenary Session of the 19th Central Committee of the Communist Party of China, General Secretary Xi Jinping pointed out the goal of building a culturally strong nation by 2035. He emphasized the need to use cultural confidence to establish the foundation of a culturally strong nation, and to strive to present a confident and independent image of Chinese culture to the world, as well as a vibrant, open, and inclusive image. This is the historical mission bestowed upon us by the new era. With the rapid development of the socio-economic landscape, the Chinese film industry is facing significant opportunities and challenges. The Chinese film market has become one of the largest in the world, and outstanding domestic productions such as "The Wandering Earth" and "Ne Zha" have garnered widespread recognition and acclaim both domestically and internationally. Against this backdrop, research on Chinese film trade has attracted widespread attention from scholars.

Based on the CNKI database from 2000 to 2023, this article utilizes comprehensive information visualization methods such as CiteSpace and bibliometric methods to visually display the development and research structure of the film trade field. From a diverse and temporal perspective, the article conducts information mining on film trade literature, analyzes the knowledge base, research themes, and frontiers of film trade, and clarifies the evolutionary path and development trends of film trade research. With the further industrialization of China's film industry and the need to promote Chinese culture, there is great potential for the development of film trade research. Future research should integrate disciplines such as communication

studies with national development strategies, and strengthen research on film trade from the perspective of the entire film industry chain.

2. Translation: Data and Methods

This paper takes literature related to film trade as the research object. By combining the CiteSpace software, the literature is analyzed accordingly to extract the basic knowledge in the field of film trade, grasp the frontier hotspots, latest developments, evolutionary paths, and predict future trends in film trade research, providing a basis for relevant studies. This paper uses CNKI (2000-2023) as the data source and retrieves a total of 177 documents using "film trade" as the keyword. By conducting annual distribution statistical analysis of the literature data (Figure 1), a preliminary understanding of the publication status of film trade papers is formed.

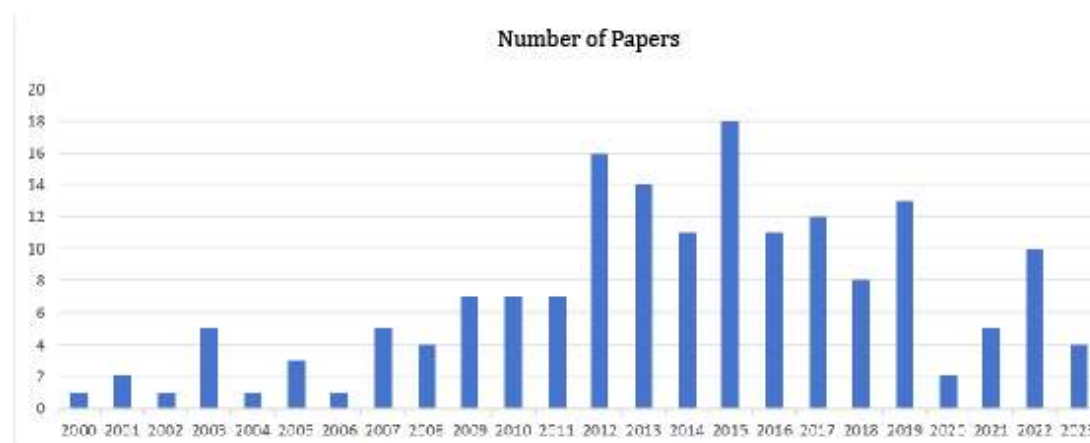


Figure 1. Number of Papers Published in Film Trade Research Field from 2000 to 2023

3. Research Results

3.1. Overall Trend in the Number of Publications

By analyzing the quantity of papers, it was found that the number of domestic literature related to film trade steadily increased from 2006 to 2015, indicating a continuous rise in the research interest in film trade during this period. Scholars have shown a high level of attention to film trade issues, which is closely related to the proactive policies for the development of the film industry at the national level. In September 2003, the State Administration of Radio, Film, and Television issued the "Interim Provisions on Qualifications for Film Production, Distribution, and Screening Operations", the "Regulations on the Administration of Sino-Foreign Cooperative Film Production", the "Interim Provisions on Project Approval of Film Scripts (Outlines) and Film Examination", and the "Interim Provisions on Foreign Investment in Cinemas" (Documents No. 18, 19, 20, and 21 of the Administration). In July 2005, the Central Propaganda Department, the Ministry of Culture, the State Administration of Radio, Film, and Television, the General Administration of Press and Publication, the Ministry of Commerce, and the General Administration of Customs jointly issued the "Measures for Strengthening the Management of Cultural Product Imports". These regulations or "interim provisions" further provided policy support for the opening up and development of the film industry based on the "Regulations on the Administration of Films", reducing the qualification thresholds for film production, distribution, and simplifying government approval procedures, promoting the release and screening of domestic films, and driving the rapid development of the industry.

From 2016 to 2019, the number of literature on film trade research remained within a certain stable range, indicating that the research had reached a bottleneck stage. Due to the impact of pandemic lockdowns, the research related to film trade was significantly affected from 2020 to 2021. However, in 2022-2023, the number of literature on film trade research returned to a normal range, indicating a resurgence in film trade research, once again becoming an important research focus.

3.2. Main Research Institutions and Authors



Figure 2. Most Cited Institutions in Film Trade Research Field from 2000 to 2023

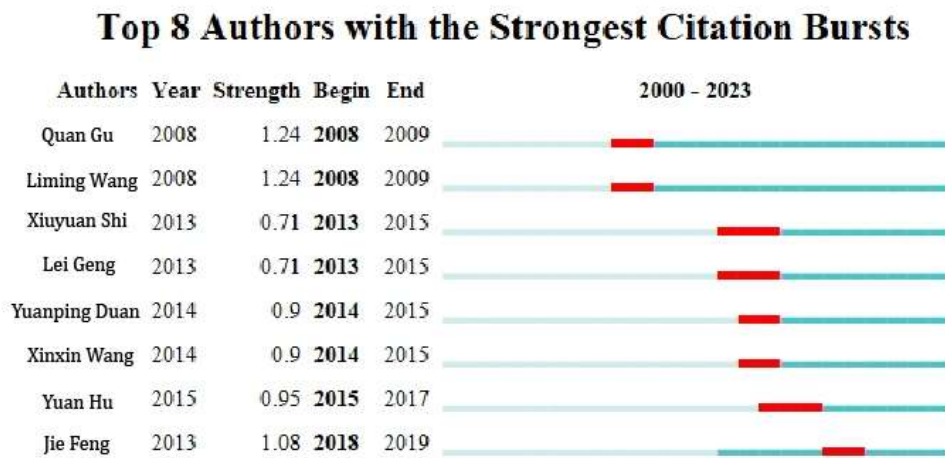


Figure 3. Most Cited Authors in Film Trade Research Field from 2000 to 2023

The research findings indicate that authors and their affiliated institutions in the film trade literature are primarily from the fields of economics, trade, and media. Within universities, the schools of economics and management, as well as media studies, are the dominant forces in film trade research. The top five institutions in terms of publication frequency are: Communication University of China (11 times), University of International Business and Economics (9 times), Capital University of Economics and Business (4 times), Dalian Maritime University (2 times), Hunan University (2 times), and Hubei University of Technology (2 times). Among these, Communication University of China leads in publication quantity due to its in-depth research on the film industry. In terms of citation frequency within universities, as shown in Figure 3, the work "On the 'Dual' Recognition and Protection of Dual-Version Film Copyrights-A New Principle of International Law for Film Copyright Protection under the International Trade Regime" by Gu Quan and Wang Limin from Dalian Maritime University was highly cited in 2008-

2009. From 2013 to 2015, "Analysis of the International Situation of Chinese Films Going Global" by Shi Xiuyuan from Shandong University of Arts is representative. In 2014-2015, "Analysis of the Current Situation and Influencing Factors of China's Film Trade Export" by Duan Yuanping and Wang Xinxin from Shanghai University of Technology is representative. During the period of 2015-2017, "Trade Barriers, Consumer Addiction, and Film Imports" by Hu Yuan from Hubei University of Technology was cited the most.

4. Research Hotspot Detection

4.1. Co-occurrence Analysis of Keywords

Keywords are the most representative elements in literature, playing a role in interpreting articles and commanding the entire text. The top 10 high-frequency keywords on the co-occurrence map were selected to form a high-frequency keyword table, as shown in Table 1. By studying the co-occurrence map of keywords, the co-occurrence relationship between keywords can be displayed, thus condensing the focal themes of sustainable development research. As shown in Figure 5, the co-occurrence network of keywords in Chinese film trade research literature is relatively concentrated, and the co-occurrence relationship between each keyword is clear, presenting a "multi-center" distribution pattern. Combined with Table 1 and Figure 5, it can be inferred that researchers in film trade research focus on issues such as film trade, Sino-US films, cultural discounts, film countermeasures, film products, and film industry. The centrality of a node represents the degree to which other keywords in the clustering network depend on it. Based on the condition that the centrality of the keyword is greater than 0.1, keywords with high centrality in the graph include film trade, film industry, cultural discounts, and cultural trade. These keywords with high centrality are responsible for connecting various sub-fields in the film trade research network and occupy an important position in the overall framework of film trade research.

Table 1. Ranking of Keywords in Film Trade Research Field from 2000 to 2023

Ranking	keywords	word frequency	centrality
1	Film trade	28	0.62
2	Film industry	12	0.19
3	Cultural discount	10	0.17
4	Cultural trade	9	0.15
5	Chinese film	6	0.07

4.2. Research Hotspot Analysis

By analyzing keyword clustering, we can further understand the research hotspots in this field. Using CiteSpace software to cluster keywords with "Keyword" as network nodes, a keyword clustering map of film trade research field from 2000 to 2023 was generated (Figure 4). In Figure 4, a total of 10 clusters are formed, with cluster labels representing the most representative keywords in each cluster. Through analysis of these 10 clusters and the main keywords within each cluster, research hotspots can be categorized into five main areas: film trade, cultural trade, service trade, film industry, and film products.

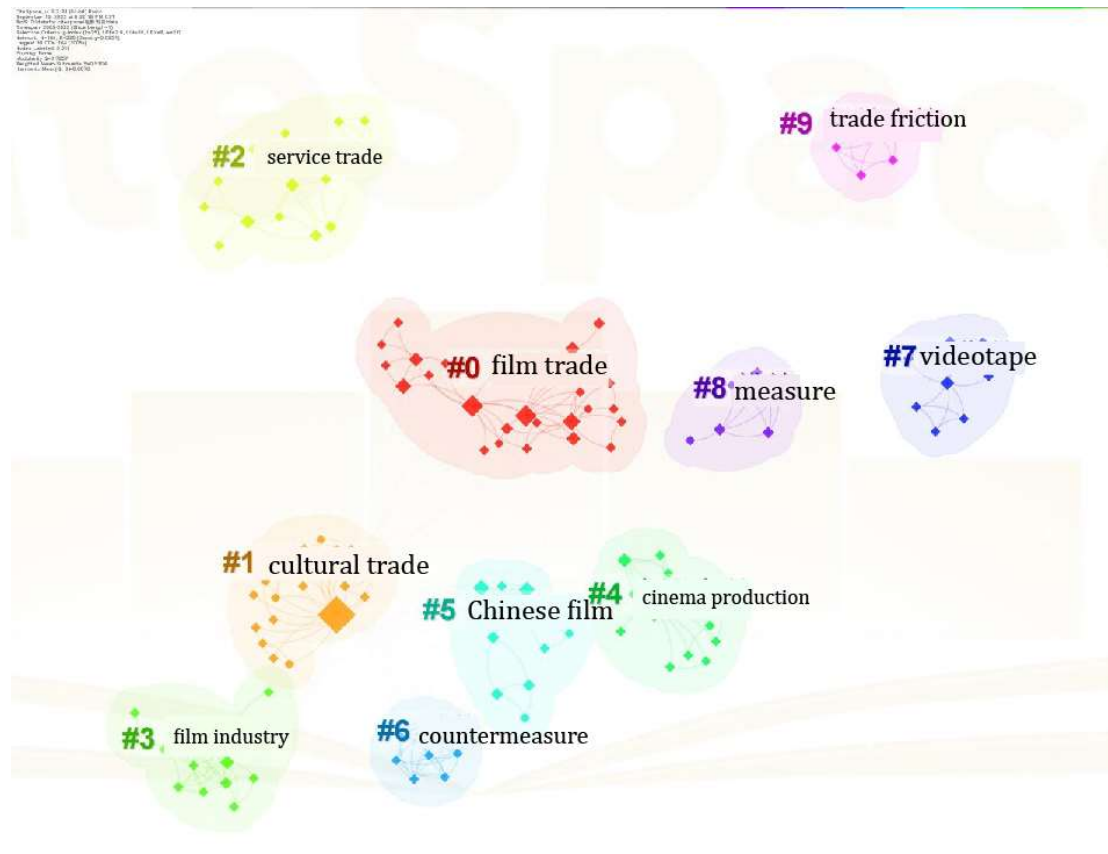


Figure 4. Keyword clustering in the film trade research field from 2000 to 2023

4.2.1. Film Trade

The "Film Trade" cluster has the highest total number of literature and centrality. Through original literature research, it was found that the research in this cluster is mainly focused on two aspects: "Implications of foreign film export process for Chinese films" and "Factors influencing Chinese film exports." The former primarily focuses on the trade of American films. The dominant position of American film trade is attributed to the innovative spirit, technological advantages, and market development capabilities of American film producers, making the United States the undisputed center of film production and distribution in the global film industry at the beginning of the 21st century [1-2]. Given the international film trade landscape at the time, scholars have conducted research from various perspectives such as improving film quality, exploring diverse themes, enhancing international marketing, supporting industry development, and strengthening international cooperation, providing guidance for the development of the Chinese film industry[3-8]. "Factors influencing Chinese film exports" takes the problems encountered in the process of China's film trade as the entry point, and combines empirical analysis with Chinese film trade export data to quantify the influencing factors[9-11]. These studies have laid a solid foundation for the vigorous development of China's film industry, indicating directions for future development.

4.2.2. Film Industry

The "Film Industry" cluster has a relatively large amount of literature and mainly focuses on the upstream and downstream industrial chain of film production, distribution, and exhibition. The related research mainly revolves around the market structure and technological innovation of the film industry. The market structure of the film industry mainly focuses on the competitive landscape and market share distribution of the film market. The film market is usually dominated by a few major countries or regions with strong film industries and market attractiveness. At the same time, the film market also has differentiated demands and

consumption habits, and different types of films also perform differently in the market[12]. Technological innovation in the film industry mainly focuses on the development of film production and dissemination technologies. With the application of digital technology, the cost and efficiency of film production and dissemination have been improved, bringing new ways of creation and viewing experiences. Technological innovation has a significant impact on the development of the film industry, driving diversification and innovation in film creation[13]. Relevant research in the film industry reveals its patterns and influences, providing theoretical support for the development and policy formulation of the film industry.

4.2.3. Cultural Discount

The "Cultural Discount" group primarily studies the international communication status and challenges of Chinese films in the context of new globalization. With the relentless development of the Chinese film industry, Chinese films have achieved significant success in the international market but also face cultural differences and communication barriers. This results in reduced audience acceptance of Chinese films due to cultural disparities. To address this situation, we should use cultural hedging strategies to create films with international elements to better cater to the tastes of international audiences[14-16]. Research in this phase indicates that the Chinese film industry has entered a new stage of development, transitioning from importing to partial exporting, and beginning to face the diverse preferences of consumers in different countries. This not only acknowledges the previous development of the Chinese film industry but also points to new directions for subsequent scholars' research.

4.2.4. Cultural Trade

The "Cultural Trade" group refers to international trade activities with cultural products and services as the main content between countries. With the acceleration of the globalization process, the status of cultural trade in international trade has gradually increased, becoming an important part of international trade, with films being an important component of cultural trade. Research in "Cultural Trade" mainly focuses on "policy and legal environment" and "cross-cultural communication." "Policy and legal environment" includes tariffs, quotas, and non-tariff barriers, which can restrict film imports and have an impact on the competition in the film market. Additionally, trade barriers and the addictive demand for films can also restrict and influence film imports[17]. In the "cross-cultural communication" research, the import of foreign cultural products and the internationalization of Chinese culture are mutually reinforcing processes. By importing foreign cultural products, China can meet the diverse cultural demands of domestic audiences while also absorbing the advanced achievements of foreign cultures. Through the internationalization of the Chinese cultural industry, China can promote its cultural products in the international market, enhancing its international influence and competitiveness. This is of great significance in enriching the connotation of Chinese culture and enhancing its soft power[18]. In summary, research on cultural trade mainly revolves around the development status, influencing factors, and policy regulation of cultural trade to reveal its patterns and impacts, providing theoretical support for the development and policy formulation of the cultural industry.

5. Conclusion and Recommendations

This study utilized a bibliometric method to analyze 177 literature works in the field of film trade from 2000 to 2023, providing an intuitive display of the main authors, institutions, and high-frequency keywords in this research area. The results of the summary analysis of research hotspots show that the number of publications in the field of film trade has generally been on the rise from 2000 to 2023. Researchers in the field of film trade mostly come from the schools of economics and management and media studies in universities, but a core group of authors has not yet been formed. The research hotspots are concentrated in areas such as film trade,

film industry, cultural discount, and cultural trade. Few researchers have focused on the impact of industrialization of the film industry on trade, indicating a significant limitation in the research. The overseas dissemination channels of film trade are also a valuable research direction that should be strengthened in the future. Based on the current research status and existing issues, the following recommendations are proposed for the future development of film trade research.

1) The total number of domestic literature in the field of film trade research is relatively small, and a relatively complete research network has not yet been formed. Therefore, the next step should focus on strengthening the exemplary role of high-productivity authors, expanding the core group of authors, and establishing high-level research teams, enabling in-depth and sustained development of film trade research.

2) The level of industrialization of a country's film industry determines the level of film production in that country, and the higher the level of film industrialization, the larger the audience for films. Therefore, research on the factors influencing film trade in China can be further expanded to the upstream and downstream of the film industry. In recent years, the research hotspots in the field of film trade have mainly focused on economic and trade activities, with less attention to the relationship between the development of film industrialization and trade, indicating a significant limitation in the research. Therefore, researchers can combine relevant theories to broaden the scope of research to better guide film trade practices.

3) The research on overseas dissemination channels of film trade has not received sufficient attention. Although in China, the use of new media in film promotion is quite common, its utilization in the process of exporting films overseas still needs improvement. Researchers can conduct studies on the dissemination strategies of overseas new media platforms for film promotion, explore overseas new media dissemination strategies, and fully utilize various communication channels to improve the content dissemination system, meeting cross-cultural demands. This will help customize film trade for different regions, enhance the international influence of films, and expand the audience base.

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