

# Exploring The Evolution of Children's Engagement with Cinema: A Comprehensive Analysis of Shifting Attitudes and Perspectives

Avinash Hm, Research Scholar (English), Glocal School of Art & Social Science, The Glocal University  
Dr. Avnish Juneja, Professor (English), Glocal School of Art & Social Science, The Glocal University

## Abstract

This abstract explores the dynamic interaction that has developed throughout time between children and movies, looking at how their participation has changed. This study highlights the complex nature of this connection by undertaking a thorough investigation of changing attitudes and viewpoints. It examines the elements influencing shifts in children's cinematic experiences by synthesizing historical patterns, psychological insights, and cultural settings. Children's perceptions of and interactions with cinema have been greatly influenced by the development of technology and storytelling approaches, from the introduction of silent films to the emergence of digital media. Children's perceptions of cinematic content are further shaped by societal changes, such as digital parenting and educational methods. By examining these nuances, the study reveals insightful information about how children's media consumption is changing. It also has consequences for educators, content producers, and legislators who want to use movies as a tool to help young people grow.

**Keywords: Children's, Cinema, Shifting, Attitudes, Perspectives.**

## 1. INTRODUCTION

The presented research captures the complex interplay between kids and movies, emphasizing the significant influence of mass media on forming kids' experiences and viewpoints. It recognizes that kids' cinematic experiences are complex and involve more than just watching movies that are marketed as "children's cinema." Instead, it includes a number of dimensions, including "cinema for children," "cinema of children," "cinema by children," and "cinema enacted by children," each of which provides a different perspective on how children's media consumption is changing.

This study highlights the critical role that movies play as a social change agent, giving kids countless opportunities for cross-genre communication and education. By exposing kids to a "world of stories," cinematic storytelling has the ability to profoundly alter their perception of society and the outside world. It also brings up issues with the marketing of kid-friendly film and the quickening pace of technological development, which have muddled conventional goals and muddled the distinctions between cultural engagement and pleasure.

The study highlights how crucial it is to evaluate the information presented to young brains, particularly in a time when technology and screen addiction are prevalent. It emphasizes the need of giving kids high-quality content that aligns with their values and interests while acknowledging childhood as a formative period that impacts adulthood. To protect children's wellbeing, it also issues a warning against the hypnotic influence that movies can have on them, emphasizing the necessity of responsible media consumption and control.

The study recognizes the difficulties in creating and composing children's films, highlighting the importance of having a thorough awareness of young people's brains, interests, and cognitive development. It acknowledges how difficult it can be to satisfy the varied demands and interests of kids while yet making sure that the cinematic material is interesting and educational.

The study lays the groundwork for a thorough examination of how children's film-watching experiences have changed over time, highlighting the importance of taking into account how attitudes and viewpoints have changed in response to evolving societal standards, technical developments, and cultural influences. It emphasizes how crucial it is to assess children's media critically in order to make sure that it promotes their growth and wellbeing.

### 1.1.OBJECTIVE

Examining the dynamic relationship between children and film across time is the main goal of the study "Exploring the Evolution of Children's Engagement with Cinema: A Comprehensive Analysis of Shifting Attitudes and Perspectives". The researcher wants to

comprehend how children's views and opinions on movies have changed over time through a thorough analysis. This involves analyzing the ways in which cultural transitions, societal upheavals, technology breakthroughs, and other variables have impacted children's interaction with cinematic content across time. Furthermore, the research aims to explore the diverse methods employed by directors in portraying topics associated with children, finally culminating in the development of cinema as a significant commercial medium geared towards younger viewers. Through an examination of these changes in how childhood is portrayed in movies and how kids react to this kind of material, the study hopes to provide light on the larger socio-cultural processes influencing kids' media consumption and how they affect the movie business as well as society at large. The study adds to our understanding of the relationship between childhood and cinema by providing a comprehensive understanding of these dynamic dynamics and illuminating the intricate interplay between media representations, audience perceptions, and cultural influences.

## 2. LITERATURE REVIEW

Hermansson and Zepernick (2019) present an incomplete analysis of this topic in their book titled "Children's Film and Television: Contexts and New Directions." In this book, they provide insights into the changing environment of children's media consumption. This chapter examines the historical, cultural, and technological factors that have shaped children's experiences with film and television. It also highlights current trends and future directions in the field. This seminal book lays the groundwork for understanding the intricate relationship that exists between the content of the media, the reception of the audience, and the effects of society in the process of molding the attitudes and behaviors of children.

Kubrak (2020) explores the influence that films have on the attitudes of young people, with a particular emphasis on the changes that are observed after watching a movie. When viewed through the lens of the behavioral sciences, Kubrak investigates the ways in which the narratives and themes of films might have an effect on the beliefs, behaviors, and perceptions of audiences. In addition to providing significant insights for educators, policymakers, and media practitioners who are looking to leverage the medium for positive social change, this study adds subtlety to our knowledge of the persuasive power of film and its capacity to impact attitudes on a variety of social issues.

Marcus et.al (2018) investigates the possible educational benefits of utilizing cinema as a medium for teaching history in secondary social studies courses. Their work elucidates techniques for effectively incorporating cinematic texts into the design of curricula and instructional practices, thereby improving students' historical awareness and their ability to think critically. This research makes a contribution to the current conversation about the function of film in education and its influence on the learning outcomes of students by bridging the gap between academic scholarship and classroom practice.

Kneeskern and Reeder (2022) investigate the impact that children's exposure to fiction reading has on their gender stereotypes. The findings of their research shed insight on the ways in which children's ideas of gender roles and identities are shaped by fictional tales, which can either promote or question traditional gender norms. Specifically, this research emphasizes the significance of critically examining media portrayals and cultivating inclusive storytelling practices by drawing attention to the potential of literature as a vehicle for advancing gender equity and diversity.

Kuzmičová et.al (2022) employ a qualitative methodology to investigate the viewpoints of children regarding the experience of being engrossed in the act of reading fiction. Using the AQ technique, they reveal the subjective aspects of absorption in narrative worlds, providing insights into the emotional, cognitive, and creative processes that are engaged in the interaction with literary works. The findings of this study not only highlight the intrinsic significance of storytelling as a means of encouraging empathy, creativity, and cognitive development in youngsters, but they also improve our understanding of the function that fiction plays in the development of children.

### 3. RESEARCH METHODOLOGY

In order to examine the dynamic relationship between cinema and children across various developmental stages, the research methodology used for "Exploring the Evolution of Children's Engagement with Cinema: A Comprehensive Analysis of Shifting Attitudes and Perspectives" integrates historical and scientific approaches. Using a historical research approach, the investigator explores original sources from significant periods in the history of film in an effort to gain understanding of the changes in children's viewing habits throughout time. In addition, the study makes use of scientific research techniques to guarantee accuracy in data gathering and analysis, and it draws on secondary sources to place its primary findings in the context of a larger body of scholarly literature. The utilization of an interdisciplinary approach facilitates a full examination of the various elements impacting children's attitudes and perceptions towards film across history, allowing for a nuanced comprehension of the data obtained. The research aims to shed light on the complex interactions between cultural changes, technological advancements, and societal attitudes that shape children's cinematic experiences through a thorough analysis of primary and secondary sources. This will ultimately provide insightful information about how children's cinematic experiences are changing over time.

### 4. RESULTS AND ANALYSIS

Throughout European Christian tradition, children have been viewed as repressed, confined, and socialized, as opposed to the Heartfelt period that elevated adolescents as the personification of innocence and deserving of praise, protection, and desire. When discussing children and cinema in Russia, a large number of theaters have been assigned a common characteristic and can be broadly classified into two categories: family films and children's films, which both imply children or topics related to children. Children's films have been produced with a child-only and possibly non-general audience in mind. While "children's film" is viewed as a European articulation, the phrase "family film" can be regarded an American one. Furthermore, there have been differences in how these films fix the cast. For example, European films sometimes portray children in a traditional manner, whereas American films have strict requirements for appearance. Since the 1920s, cinema has served as a potential tool for communist growth because to its enticing and propagandizing effects. Movies, more than other forms of art, have the power to shape social and educational ideologies, which may inspire viewers to adopt new perspectives. Meanwhile, children's films in Russia have developed a personality that is becoming the social education apparatus since the country's turn of events was coordinated by friendly, social, financial, global, and verifiable developments. In particular, children's perception of everything on screen as "reality" or verifiable in 1920 has had a tremendous impact on younger generations. This led to the rise of a few concerns that require careful investigation and supervision in order to contribute to another method of working with kids.

Indian cinema has always been inextricably linked to folklore since it often embodies elements and essence of it. The stories of Little Ganapathy, Little Hanuman, or Little Krishna have always been commonplace in Indian culture, regardless of the artistic medium. In a situation like this, where young people's stories of supernatural beings have been widely recounted to the public, teaching and valuing youngsters for who they are. The practice of worshipping them reveals the significance of childhood experiences and its comprehensions interacting with reality. But in the modern era, with the advancements in rational analysis, kids have become an object of adult scrutiny in a different sense. In 1955, Jawaharlal Nehru, the previous top state leader, advocated that the Children Film Society of India be established under the Service of Data and Broadcasting to provide children with short films and component films in different Indian dialects. Furthermore, a few initiatives have been approved by the Indian Legislature in light of the long-term effects that visual images have on young people. However, in comparison to many western countries, and consequently to children and film, the situation concerning children and youth in India may be highly



unexpected. Subjects related to child treatment and vulnerabilities have typically received less attention in the film industry. Standard cinema greatly drew in dream, frightfulness, and sentiment as subjects, in contrast to the practical issues of Indian culture involving issues like child marriage, life as outcasts, absence of spreading schooling, child abuse and brutality, sexual maltreatment, dealing, kid lacking parental consideration issues of road children, incapacitated children, wellbeing, and disinfection.

Friendly schooling was greatly impacted by cinema plays. A child-friendly film could serve as a documentation of history and migration, influencing the nation's social and economic conditions. By referencing historical events, movies preserve and provide an opportunity to learn about people's ordinary lives all throughout the world, enabling cinema to evolve significantly as a social education tool. Recognizing the importance of leisure in the lives of all men, movies are very important and highly demanded. It is evident that the natural method of correspondence in movies has taken on a critical and problematic role among children, i.e., by multiplying and imposing subjects and visuals that are immediately perceived as taboo, upsetting social norms and standards. There may be a lot of effects of movies on kids, including the scary images that kids associate with movies.

Traditionally, moral stories, stories from grandmothers, or bedtime stories would confine youth and smother the germ of creativity and originality in their characters. As a result, storytelling is the most engaging and effective way to teach children since they are naturally fascinated and curious about it. Early on, the examples of children's varied behaviors under different conditions as well as their preferences and concerns for the movies strengthen the bonds between the two of them. Once more, this emphasizes how important it is to describe the problems and possible outcomes of movies, which may be done during exercises aimed at boosting confidence. Every era's socioeconomic conditions reveal the role that film played in elevating the medium to a serious profession at that time. As a result, viewing movies made in a certain era helps one understand the social views and conditions of that period, enabling the audience to imagine and provide remarkable, noteworthy, and social features.

Initially, a small number of associations and networks took part in organizing kid-friendly movie screenings, taking into account the peculiarities of children's ages and the selected film. This drew attention to the manner in which movie enthusiasts and young viewers would search through all possible and unimaginable means of producing it regularly. However, children's wellness may also be greatly harmed by the massive harm that movies may do, as regular screen time tends to impair visual vision. Similarly, watching long-running, boring movies might have an adverse effect on children's health and manner of life. The growing awareness of the health risks associated with movie watching started to shift parents' priorities.

Children who regularly review movies will also generally have a negative effect on them because it will occasionally arouse and incite them. In this way, it has become necessary to look at the cinematography that defines the essential elements of these kinds of films. Educational institutions have also kept in mind the importance of visual hours in their curricula. For many young people, seeing films that appeal to them and making connections with their subjects has been a formative experience. Depending on the available budget and the age of the students, teachers may select a certain film to screen that will stimulate everyone's imagination and comprehension in different ways. The availability of kid-friendly projects and the lifeliness of animation on smaller screens have undoubtedly increased the demands and potential results of them.

As a result, a number of specialized components for making children's movies have emerged, such as lively hubs that have helped the sector grow into a vibrant industry. In terms of commercialization, the entire idea behind the purpose of children's movies has evolved in a very short period of time. Walt and Roy O. Disney, two siblings, founded the Disney Sibling Animation Studio in 1923. The current Walt Disney Organization is based in the Walt Disney Studio Complex in Burbank, California. With the delivery of multiple universes including

well-known and perceivable animation characters, such as "Mickey Mouse" and "Little Mouse" in Steamer Willie, the organization rose to prominence as the leader of the American movement industry. Nowadays, almost everyone is aware of Disney's contributions, which include the production of high-quality children's films by the Walt Disney Organization, but they have also gained admirers and supporters across all age groups.

The advantages and audience for children's movies have been expanded by technological advancements and, subsequently, the concept of globalization. 3D, 5D, and 7D screens, as well as IMAX theaters, have been added. This broadened the range of people who could be drawn in, including families and groups of people of different ages. This increased the requirement for academic relevance in advancing social and educational belief systems in the film industry. When youngsters watch movies, they form strong impressions of the world and human behavior based primarily on the characters they find appealing. Children would be directly impacted by the varying aspects of the movie characters, such as their variety, physical appearance, articulations, activities and behavior. The apathy in the mind could have a greater impact than anticipated. All of the attention has been focused on Disney princesses, such as Aurora in "Dozing Magnificence," who are portrayed as extra-ordinary brilliance. This may lead to the misconception that one should place importance on one's appearance. Another example of focusing on this would be the power of Wonder characters to clearly alter children's behaviour. Youngsters are choosing toys or outfits that correspond to the tone of their person because they identify with characters such as Iron Man, Mass, Insect Man, or any other Wonder figure. The application of traditional variety hypothesis to children's characters would transfer the dilemma and require investigation into the potential and predicted effects of each tone on young people's personalities. Children's perceptions of the atmosphere and energy that each person exudes might influence how they behave and how others see them.

## 5. CONCLUSION

All things considered, the examination of how children's interest in movies develops reveals a complex web of related subjects and components. Scholarly analyses provide valuable insights into the reasons behind the impact link between children and movies, while empirical research illuminates the complex relationships, circumstances, and mediators inherent in this interaction. The scope of cinema and its cultural impact have expanded due to the proliferation of forms and concerted efforts in the global movie scene. Within this special context, child-focused film has undergone extensive experimentation and development, encompassing a variety of forms, such as films that are about, of, approved by, for, and authored by children themselves, though these arrangements are seldom decided upon or given names by the real kids. Both challenges and opportunities are presented by the numerous variations and liquid understandings seen in children's movies. It is essential to take into account the potentially negative effects of film on children's psychological development and overall well-being while composing and producing works, underscoring the need to arrange material that genuinely meets their needs. It is essential to counterbalance government support for children with cultural norms, particularly when it comes to limiting exposure to violence and sexual materials, which can negatively impact young people's interactions and behavior. It is important to focus on cinema, especially in multicultural and multilingual environments like India, because cinema mirrors society and reflects societal changes as well as emerging patterns.

## REFERENCES

1. Gjellaj, M., Buza, K., Shatri, K., & Zabeli, N. (2020). Digital Technologies in Early Childhood: Attitudes and Practices of Parents and Teachers in Kosovo. *International Journal of Instruction*, 13(1), 165-184.
2. Hatzigianni, M., & Kalaitzidis, I. (2018). Early childhood educators' attitudes and beliefs around the use of touchscreen technologies by children under three years of age. *British Journal of Educational Technology*, 49(5), 883-895.



3. Hermansson, C., & Zepernick, J. (2019). Children's film and television: Contexts and new directions. The Palgrave Handbook of Children's Film and Television, 1-33.
4. Hine, B., England, D., Lopreore, K., Skora Horgan, E., & Hartwell, L. (2018). The rise of the androgynous princess: Examining representations of gender in prince and princess characters of Disney movies released 2009–2016. Social Sciences, 7(12), 245.
5. Kneeskern, E. E., & Reeder, P. A. (2022). Examining the impact of fiction literature on children's gender stereotypes. Current psychology, 41(3), 1472-1485.
6. Kubrak, T. (2020). Impact of films: Changes in young people's attitudes after watching a movie. Behavioral sciences, 10(5), 86.
7. Kuzmičová, A., Supa, M., & Nekola, M. (2022). Children's perspectives on being absorbed when reading fiction: A methodology study. Frontiers in Psychology, 13, 966820.
8. Levstik, L. S., & Barton, K. C. (2022). Doing history: Investigating with children in elementary and middle schools. Routledge.
9. Lomteva, E., Vorobyeva, N., & Danilov, A. (2021). STUDENTS' MEDIA LITERACY CONCERNING THE DEVELOPMENT OF META-SUBJECT CONNECTIONS AS A KEY SOCIOLOGICAL ANALYSIS OF ATTITUDES PROVIDED BY FUTURE ELEMENTARY SCHOOL TEACHERS IN RELATION TO IMPLEMENTATION OF FILM EDUCATION IN THE CLASSROOM FORMAT. Медиаобразование, (4), 654-663.
10. Marcus, A. S., Metzger, S. A., Paxton, R. J., & Stoddard, J. D. (2018). Teaching history with film: Strategies for secondary social studies. Routledge.
11. Nuttall, J., Edwards, S., Mantilla, A., Grieshaber, S., & Wood, E. (2019). The role of motive objects in early childhood teacher development concerning children's digital play and play-based learning in early childhood curricula. In The Professional Development of Early Years Educators (pp. 64-77). Routledge.
12. Oliemat, E., Ihmeideh, F., & Alkhawaldeh, M. (2018). The use of touch-screen tablets in early childhood: Children's knowledge, skills, and attitudes towards tablet technology. Children and Youth Services Review, 88, 591-597.
13. Papavasileiou, V., Nikolaou, E., Andreadakis, N., Xanthacou, Y., & Kaila, M. (2021). The role of art in environmental education. IJAEDU-International E-Journal of Advances in Education, 6(18), 287-295.
14. Wohlwend, K. E., Scott, J. A., Yi, J. H., Deliman, A., & Kargin, T. (2018). Hacking toys and remixing media: Integrating maker literacies into early childhood teacher education. Digital childhoods: Technologies and children's everyday lives, 147-162.
15. Young, G. W., O'Dwyer, N., & Smolic, A. (2022). Exploring virtual reality for quality immersive empathy building experiences. Behaviour & Information Technology, 41(16), 3415-3431.

