Research on Practical Teaching of Film and Television Production Curriculum in Higher Vocational Education under the Context of Media Convergence: Postprint

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Abstract

In the context of "converged media,"it not only stimulates diversified competition among media entities but also imposes higher and more explicit requirements on media communication practitioners and the pedagogy of media-related disciplines. Currently, within higher education systems, the majors that primarily correspond to the demands of the film and television industry are directing and screenwriting, and cinematography, which in terms of curriculum design, talent cultivation, and teaching practice emphasize the pre-production phases of the industry. Independent film and television production majors that specifically target post-production work are relatively scarce, with the majority existing as subsidiary components of animation majors. From the perspectives of curriculum system design, teaching design, and pedagogical objectives, animation and film and television production are substantially different. The domestic and international film and television post-production industry is currently in a rapid ascendancy; however, there exists a notable shortage of professional-level film and television production talents who have undergone systematic skill training, and there is a concurrent need for more targeted and clearly directed practical teaching research in film and television production.

Full Text

Abstract

In the context of "media convergence," not only has diverse competition among media platforms been stimulated, but higher and more explicit demands have also been placed on media practitioners and professional education in communication studies. Currently, within higher education systems, the main programs

addressing film and television industry needs are directing and cinematography, which emphasize pre-production work in their curriculum design, talent cultivation, and teaching practice. However, independent film and television production programs specifically targeting post-production work are rare, with most courses existing as subordinate components of animation programs. In terms of curriculum structure, instructional design, and learning objectives, animation and film production differ substantially. The domestic and international film post-production industry is experiencing rapid growth, yet there is a shortage of professionally trained, industry-ready talent. Consequently, there is an urgent need for more targeted and explicit research on practical teaching in film production.

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1. Research Background

Against the backdrop of the mobile "Internet Plus" era, the rapid development of Internet, big data, and cloud computing technologies brought by new media has transformed the global information landscape. Communication modes have evolved from one-way transmission to mass communication, and further to today' s converged media communication. Both information dissemination methods and people' s cognitive patterns have undergone revolutionary changes. Newspapers, radio, television, the Internet, and mobile platforms have engaged in cross-platform, interactive, and three-dimensional media communication, fundamentally altering how audiences receive and process information. The composite communication patterns—one-way, two-way, and interactive—between media and audiences have provided users with comprehensive media experiences and social engagement. In this converged media context, not only has competition among media intensified, but higher and more precise demands have been imposed on media professionals and communication education.

As a core component of communication studies, film and television post-production involves processing actual filmed footage or raw digital materials through multimedia operating systems. This includes screening, editing, and compositing to create sequences, followed by special effects, typography, color grading, and other packaging techniques to ultimately combine visuals and audio into a complete film. In the transition from traditional print media to modern converged media, competition among media outlets often manifests as a battle for audio-visual attention. Since over 80% of human information is received visually, "capturing eyeballs means capturing the world" has become an undeniable truth. Within the media industry, film and television culture—

delivered through audio-visual carriers—offers the most effective, fastest, most influential, and most cost-efficient communication method.

From both commercial and cultural perspectives, the film and television culture industry has become one of today' s most popular sectors. This industry' s development has imposed new requirements on talent cultivation, practical teaching, and training facilities. From the perspectives of current economic development, social demand, and the practical context of higher vocational film post-production courses, traditional teaching methods can no longer meet professional talent cultivation needs. Therefore, exploring solutions to practical teaching challenges in film production courses within the converged media context—aligned with contemporary industry demands—will facilitate continuous innovation in practical teaching models. This approach cultivates students' "converged media thinking and innovative consciousness" and develops talent with "multi-dimensional digital media production and communication capabilities," thereby forging a distinctive path in practical teaching reform.

2. Significance of Research on Practical Teaching in Higher Vocational Film Production Under Media Convergence

Higher vocational colleges differ from conventional universities in their educational models, program design, and practical teaching. They emphasize professional skill development and vocational competency, reinforcing the central role of hands-on training. As an emerging industry, film production demands that graduates possess strong "real-world combat" capabilities. Therefore, improving the practical teaching system, exploring teaching method reforms, and leveraging modern information technology to transform and enhance practical instruction—shifting from traditional teaching to converged media-oriented practice—is essential. This approach not only meets current educational needs but also targets industry demands, employment orientation, and job competency standards, demonstrating strong foresight for the development of film production programs in vocational colleges.

2.1 Facilitating Extension, Infiltration, and Expansion of Multidisciplinary Knowledge and Skills Centered on Film Production Courses

Current film production curricula have gradually evolved within long-established systems for animation and digital media programs, with foundations in multimedia applications and graphic design. However, prolonged positioning deviations and ambiguous understanding of media formats have led to an overemphasis on software proficiency or static graphic design, lacking the introduction of creative thinking and dynamic audio-visual language concepts. The converged media context demands that curriculum design focus on the infiltration and expansion of interdisciplinary knowledge across diverse communication platforms.

2.2 Fostering Comprehensive Skills in Diverse Media Technologies

Today' s competitive online media require large numbers of versatile talents proficient in print media, Internet, broadcasting, and interactive self-media. Many media groups have already begun various forms of integration. Numerous frontline teams and companies continuously explore these integrations while lacking systematic professional training. Therefore, vocational classroom instruction should proactively break away from the traditional model of indoor classes followed by last-minute internships before graduation, instead utilizing course characteristics to emphasize comprehensive skill development across multiple media technologies.

2.3 Cultivating Professional Ethics and Vocational Qualities

The arrival of the "converged media" era has fundamentally transformed ordinary citizens from passive recipients to active participants in communication. Through online media, anyone can engage in dissemination activities. The disappearance of information barriers and the exponential explosion of information have triggered crises of credibility, fairness, and discernment, imposing stringent ethical requirements on media professionals.

2.4 Establishing a Cross-media, Interdisciplinary, and Cross-knowledge Faculty Team

The nature of the curriculum dictates that instructors should not confine themselves to single professional domains. They must move beyond the "specialization in one' s field" mindset and engage with the evolving converged media landscape, constructing cross-media, interdisciplinary, and cross-knowledge perspectives. Faculty must master technically practical, rapidly evolving professional skills and integrate theoretical knowledge with media practice in their teaching.

3. Key Issues to Address in Curriculum Reform

Currently, within higher education systems, directing and cinematography programs primarily address film and television industry needs, focusing on pre-production work. Independent film production programs targeting post-production work are scarce, with most courses existing as electives within animation or digital media programs. In terms of curriculum structure, instructional design, and learning objectives, film production differs substantially from animation and digital media programs. While the domestic and international film post-production industry is rapidly growing, there is a shortage of systematically trained, professional-level talent, necessitating more targeted research on practical teaching in film production.

Existing vocational program directions were largely established before digital information technology fully penetrated the communication field. Under me-

dia convergence trends, traditional professional knowledge and skill boundaries reveal certain limitations, with instruction primarily focused on mass media lacking awareness of current industry conditions following new media integration.

As a highly skill-intensive field, film production demands substantial professional expertise from instructors, particularly in understanding the converged media context. Building a faculty team with rich industry experience represents a key focus of this research. Separating talent cultivation for print, broadcast, and online media makes it difficult to develop versatile professionals needed by emerging cross-media conglomerates.

Aligning with converged media requires starting from fundamental aspects such as curriculum architecture, faculty development, instructional design, and teaching resources. This involves reorganizing the logic of knowledge-skill conversion, breaking traditional constraints, continuously improving practical teaching, and implementing film production courses to better support program development in vocational colleges.

Curriculum reform must address the following key issues:

3.1 Transforming Instructors' Teaching Concepts and Understanding the Core Connotation of Media Convergence

A common misconception among some instructors is treating the converged media context merely as an auxiliary teaching tool. When using multimedia information technology, they often simply record classroom lectures, creating online courses that are nearly identical replicas of offline instruction in both duration and format. Neither content nor mode leverages the true potential of converged media contexts. Transforming this understanding requires comprehending the essence of "converged media plus teaching," breaking down knowledge points, and focusing on how information technology enhances instruction and addresses students' genuine needs. This shifts from simply "relocating" entire classroom sessions to using converged media platforms for genuine teaching model innovation, thereby promoting deep course application and personalized learning.

3.2 Enhancing Faculty Capacity to Develop Work Projects and Transitioning from "Academic" to "Dual-Competency" Instructors

Implementing project-based teaching requires instructors to serve as project designers and organizers with rich industry experience. Projects based solely on theoretical knowledge or imagination fail to reflect industry realities, while rigidly applied projects hinder learning objectives. Therefore, professional instructors must enhance their vocational skill levels through enterprise placements, temporary positions, and project training, becoming "dual-competency" teachers capable of both theoretical instruction and practical operation. They must integrate practical experience into teaching to extract representative, pedagogically suitable work projects.

3.3 Developing Supporting Textbooks for Project-Based Teaching

Current film production textbooks focus on basic software operations for AE and PR, organized by tool usage steps with vague connections to workplace competencies. Moreover, few suitable textbooks exist for industry-standard software like NUKE and C4D, hindering practical teaching implementation. Therefore, developing appropriate course textbooks constitutes an essential component of curriculum reform.

3.4 Addressing On-Campus and Off-Campus Training Venue Issues

Some instructors narrowly interpret course training as software operation practice in computer labs or multimedia studios, failing to grasp the true meaning of practical training. The nature and characteristics of film production courses dictate that teaching content relies on work projects, which unfold through work tasks carried in authentic work contexts requiring realistic venues, equipment, materials, and positions. Therefore, ensuring effective practical teaching necessitates resolving issues related to both on-campus simulated training facilities and off-campus authentic training bases.

4. Reform Objectives

4.1 Purpose of Reform

In recent years, film production has gradually become a core course in animation, digital media, and related program clusters. Traditional teaching primarily relied on classroom multimedia lectures with demonstrations, where students passively followed instructors' thinking and focused on software operation through imitation. Upon course completion, students often felt they had learned software but didn' t know how to apply it within actual workflows, lacking creativity and innovation. As film production is a highly practical discipline, this research aims to explore how to reform and design practical teaching within the converged media context, investigating teaching models that align with course characteristics and learning objectives to cultivate market-ready film production talent.

4.2 Reform Measures

4.2.1 Curriculum System Reform Guided by industry development needs, curriculum design should address practical competencies including asset management, audio-video editing, special effects compositing, shot processing, and micro-film creation. This involves integrating new technologies, concepts, and methods from new media enterprises to study film production workflows, audio-visual creative thinking, visual effects production, scriptwriting, and storyboard design.

4.2.2 Instructional Design Currently, domestic film production companies primarily use PC and MAC platforms, with MAC systems playing a significant

role in high-end production workflows. However, most college film production courses focus on AE and PR on PC platforms, rarely covering industry-standard software like FCP, DaVinci Resolve, C4D, and NUKE. Many graduates must learn new platforms and operating systems from scratch, creating a substantial gap between teaching and job requirements.

4.2.3 Teaching Methods and Approaches Teaching implementation should center on "accessible and applicable learning," with objectives to enhance film production techniques, visual expression, and creative design thinking. Breaking textbook limitations by importing real work projects into the teaching process effectively prevents disconnects between classroom learning and workplace demands.

4.2.4 Building an Open Platform with Converged Media Characteristics Compared to traditional classroom teaching, the proliferation of Internet mobile terminals has facilitated efficient information dissemination and expanded online and offline practical teaching spaces. Integrating Weibo, WeChat, live streaming platforms, and quality online courses as important platforms for practical teaching and 成果发布 (work dissemination) enables dynamic information transmission and real-time reception.

4.2.5 School-Enterprise Cooperation Market-oriented student-led practical studios should be established, organically integrating studio operations with course teaching to expand skill development directions. Building a bridge between teaching and converged media platforms, a "teaching + media" dual-track instruction model should be implemented, introducing senior professionals from production companies to guide teaching and participate in creative work, making program development and talent cultivation more market- and audience-oriented.

5. Implementation Strategies

5.1.1 Establishing a Competency-Based Curriculum Reform Direction

Conduct internal student research and external industry investigation to connect with job positions, jointly analyzing with industry professionals the work domains, workflows, task requirements, and industry characteristics corresponding to the curriculum.

5.1.2 Determining Curriculum Reform Objectives Based on Job Positions and Tasks

According to the technical specifications, competency scope, and work characteristics required for job positions and tasks, combined with the abilities and conditions needed for career advancement, establish knowledge objectives,

competency objectives, professional quality objectives, and required professional qualifications for specialized courses.

5.1.3 Conducting Core Curriculum Instructional Design Based on Work Content and Processes

Develop representative and highly executable work projects, dividing instruction into a dual-track model of classroom teaching projects and extracurricular online projects through overall design, further refined into sub-projects at the course unit level. Students complete tasks within sub-projects to progressively accomplish larger project objectives, while utilizing digital media platforms during non-classroom time for online course learning and online projects.

5.1.4 Building Core Curriculum Quality Online Open Courses

(1) Under the converged media context, course resource construction should achieve shareability, fragmentation, sustainability, and interactivity. Course content serves as the primary vehicle for promoting quality online open courses, requiring shareable and open resources that fragment and sequence complex knowledge points for clear understanding by diverse audiences. Moreover, this cannot be one-way delivery; feedback mechanisms are crucial. Functions such as online interaction, consultation, and QR code scanning for progress tracking are essential, requiring continuous updates to maintain course vitality.

(2) Courses should strive for rich content and diverse forms. According to professional characteristics and industry work requirements, beyond conventional basic teaching resources, courses should continuously enrich content by building vector asset libraries, case databases, and video resource libraries. This enables diverse learners to not only master basic film packaging techniques but also broaden their horizons and gain industry experience to enhance vocational skills. In terms of presentation, modern information technology should be extensively applied through MOOCs, MG animations, and other formats to experiment with flipped classrooms and blended learning, improving teaching effectiveness and resource utilization.

(3) Specific course resource construction involves reorganizing existing resources and further refining, optimizing, detailing, and enhancing them based on audience feedback and broadcast effects to enrich content and improve audio-visual expression. Meanwhile, new resources should demonstrate breadth and depth with certain innovative and industry-leading characteristics.

5.1.5 Utilizing Multimedia Platforms for Creative Practice

Fully leverage diverse media platforms to create convenient and efficient channels for work publication, actively releasing video works and expanding dissem-

ination pathways.

6. Impact of Converged Media on Practical Teaching

6.1 Multi-media Platforms Transforming Teaching Philosophy

In the converged media era, film production teaching no longer fixates on equipment professionalism or expense but guides students to enhance theme analysis, perspective variation, and content design capabilities. Teaching objectives shift from "equipment-centric" to "information optimization." Students learn not merely device operation but how to employ equipment for thematic content design, material processing, and effect evaluation, utilizing multimedia platforms to maximize information dissemination while achieving timeliness and interactivity.

6.2 Self-media Communication Creating New Learning Tools

As self-media platforms become increasingly sophisticated, their dissemination and influence in new media social video domains have shown exponential growth. Professional learning tools are no longer constrained to professional broadcast equipment, and learning environments and schedules are no longer limited to classroom time. Mobile phones and smart devices play increasingly important roles in learning processes. Scientifically and reasonably incorporating relevant content into teaching practice can better achieve information exchange and management between individuals and media platforms.

6.3 Work-Oriented Teaching Outcomes

In the converged media context, video works face no barriers to entering public dissemination channels. Professional competitions at all levels also serve as important platforms for testing students'creative abilities. These platforms provide crucial pathways for transforming student assignments into project works, offering highly feasible channels with broad dissemination. Work-oriented teaching outcomes effectively solidify the knowledge-to-skill conversion process. Through work publication and audience feedback, the entire information dissemination chain is connected, creating an upward spiral that enhances students' practical abilities across all aspects of media application through continuous dissemination cycles.

7. Expected Outcomes

7.1 Significant Improvement in Students' Film Production Skills

Upon completing all course projects, students can design and produce storyboards based on scripts, accurately understand directorial and scripting intentions, and proficiently use film editing, packaging, and compositing software to complete MG animations, stylized packaging, dynamic fashion packaging,

graphic/image dynamic demonstrations, program title sequences, and promotional advertisements.

7.2 Enhanced Student Autonomous Learning Initiative

Through media-based online course learning, students establish solid professional technical competencies.

Note: Figure translations are in progress. See original paper for figures.