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Strategy Analysis of Teaching Reform in Film and Television Majors under the New Educational Reform Concept

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Abstract

The latest wave of educational reform centers on moral cultivation and talent development, emphasizing key concepts such as outcome orientation, student-centered learning, and continuous improvement. These principles impose new demands on talent cultivation within film and television majors. Currently, teaching practices face significant challenges: the curriculum lags behind technological advancements; practical teaching resources are structurally insufficient; faculty-industry connections remain weak; and evaluation mechanisms lack diversity [1]. Based on the systematic requirements of the new educational reform concept, this paper proposes core strategies including reconstructing a dynamic, OBE (Outcome-Based Education)-oriented curriculum system, deepening industry-academia integrated practical teaching reforms, building a dual-qualified and dual-capable teaching staff, and establishing a diversified process-based evaluation mechanism. By integrating specific implementation pathways and safeguard measures, this study offers comprehensive solutions to align film and television education with the evolving needs of the cultural industry and foster innovative, interdisciplinary talents. The crux of the reform lies in establishing a deep integration mechanism between the education chain and the industrial chain, breaking free from the path dependency of traditional teaching models through institutional innovation.

Keywords

New Educational Reform Concept
Film and Television Education
OBE Model

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1. Background of the New Educational Reform and Current Status of Film and Television Education

The essence of higher education reform is to implement the fundamental task of moral education and promote the integration of concepts such as outcome-based education, student-centered instruction, and continuous improvement into teaching practice. The film and television industry is undergoing profound transformations driven by technological innovations. Emerging forms such as

virtual production, AIGC (Artificial Intelligence Generated Content), and immersive media demand enhanced abilities in knowledge transfer, technological innovation, and collaborative project execution[2]. However, current teaching practices in film and television majors encounter multiple challenges: course content often fails to keep pace with industry developments, with some institutions still relying on outdated textbooks rooted in traditional filmmaking paradigms; practical training is constrained by inadequate equipment investment, where less than 40% of institutions have access to high-end cameras or virtual production labs; teaching methods predominantly rely on lectures, limiting students' opportunities for creative engagement; fewer than 30% of instructors possess both academic qualifications and substantial industry experience; and assessment systems overly emphasize final outputs while neglecting developmental growth during the creative process[3]. These structural issues hinder the alignment between talent supply and industrial demand.

2. Challenges Facing Film and Television Education Reform Under the New Educational Reform Framework

Higher education's connotative development has entered a new phase. Guided by the "China Education Modernization 2035" initiative, the new educational reform emphasizes three guiding principles: student-centeredness, outcome orientation, and continuous improvement. This paradigm shift aims to transition talent cultivation from mere knowledge transmission to capability-building. As a pivotal sector of the digital creative industry, the film and television field is experiencing a technological revolution: virtual production is reshaping workflows, AIGC tools are transforming content creation, and streaming platforms are redefining communication ecosystems. According to the "2024 China Film and Television Industry Talent Development Report," there is a 68% gap in demand for cross-media narrative skills, technical integration capabilities, and project management expertise, while university graduates meet only 42.7% of these expectations. This mismatch stems from systemic contradictions within the teaching framework, leading to four major challenges:

Curriculum System Reform: There is a notable disconnect between academic content and industry frontiers. Most universities' "Film Editing" courses focus on linear editing techniques, lacking coverage of intelligent algorithms and multi-platform adaptation technologies[4-5]. Similarly, "Film Special Effects" courses emphasize traditional software operations without incorporating real-time rendering engines or generative AI tools. This rigid structure results in students' knowledge lagging 3–5 years behind industry standards. A survey at a top-tier university revealed that only 35% of course content directly aligns with current job requirements.

Practical Teaching Reform: Resource allocation imbalances constrain skill development. While high-end equipment investments can reach tens of millions, the average practical equipment value per student in ordinary institutions remains below 30% of industry standards. In one provincial survey, only 41% of institutions had film-grade cameras, and less than 15% possessed virtual production labs. Most projects remain at the simulation level, with fewer than 20% of students participating in commercial productions, resulting in works that lack industrial-standard quality.

Faculty Structure Adjustment: The proportion of dual-qualified instructors is critically low. Only about 28% of university teachers have over three years of frontline industry experience, despite the 18-month technology update cycle in the film and television sector. Teacher evaluations prioritize research output, with teaching achievements accounting for merely 25% in promotion criteria, discouraging active participation in industry collaboration.

Evaluation Mechanism Innovation: Overreliance on summative assessments undermines process-oriented education. More than 70% of courses use final projects as the sole evaluation criterion, overlooking essential qualities like creative iteration, teamwork, and problem-solving. Less than 15% of assessments involve industry experts, causing misalignment between talent cultivation and market expectations.

3. Systematic Strategies and Implementation Pathways for Teaching Reform

Under the new educational reform framework, film and television education reform must adopt a holistic

approach. The core objective is to establish a deep integration mechanism between the education and industrial chains, forming a closed-loop system through curriculum reconstruction, practical teaching innovation, faculty development, and evaluation reform.

3.1. Curriculum Reconstruction Based on Outcome-Based Education (OBE)

Curriculum reform follows an OBE model, implementing a three-tier strategy: competency mapping, curriculum matrix design, and dynamic updates[6].

First, using the Delphi Expert Method, we construct a three-dimensional competency model: creative planning (e.g., cross-media storytelling), technical implementation (e.g., intelligent tool application), and project management (e.g., cost control). One Double First-Class university has detailed graduation requirements into 12 measurable indicators, such as independently completing scientific color grading for 8K HDR short films.

Second, modular curriculum restructuring breaks disciplinary silos, establishing a three-level cluster: foundational modules (40% credits) include interdisciplinary courses like "Digital Imaging Principles" and "Creative Psychology"; directional modules (35%) offer specialized tracks in directing and cinematography; frontier modules (25%) dynamically update semester-by-semester offerings such as "AIGC Image Creation" and "Virtual Production Practice."

Third, a dynamic content update mechanism ensures timeliness via quarterly reviews by school-enterprise committees, technical early warning systems tracking patent changes, and mandatory course withdrawal policies (courses suspended if satisfaction drops below 60% for two consecutive years). For example, Communication University of China replaced "Traditional Film Photography" with "Cloud Collaborative Production Management."

3.2. Practical Teaching Innovation Through a Three-Layer, Four-Dimensional Framework

Basic Competency Level: On-campus facilities like Netflix-standard virtual production studios and Dolby Atmos mixing rooms enhance foundational skills. Semester-long "creation sprints" produce short films and build simulation libraries (e.g., rural revitalization documentaries). Comprehensive Application Level: School-enterprise collaborations incubate real-world projects[7-9]. Partnerships with iQIYI and Base Media enable commercial bidding and studio setups. A dedicated film center connects students with venture capital. Career Development Level: An integrated internship and employment system features dual mentors, dual logs, and dual defenses. Blockchain records internships, and weekly evaluations track progress against a "Job Competency Achievement List." Over 70% of 2023 graduation topics at one institution originated from real Mango TV demands.

3.3. Faculty Construction Through a Four-Dimensional Strategy

Recruitment: Introduce "Industry Professors" and "Screen Engineers" with RED-certified expertise. Industry mentors teach 30% of core courses. Capacity Building: Implement five-year industry immersion programs, teacher development centers, and international exchanges (e.g., American Film Institute).Evaluation Reform: Equate teaching achievements with industry contributions (e.g., student awards equal core journal publications). Establish performance bonuses and teaching-focused professorship tracks[10].

3.4. Evaluation Reform Toward a Three-Dimensional, Four-Subject Model

Process Dimension: Develop portfolios documenting storyboards and use AI to analyze creative decision logic, creating longitudinal ability growth files. Subject Dimension: Involve teachers (technical standards), industry mentors (industrial benchmarks), teams (collaboration), and students (self-reflection).Criteria Dimension: Define a "Film and Television Creation Ability Metric" with four levels: creative planning (30%), technical realization (40%), teamwork (20%), and commercial value (10%). Post-implementation, one applied university saw a 37-point increase in industry adoption rates.

4. Guarantee Mechanisms and Future Directions

4.1. Multi-Dimensional Guarantee System

Institutional guarantees include credit system reforms,

IP ownership clarification, and fault-tolerance mechanisms[11-12]. Resource guarantees involve dynamic funding increases, regional equipment sharing, and national teaching resource libraries. Quality monitoring includes graduate achievement tracking and CILECT certification. With the rise of AIGC, new courses like "Generative Image Ethics" and "Human Creativity Enhancement Laboratories" explore brain-computer interfaces. Capability metrics now highlight human traits like "creative decision weight." Dual-track strategies combine localized Chinese film curricula with global partnerships (e.g., Netflix)[7].

4.2. Strategic Responses to Technological Changes

Proactive planning includes integrating AI tools into teaching, offering courses like "Human-Machine Collaborative Creation," and studying affective computing applications. Reconstruct evaluation standards around creativity and aesthetics. Promote localization-internationalization synergy, modernizing traditional culture while collaborating with global institutions. Participate in World Film Education Alliance standard-setting to elevate China's discourse power.

5. Conclusion

The reform of film and television education under the new educational reform concept represents a deep rebalancing of educational supply and industrial demand. By reconstructing OBE-driven curricula, leveraging industry-academia integration, strengthening faculty-industry bridges, and adopting process-based evaluations, a four-dimensional reform loop—curriculum, practice, faculty, and evaluation—is formed. It is crucial to address the disruptive impact of generative AI on film and television pedagogy, elevating technological tools to creative methodologies while upholding humanistic values. Institutional innovation and resource integration will determine reform success. Establishing symbiosis between educational and industrial ecosystems is key to cultivating leaders for China's film and television 4.0 era.

Disclosure statement

The author declares no conflict of interest.

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