

Reform and Innovation of Chinese Film and Television Education From the Perspective of Media Convergence

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Abstract

Cross-media integration, innovation in the field of digital human literature enabling art, The related literature and art policies, creative techniques and concepts have been innovated with The Times. Among them, film and television education, as the important engine of our cultural industry and art education system, shows the reform prospects in the trend of democratization and practicality. In recent years, theoretical construction and industry practice, as an important incision in film and television education, which are oriented by disciplines, majors and applications. Benefiting from the enlightenment of humanities, a reform path based on local experience and Chinese characteristics has been formed. At present, the implementation and promotion of new liberal arts education and the intersection and integration of media ecology have brought an opportunity to improve the quality and efficiency of film and television education reform.

Key words: Film education; Media convergence; Discipline construction; The new arts

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With the innovation of educational concept, policy and technology, the discipline adjustment, specialty

construction and personnel training of ordinary colleges and universities show the development trend of high quality development. From class discipline of science to the humanities disciplines, professional direction to set from the distribution, revealed the systematic and intensification of grasps, the development of academic and theoretical, development of practical and applied, which formed in the academic and applied practical comprehensive development as the direction of the reform train of thought with Chinese characteristics. In this wave of innovation, art education, which focuses on the promotion of aesthetic education, the development of moral education, the cultivation of innovation and the promotion of practice, has released its unique charm. The science of art and its branch disciplines are active, providing wisdom support for the theory of art and artistic creation, and laying Chinese experience and international vision for the recognition and communication of artistic works. It can be said that the film and television system, as a visual practice and media culture, has become a key medium in the fields of curriculum construction, academic exchange and experimental research in the wave of art education popularization and media technology promotion. Media integration not only enables all-round reform in the field of film and television, but also bears the mission of people-oriented innovation in film and television education, which provides a reference for path exploration and conceptual enlightenment for the construction of artistic system and aesthetic education system.

“Film education is not about preparing for the future world, but about creating the right conditions for students to be exposed to the world.” (Dekoster and Wang, 2021) Under the cross-media integration ecology of the Internet, the flourishing trend of the film and television industry is in urgent need of theoretical nourishment and wisdom accumulation, which coincides with the current worship and advocacy of art education in colleges and universities

under the opportunity of The Times. On the one hand, colleges and universities actively build film and television related majors and strengthen the organic combination of theoretical education and practical education. Art colleges, comprehensive colleges and professional research institutions and film and television associations at all levels support the promotion and popularization of film and television education from different dimensions. On the other hand, relying on the multi-media matrix, film and television institutions and centers quickly adjust their strategies, and spread film and television resources quickly with the help of short video, Tiktok, WeChat, Weibo and other new media to open up new cultural space and imagination for Chinese film and television education. For students, the value concepts and spiritual orientation transmitted by film and television media, as well as the narrative imagination constructed, all influence their understanding of themselves, society and various fields imperceptibly, which will also become an important factor in the process of their outlook on life and personality building.

Under the background of universal aesthetic education, film and television education in colleges and universities, primary and secondary schools and public film and television education present a mutually complementary and win-win distribution pattern. In the process of intercrossing and merging, multiple media have formed a relatively balanced and coordinated co-opetition relationship, which has also spawned many controversial new concepts and new phenomena. Film and television education, as a professional field with contemporary and social characteristics, not only needs to build a relatively rich and solid knowledge system, keep rational reflection on relevant cultural phenomena, and lead the innovation and development of aesthetic education; It is also necessary to spread the ideology, culture and values of the new era and shoulder the cultural mission of building the national image and national image. At present, in the context of new liberal arts, film and television education, while actively responding to national strategies and social demands, tends to systematize and specialize, commits itself to discipline resource integration in the new context of cross-media integration and artificial intelligence, and enhances cultural carrying capacity and influence in reform and innovation.

THE MEDIUM TURN OF IDEA: THE NEW DIMENSION OF FILM AND TELEVISION EDUCATION

“The core problem of film education is the problem of film concept.” (Chen, 2019). Specifically speaking, what film and television education imparts is not only film and television knowledge, practical production and theoretical categories, but more importantly, it promotes

the transformation of film and television concepts with The Times, and realizes the dissemination of values and the promotion of mainstream culture. Such as the 1980s, the Chinese film theory criticism and creation of benign interaction makes an historical stories, “on the modernization of film language” is put forward and the inter-generational mutual reflect, director of innovation paradigm of western film theory and creative practice, entertainment discussion and reflection, deduce the mutual reaction of ambition prospect theory and creation, “Red Sorghum”, “Yellow Earth”, “Life” and other masterpieces have been embedded in the history books and cast into the memory of several generations of classic images. For another example, the creation of the Film Manual and the French New Wave movement nourished each other and gave birth to the Four Hundred Blows, Exhausted, Leo, Last Year at Marienbad and other works, and then set off the new wave movement of film around the world, which was closely related to the innovation of film concepts and literary thoughts. so to speak, since birth, film, television, just keep in touch with deeply connected with the audience, the changes of the concept of the film and television and the change of the concept of change is not only a film and television production, it contains the audience aesthetic consciousness and habit of innovation, and film and television industry development level of deposition and accumulation, and implementing the integrity innovation path and channel is dependent on the film and television education. In this sense, film and television education is not only an important part of carrying out moral and aesthetic education, but also the meaning of the practice of film and television industry, society and media.

It must be admitted that the audience’s aesthetic level and aesthetic ability are the important fulcrum of film and television industry production consideration. With the trend of film and television works’ marketization and commercialization, the change of film watching paradigm plays a guiding and even decisive role in film and television creation. Film and television aesthetic education is the only way to cultivate audiences’ aesthetic emotions and improve their aesthetic literacy. If film and television education is absent and the concept of aesthetic education is relatively backward, it will not only hinder the effective dissemination of mainstream culture, but also make it difficult for the national level of film watching to improve and leap. As Bella Balazs says, “We have hardly realized how dangerous and irresponsible it is for us not to raise the appreciation of the masses to the level it should be.” (Balazs. 1978) Therefore, under the background of technology and media integration and new liberal arts, the key to promote the high-quality development of China’s film and television industry is to gradually cultivate and improve the audience’s aesthetic taste and appreciation level through film and television education and promote

the construction of film and television culture while popularizing film and television education.

In fact, the promotion of film and television education has a historical accumulation and inheritance. In the early 1980s, some colleges and universities began to promote film and television education, such as special art colleges represented by Beijing Film Academy, as well as comprehensive and normal colleges, which successively set up courses related to film and television aesthetic education. This measure aims to enhance the level of film and television creation and theory by cultivating talents with film and television creation quality and aesthetic taste, and lays a solid foundation for the development of Chinese film and television. In the early 1990s, more than 50 colleges and universities included film and television aesthetic education into the category of compulsory courses, elective courses or public elective courses, and hundreds of colleges and universities, including liberal arts, science and technology, offered special courses or lectures related to film and television. Along with the film and television professional talent reserve of power, and the corresponding film practice and production also gradually into scale, although a period of film and television education didn't get the attention they deserve, but have realized student film and television creation level of ascension, and the importance of the theory of knowledge, for the film and television technology application to other subjects and the popularity of film and TV aesthetics billiton opened the road ahead.

In 1999, in order to promote quality education, "aesthetic education" was officially included in the educational policy, Beijing Normal University and Peking University jointly led the establishment of the "Film and Television Education Committee of China Higher Education Association". Since entering the new century, to conform to the requirements of society and times demands, film and television education from the theory research and practice of writing, to the curriculum are showing the trend of specialization, refinement, and practical, education ideas from the sex, the elite to mass, diffusion, including institutions of higher learning, social institutions and art groups, workers will also be the film and television education in professional development. It must be admitted that the discipline construction system and professional production mechanism of film and television in the context of all-media have undergone a comprehensive transformation, and the corresponding educational theories, methods and paths are also undergoing multi-dimensional and multi-dimensional innovation. The core and most important is the reform and innovation of the concept of film and television education. First, as the concept of "artistic innovation" has crossed over to "as a cultural and creative industry", people's cognition of film and television is no longer just "an art", but also "a kind of culture", "a kind of medium" and even

"a kind of system". Therefore, the cultivation of students' image thinking and the teaching of comprehensive knowledge of film and television are both indispensable, and the synchronous development of professional education and general education has been advocated and valued. Secondly, as the academic education academic resources, the knowledge structure of movie constantly enriches and expands authors. Furthermore, system, and gradually strengthen, professional media such as archaeology, neuroimaging, art sociology, media communication across media, such as the interdisciplinary intervention, let the film and television education have more space for the research of the multivariate and strong academic vitality. Third, at present, comprehensive universities, professional colleges and practical creative talent training bases jointly shape the pattern of film and television education in the new era, and also provide more possibility space and flexible ways for the training of film and television talents. Especially the popularity of online education with the Internet and new media as the main body. Film and television education has realized the sharing of film and television education resources at home and abroad by means of online MOOC, high-quality courses and online classes. At the same time, film and television education has realized the content dissemination in multiple forms on different carriers. Based on big data, targeted and oriented education ideas for different cultural levels and different age groups are generated. It can be said that film education, which is both theoretical and applied, is not only an important branch of artistic aesthetic education, but also an exploratory position of cultural industry practice.

In recent years, under the dual influence of policy bonus and technological innovation, and in line with the flourishing landscape of film and television industry, film and television aesthetic education has also built an education system based on local experience and international perspective, showing the evolution trend of media, universality and intersection. On the one hand, driven by the integration of cross-media digital technologies, the flourishing of digital-intelligence technology enables film and television disciplines to bring film and television creation into the space production of intelligent production and dissemination with the opportunity of intelligence, automation and cloud. For example, the emergence of metrological cinematography, AI intelligent creation, robot script writing and various new film operation modes has opened a new horizon for film and television education. On the other hand, in the cultural atmosphere of universal aesthetic education, the current higher education institutions and primary and secondary schools have realized the docking of film and television education in terms of resources, teachers and ideas, and related activities, exhibitions and forums have been held successively, contributing the power of film and

television to the establishment of youth values and world outlook. Although the promotion and popularization of this work was not really implemented until 2018, this extensive docking and integration is of great benefit to the development of film and television work.

THE CONSTRUCTION OF NEW LIBERAL ARTS: THE SYSTEM EXPANSION AND THINKING TURNING OF FILM AND TELEVISION EDUCATION

Throughout China in 40 years of reform and opening-up, film and television education reform path, always uphold the “people-oriented” education, aims to generate a “meimei and collaborative ecological, aesthetic education” in different historical stages of education mode also highlights times, nationality and inheritance, but owing to various reasons has not yet formed a relatively mature system and concept. In China, there are four representative training models: “Specialized training industry school” (represented by the Beijing film academy, the communication university of China), “art theory, art education training mode” (represented by the central academy of drama, nanjing college of art), “comprehensive university education mode” (by Beijing normal university college of arts and media, represented by Shanghai university film school) and “vocational training mode/ industrial class” (Take Shanghai Vancouver Film Academy and Hainan Film Academy as representatives). Undeniably, these four representative modes of film and television education correspond to different educational ideas, strategies and systems, and correspond to the demands of different dimensions of the film and television industry in the face of different enrollment needs and sources of students. However, both aim to inject fresh power into the development of China’s film and television industry, and reserve sufficient think tank resources. However, at present, the surplus of “theoretical” talents and the lack of “craftsman” talents are still becoming the bottleneck problem of our film education development. “As far as educational service providers are concerned, talent training in traditional film colleges and universities can never meet all the needs of market audiences, and it is inevitable that the lack of industrial talents becomes the norm of The Times.” (Liu, 2017) In other words, on the one hand, compared with the study of film and television theory and the construction of knowledge system, applied practical education is still in a weak situation. On the other hand, compared with full-time study, film and television higher vocational education for society is still in the state of exploration. These two “short board” and “blind area” have brought great limitations to the popularization of film and television education.

The emergence of Internet technology and artificial intelligence not only brings opportunities for supply-side reform and structural adjustment in all walks of life, but also highlights the shortcomings of human resources. At present, the film and television industry is not only a cultural space where multiple forces such as policy, capital, industry, technology and audience play games with each other, but also an industrial field integrating manual skills, mental labor, cultural creativity and market strategies. To some extent, the transformation and upgrading of China’s film and television industry implies deep expectations for the craftsman spirit and creative ability, which not only needs the craftsman spirit to give aesthetic significance and technical norms with its flexible power, but also needs to forge the industrial aesthetics with permanent vitality and flexibility. In recent years, with the demands of the film and television industry for quality and efficiency improvement, ingenuity spirit and high-quality development, the cultivation of artisan creative talents and artistic and technical interdisciplinary talents has gradually become a trend. However, the shortage of artisan talents is also the bottleneck of contemporary film and television education. With the launch of China’s film industrialization, skilled and artisan talents, as the film and television industry, need to be included in the top-level design agenda, and how to train high-quality craftsmen has become the new guiding goal of film and television education. In the field of film and television education, attention has been paid to the training of applied, practical and artisan talents, and an educational and industrial consensus has been reached: film and television education should not only consolidate the reserve of theoretical knowledge, but also inherit and teach the way of artisan spirit. In recent years, many schools or institutions have begun to focus on cultivating talents with both technology and comprehensive quality, such as Shanghai Film Art Academy, Zhejiang Huace Film and Television Technical School, Shanghai University of Science and Technology Film production series training courses... The cultivation of craftsmen and research talents is a pillar force to promote the production of Chinese film and television industry. The construction of future talent pool should not only rely on the theoretical critical talents cultivated by universities and colleges, but also need the skilled talents with rich experience in practice. In order to realize national film and television education, it is necessary to truly practice the “great film and television education concept”. While promoting the dissemination of film and television knowledge, we should strive to improve the production level of creators and the viewing level of audiences, and achieve an ecological balance in a benign interactive way, so as to construct a film and television education community facing the society and the people. Although, on the whole, the cultivation of artisan talents with both art and technology is still in the

situation of “holding the lute and half-covering the face”, and there are twists and turns or deficiencies in the way of exploration, their bold testing of the water provides valuable experience reference for the cultivation of artisan talents.

At present, under the background of integration, the construction and promotion of the new liberal arts are not only endowed with the dynamic factors of Chinese experience, but also with its reform ideal of emphasizing subjectivity and nationality, which is regarded as the general trend of the integration and innovative development of science, technology and humanities. In the trend, film and television education, as an important component of our art education system, improve the quality and efficiency of aesthetic education by inheriting and innovating the construction posture, which shows the characteristics of crossing, integration and innovation. Facing the opportunity of media integration, favorable policies and innovative concepts, film and television education based on theoretical accumulation and practical exploration needs to achieve the combination of two-way and mutual resources in the two-dimensional space of discipline construction and industry leadership, and practice the way of “people-oriented” aesthetic education. As a trend, this cross fusion is mainly reflected in the following aspects:

At the beginning of the 1980s, under the influence of the concept of literature and Taoism, China’s film and television education was still practicing the concept and paradigm of elite education. From the source of students, the method of “art examination + college entrance examination” was generally adopted to recruit students. In terms of educational methods, it is mainly the traditional schooling system and academic education, which is in a similar evaluation system with the teaching models of humanities and social sciences and science and technology. In terms of teachers, the basic is master and doctoral degree, or with the professional experience of the class teachers, or with literature, communication and other academic experience teachers..... However, with the advent of the era of media integration and big data, the contradiction between the elite thought adhered to by traditional film and television education and the national aesthetic education advocated by modern film and television education has gradually become prominent, and the traditional inherent mode has been challenged unprecedentedly. Theory structure in recent years, the cultural creative industry from landing on the market practice, multiple benefits highlighted to promote the prosperity of the industry landscape, many colleges and universities of professional film and television class began to consciously seek transformation, using the existing teaching resources docking associated cultural resources, social resources, in the mutual nourishment value, activate the spiritual character and industry And the film

and television education to a broader market space. For example, in recent years, film and television education in primary and secondary schools has been in full force. “Using excellent films to carry out film and television education for primary and secondary school students is the need of The Times to strengthen the education of socialist core values for primary and secondary school students, an effective way to implement the fundamental task of building moral education, and an important measure to enrich the means of education in primary and secondary schools.” (Zhou, 2019) Under the support, interaction and response of various parties, it has been rapidly developed and systematically adjusted, gradually changing the original minority and elite education from concept to strategy, and putting the national film and television education into practice.

At the same time, some of the film and television education activities, film and television creation competition started with the help of Internet, the media such as online or cloud gradually influencing, regardless of whether they are professional learning, fans, or amateur study, can through the fast media platform (such as a short video, professional APP, website resources) to get the corresponding professional knowledge. Trill short video, for example, this is easy to operate, quick to grasp the method of using lower cost of access platforms, in attracting large quantities of customers (fans) at the same time, also for the micro movie, a short video production provides a very convenient channel and field, such as “poison tongue movie” “trill TV series” “cat’s eye” “pipi cat, film and television” and so on all sorts of trill, In a sense, they have become the channels for the dissemination of film and television culture and works due to their advantages of variety, simplicity and interest, and also become the “mass education” in the field of film and television. In other words, this is the effective, long-term self-directed learning of the masses through self-directed choice. Take WeChat public accounts as an example, such as “Douban Film”, “Graphic Film”, “TV drama Eagle Eye” and other WeChat public accounts quickly close the distance with the audience with the unique advantages of lively, unique views, sharp comments, and pictures, and become another important media for film and television publicity and education. , of course, during which there are mass/popular culture with the negative effect, or the drive of commercial interest, such as grandstanding type, sensational, impulsive, unctuous, malicious marketing communications were not a few, the contents of the different age paragraph the audience a misguided and adverse impact, still need to be rational objective effective specification. But on the whole, in the field of film and television, mass education and elite education should complement and nourish each other to create a kind of education space for the masses and the people, which is the key of our film and television education supply side reform.

When the new liberal arts thinking enter the field of education, the cross-integration between disciplines gradually becomes a trend. For film and television education, on the one hand, the teaching of film and television knowledge to students should not only be based on the professionalism of the discipline and the field, but also inspire students to study related disciplines. Disciplines such as sociology, communication, media, history and industrial economics will also broaden the vision of film and television research and education, so as to get rid of the situation of complacency and maintain a fresh vitality. Movie resources, on the other hand, as a means of media, can also be used in other disciplines construction and promotion, such as primary and secondary basic education subjects such as Chinese, history, geography, as well as the Chinese as a foreign language, ideological education, and other fields, the use of the image can not only bring teaching vivid and convenient display space, and is an important avenue of knowledge dissemination and value concept of publicity.

If the new liberal arts education, as a new trend, gives space inspiration to the expansion and extension of film and television education, and the promotion of film and television education in primary and secondary schools shows the practice of national aesthetic education, then the exploration of higher vocational education, adult education and other fields is the meaning of film and television education is an urgent issue. In recent years, China's vocational education has taken a historic leap forward to improve its quality, improve its quality and enhance its value. The integrated development of higher education, vocational education, basic education and continuing education is not only conducive to the development of the national economy, but also an important measure to improve people's well-being. Therefore, how to apply film and television education to different educational fields, promote the integration and interconnection of different educational modes at different stages, and achieve effective docking is also the guiding issue of comprehensively promoting film and television education. In fact, with the promotion of film and television education, including education idea of mature, the improvement of the teaching staff, resources, equipment updates, and film and television audio-visual elements, elements of time and space as well as the art and technology and so on comprehensive comparative advantage, many colleges and universities to open the film and television in special class professional at the same time, have already put the film and television as an important media, improve the classroom teaching It has been applied to fields such as foreign language learning, medical imaging, experimental demonstration and so on. Exist, however, the current in the field of education, the function of film and television resources and the promotion, stay on as the medium of classroom teaching

and create an atmosphere of the classroom, on the stage of only a handful of colleges and universities faces the society opening film of adult education, professional in higher vocational colleges to open the film and television phenomenon is also only the initial momentum in recent years, unfortunately, Such attempts have always been tepid and sporadic and have not been fully appreciated.

Actually in terms of nationwide, and in the field of film and television education, have a clear career orientation and value orientation of higher vocational education, its training target and pattern and the undergraduate course education have bigger difference, the main training to be able to do the film and television technology, and have corresponding film theory accomplishment, "have a certain artistic theory knowledge and accomplishment, Highly skilled applied talents who can be engaged in film and television, news, advertising, photography, film and television post-production and other jobs " (Kong, 2010). At present, thousands of colleges and universities have opened majors related to film and television, among which there are still some problems in the curriculum and teaching ideas of some art professions, such as ambiguous positioning, model convergence and generalization. The implementation of craftsman spirit and the training of craftsman talents are still at the technical level. In fact, the focus of full-time undergraduate education on film and television artistic accomplishment and theoretical construction, and the emphasis of higher vocational education on vocational technology and film and television skills, can achieve a kind of functional complementarity and reference in the interconnection: In other words, undergraduate education pays more attention to theoretical literacy and strengthens the training of skilled talents, while higher vocational education pays more attention to vocational technology and improves the teaching of theoretical literacy, so as to promote the training of creative talents of film and television craftsmen, which is fundamental to the development of the current film and television industry.

In addition, only a handful of specialized art colleges and universities, such as Beijing Film Academy and Communication University of China, have opened non-academic education and adult continuing education for the society earlier, while local colleges and universities are still in the beginning stage. In other words, in the current normal institutions of higher learning in the film and television education, adult continuing education and full-time/part-time education or in a state of "zero" docking, adult education in TV university, is only the film and television media as a means to/tools, and didn't open this one major specifically geared to the needs of society, is still slogan stop advocacy and public opinion propaganda stage. It can be said that the differentiated film and television education system for different groups and levels does not match the demands of the rapid development of the current film and television industry and market.

At present, the reason why film and television education is difficult to promote in the whole society is mainly confined to two aspects: concept cognition and subject attribute. In fact, in the public's general cognition and the construction of education system, film and television science as an art discipline has not attracted enough attention and corresponding support, because the main learning purpose of adult education is to learn the major or to obtain a degree, so as to support the promotion/learning of the position. This practical demand is difficult to directly connect and fulfill as the film and television education focusing on theory professors. Generally speaking, in the adult continuing education oriented to society, practical majors such as education, economics and management are the most popular choices. The "economic benefits" they pursue are reflected in "the improvement of labor productivity under the same technical and equipment conditions" (Chang, 1998) However, art majors, which are not directly related to practical life, work and study, are ignored by the public or marginalized subconsciously because they are not directly related to the improvement of productivity. Moreover, due to the inherent particularity of film and television science, such as the use of machinery and equipment, the appeal of concurrent skill training and the requirement of entry threshold, the problems of high tuition fee and long cycle are caused, which exclude many hobbyists with low income and limited spare time. In addition, in the current academic evaluation system that advocates scientific research achievements, film and television education is more inclined to theory, teaching and project research, which make the general public who do not know the film and television industry afraid.

In conclusion, only the construction of a scientific, reasonable, differentiation, film and television education system, the realization of the film and television education in higher education, basic education, higher vocational education and adult education in the field of each other, realize the resource sharing and flow, balance mechanism of film and television production, building structure form people-oriented, with quality as the soul of the film and television education ecology, With mobile communication and harmonious dialogue, benign the operation concept of symbiosis, the film and television education into the education system, industrial system and cultural system of comprehensive cognitive category, creation gives priority to tone with diversity, flexibility and autonomy, to adapt to the industrial logic and logic of education, film and television education mode, to push on real significance in the field of Chinese film and television education reform of the supply side, At the same time, we can condense the power of film and television industry, and provide more think tank resources and experiential reference for our moral education reform.

INTERCONNECTION AND UNION: THE INEVITABLE TREND OF CHINESE FILM AND TELEVISION EDUCATION

A comprehensive view of the evolution of Chinese film and television education shows that the film and television education, which takes the cultivation of craftsman as the spiritual ideal, has been active in different forms in the long history. Since 1949, specialized training for projectionist, printer, screenwriter, actor and news photographer has been established successively. "Professional education is the backbone of film and television education, which directly affects the development of film and television industry." (Shen, 1999) Since 1978, with the promotion of innovation in film and television art and the promotion of academic creation, film and television education has not only broadened its international perspective in the cultural atmosphere of mutual nourishment between theory and practice, but also achieved a historic change in concept and mode while inheriting the tradition of scientific education. Since 2000, along with the innovation of industry, film and television industry practice activity has given rise to many new cultural phenomenon and the concept, pay attention to the two kinds of skills and theory of film and television education mode gradually, but the theoretical research of excessive emphasis on some overcorrect traps, as a result, pay attention to the development direction of the creation practice and theoretical research, It has evolved into the dividing pattern of film and television education at that time. From the practical experience of China's film and television industry, the benign dialogue between theory and practice is an important sign to promote the golden opportunity period of the film and television industry. If film and television education wants to achieve effective docking with industry development, it needs to enter an open pattern of harmonious coexistence and interconnection. Which includes both pay attention to the professional technical and creative field of professional education and pay attention to the general education theory of film and television literacy, accumulation of docking, different disciplines of knowledge, different media technology and docking of film and television education, as well as the different stages, different patterns of film and television education, including in different historical stages, different countries or regions, the end of the film and television education experience based on this, Only by maintaining subjectivity and nationality can Chinese film and television education construct a film and television education community with sustained vitality.

The course systematization is the only way for the high-quality development of film and television education. Professional education and general education complement, feed and support each other, which is the key to activate the intrinsic potential of film and television

education. “Professional education and general education reflects the aptness education of external and internal is to cultivate people should have the quality and ability of the requirements of different Angle of view” (Zhou, 2015). In recent years, with the reform of educational concept and the adjustment of educational system, Chinese film and television education begins to pay attention to the combination of “major” and “general education”. Professional art colleges such as Beijing Film Academy and Communication University of China have broken through the gap between professional education and general education with the cultivation concept of “one specialized subject and multiple abilities”. These schools not only pay attention to literary background, artistic, scientific knowledge and professional quality of teaching, also attaches great importance to the technology of production and the cultivation of creative ability, professional skills and development of film and television education in theory the dual dimensions started getting development go hand in hand, in the general education level, let the students learn to understand and use the film and television technology and resources, And in the interdisciplinary trend to achieve professional segmentation and direction refinement. Such as “Building a Chinese Film School”, co-sponsored by the Beijing Film Academy and other institutions, and the collective appearance of “new academy directors”. Another example is that many teaching bases based on universities, research institutions or company groups provide many practical platforms, media platforms and demonstration platforms for theoretical teaching. The integration of professional education and general education is a powerful practice for the construction of film and television education community.

On the other hand, comprehensive universities, such as Beijing Normal University, pay attention to the cultivation of practical creative talents while focusing on the theoretical accomplishment and the training of scientific research strength. As far as most comprehensive universities are concerned, the curriculum of film and television major mainly tends to “general” theoretical research and teaching, and the learning radiation is relatively wide. Among them, both modern and contemporary literature, an introduction to the principle of aesthetics and art theory, also has the Chinese and foreign film history, Chinese and foreign history, Chinese and foreign television, classics interpretation, such as basic knowledge, also has the market marketing, communication, sociology, psychology related concerns, also opened a photography production, screenwriter, film performance, such as short video creation and practice related to the course. In recent years, comprehensive universities have adjusted the training objectives of film and television majors to keep pace with The Times, encouraging students to actively participate in

the competition and practice of creative practice, such as the film and television works promotion of Chinese College Film and Television Association, Beijing College Student Film Festival, International College Student Micro-Film Festival, Asian College Student Film Exhibition and other activities. It provides a broad stage and active space for the creative practice of college students. Creative and practical activities, such as script creation, short film production, film planning and crew practice, have also become the expanding fields of film and television education. In addition, in order to adapt to explore era context and industrial logic of the film and television education mode, in addition to national film and television education league gradually scale, a lot of film and TV education has also successively created with local characteristics, the prospective, the wisdom of the professional cohesion not only promote the dialogue and exchanges of film and television education, industry, industry, and provides the world’s film and television education development experience in China.

At present, the proposal of new liberal arts and the cross-integration of disciplines pose new challenges to the original knowledge system of film and television education. It is urgent to break through the inherent knowledge structure and develop and reshape the mode adapted to the Internet context. The development of media integration provides more platforms and channels for the dissemination and promotion of film and television education. Adapting to the characteristics of different media and maintaining the nature of education also brings forward many detailed and subtle problems for the reform of film and television education. For example, film and television as a media art is not reflected in the curriculum of the subject. Especially with the development of the current cultural industry, the creative industry has become an important focus in the field of film and television, which means that knowledge of economics, sociology, marketing and marketing, will be involved. However, it is difficult and strenuous for students who enter film and television education in the form of art examination at the very beginning. In addition, if the professional direction of subdivision, film and television education also involves the film and television drama, TV marketing or video communication knowledge, especially the industry of business operations and other professional terms, that no management or industrial base, no relevant internship experience, also has the corresponding difficulty in understanding. It can be said that in the construction of the curriculum system of film and television education, how to effectively draw lessons from interdisciplinary and integrated disciplines, make reasonable use of media platforms, and organically balance the relationship between theory, technology, creation and education are the key propositions of Chinese film and television education in media transformation and integration.

Promoting dialogue and communication with the industry is an important way for film and television education to get closer to the society. For example, the Film and Television Association of Chinese Universities, China Film Association and other social organizations related to film and television have carried out a series of targeted training activities, responding to the talent demands of the development of the film and television industry in the new era. Some film and television majors in colleges and universities also actively respond to and interpret the development of the industry by holding forums or conferences, covering or relating to all aspects of the development of the film and television industry, effectively promoting the construction and dissemination of film and television education in a community way. Of course, there are also some training or marketing for commercial interests, and film and television education for the society and the public has not yet formed a mature layout of standardization, systematization and differentiation.

We can also actively learn from or refer to the experience of overseas film and television education. For example, some film schools in the UK pay special attention to the cultivation of film and television literacy and shooting ability, and have formed a relatively complete film apprenticeship training system. With the strong support of the British government, on the one hand, the rigorous and close skills training system for the creative industry has provided a platform for benign interaction and dialogue among universities, film industry and media organizations. On the other hand, the British government provides funding for professional study and apprenticeship training for young talents in the cultural community every year to encourage the cultivation of film talents. Again as the main “generalists” the New York film academy education concept, pay attention to the synchronous development of theoretical study and practical skills, students are encouraged to work, active docking industry demand and employment aspirations, they emphasize “in front of the career in the film, a kind of related to literature, history, politics, psychology and sociology and so on comprehensive education of knowledge is very important” (Sun, 2009). The best way to overcome the shortcomings is to make reference to the experience of film and television education at home and abroad and take corresponding strategies or countermeasures in combination with the actual situation in China.

CONCLUSION: THE VALUE ORIENTATION OF CHINESE FILM AND TELEVISION EDUCATION

In different historical stages, film and television education carries the expectations and value orientation of the

established times. “Serving the people” has always been the core value to demonstrate the initial aspiration and mission of education, and the concept of “people-oriented” as the fundamental thought makes film and television education play the function of value orientation and spiritual construction. In the construction of aesthetic education system, media integration and media education have gradually become the mainstream, and it has become a consensus to cultivate artisans with solid theoretical literacy. Film and television education needs to cooperate with multiple resources and forces to achieve balanced development, complementary advantages, docking and integration. The current film and TV education, the need to build with film and television theory attainment, culture and international vision of talent team, make its can enter the school classroom, also can dock with the industry, can look up at the starry sky can also be down-to-earth, uphold the community consciousness, the practice of universal concept, forming a new era of “big film and television education”, make the film and television education conforms to the social expectation and pursuit, Truly based on the people, to serve the people, to build a film and television education system based on Chinese experience and local characteristics.

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