

Three Micros Plus One Platform: A New Path for Professional Practice Teaching of Radio and Television Editors from the Perspective of New Media

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Abstract:

The Internet has transformed communication channels and content production mechanism of the film and television industry, with each individual becoming the creator and emission source of images. In the era with prominent multi-media integration, how should local universities cultivate film and television art talents? The artistic style presents a new trend of disintegration and integration, with new map of cultural thinking created in film and television art education. In this context, this paper proposes a new path for film and television art talents based on "three micros plus one platform", sorts out and reconstructs the education concept and methodology for cultivation of film and television art professionals in local universities.

Keywords: *Local universities, Film and television art education, Talent training, Three micros plus one platform.*

I. INTRODUCTION

The current marketization of China's film and television industry is like an open stage performance with rebirths of dramas whose end is not known. On this stage, there will be spring-like leaps and fusions every day, as well as stormy death and rebirth. Responsible for the training and education of film and television art talents, the educators of radio and television editors in local universities need clarify the relationship between tradition and new, between foundation and application to respond accurately on this stage, play respective roles, cultivate reserve talents, tell wonderful Chinese stories.

II. MATERIALS AND METHODOLOGY

2.1 Landscape: the Disintegration and Integration of Artistic Styles, the New Cultural Map of Film and Television Art Education

Training of film and television arts professionals in local universities has its limitations and lags behind to a certain extent. There is a lack of joint advancement among the various majors and disciplines in professional art colleges, also a lack of multidisciplinary interaction among comprehensive key colleges. How to achieve a balance between resources and efficiency, find a breakthrough point? First of all, we should gain insight into the industry's era landscape.

2.1.1 Cross-border connection attitude and fusion channel

If we compile a "New Century Chinese Dictionary", in the category of film and television industry, there will definitely be film and television vocabulary belonging to this era, such as "Internet movies", "web dramas", "network self-media", "net celebrity economy", and "short videos". Network media is regarded as the "fourth media" following newspapers, radio, and television. The media's diversified industrial attributes enable optimal supply-demand relation and resources allocation, thus forming multi-media integrated media industry ecology.

Cross-border has become an inevitable move. In the first dimension: The in-depth cooperation between the film and television industry and other industries, such as the Internet and tourism, has produced new market behaviors and market structures, thus achieving new market performance. In the second dimension, the network media focuses on networking in integration of multiple media. The network world gives the audience a new type of interactive communication channel. The Internet and new media open up the upstream, middle and downstream ecological industry chain of the film and television industry.

2.1.2 The cultural code of film and television art education under the new situation

With the continuous changes in the forms and ways of combining art and technology, film and television art education in local universities faces constant impacts from aesthetic senses and aesthetic thinking in the context of cross-border integration, with artistic style disintegrated, re-integrated and constructed. Art experience ways such as VR (virtual reality), AR (augmented reality), and CR (image reality) challenge the traditional image form. The understanding of "truth", "goodness" and "beauty" in traditional film and television aesthetics is extremely embarrassing in the current film and television artistic creation and acceptance [1].

For this reason, film and television art educators in local universities need break through the traditional single, lagging education and teaching thinking, and accept borderless art types to adapt to the current development needs of film and television art. Teaching methods should be more diverse and open, while teaching thinking needs to be bolder and cross-border. On the basis of collaborative and innovative training model, the focus of talent training is to cultivate definite traditional film and television artistic literacy, as well as cross-border omnimedia thinking. There should be not only open and personalized expression of appeals, but also down-to-earth artistic creation action.

2.2. Core: Construction of A Professional Teaching Matrix

The core of establishment and destruction is to break the comfort zone of its traditional model, follow the path of the times, construct a new medium-oriented and refined training matrix.

2.2.1 Call for film and television industrialization and artisan spirit in content production

In today's high-speed information age, integration of the three networks has become an inevitable trend in the development of information industry and media industry. The upgrading of network technology has further expanded the dimensions of film and television industrialization. At the same time, it changes information transmission mode. Each individual can serve as the sender and receiver of information. Effective information becomes hot resource. Tracing back to film and television industry, we know that content creation capability of employees directly determines the effective information dissemination effect. Under the background characterized by film and television industrialization cluster, film and television practitioners have rigorous demand and innovation requirement in content creation. Moreover, they require prospective practitioners, namely, film and television majors, to have the craftsmanship bearing and behavior.

In the first aspect, in terms of film and television professionals training, local universities need follow the educational thinking of running schools with characteristics, and continuously perfect the film and television teaching system in light of actual conditions. The primary prerequisite for running a school with characteristics is to clarify the political functions of domestic media. At all stages of film and television art talents cultivation, it is necessary to clarify the distinct political orientation and the due social responsibilities. Second, unlike other art categories, film and television art education should follow the characteristics and laws of film and television art, sort out the professional pedigree of film and television education and teaching based on the actual requirements of film and television industry. Third, local

universities possess different conditions for running schools. Colleges and universities need start from respective conditions, keep a foothold, give full play to their power, and advocate small and aesthetic school running structure.

In the second aspect, we need maintain open and innovative education awareness. Local universities need maintain innovative thinking at all times, increase the exploration and support of personalized and innovative education in all links of teaching and training, and give students more space for expression and appeal.

The third aspect is cultivation mechanism of craftsmen. With increasingly refined division of labor in the film and television industry, the space for personal career development brings infinite possibilities. Film director Feng Xiaogang once called for technical film and television talents in the film industry. At present, there is a big demand for talents in the film and television industry, which is severely separated from the actual trained film and television talents in universities. Faced with restlessness and incompetence despite high ambition, how can we regard craftsman style of the film and television industry as its spiritual guarantee?

2.2.2 Three micros: micro perspective in the micro era

This is an era with extensive content production and multiple channels, also an era of equal opportunities. The natural nature of the Internet attaches label of micro era to the era. "Micro" has become the spokesperson of this era. Regarding the concept of "micro era", the People's Daily illustrates in August 2013 in the "Paying Attention to Social Mentality in Micro-era" series of reports: "What is a micro era? Regardless of how academic circles define it, we just need look at our lives. When reading, dissemination, shopping, and even emotional communication can be done with just over a hundred words, you will learn that an era has really arrived." "The arrival of the 'micro era' not only brings new form of the Internet and new pattern of media communication, but also affects each of us in this era, subtly changing the way of life, the way of thinking, and the mentality of the entire society." Microblog, WeChat, Micro movies, micro reading, micro economy, micro public welfare...a series of "micro era" products related to people's lives and ways of thinking have emerged one after another. "Micro" has become a new symbol of the world, which also enables significant and real sense of existence [2]. Therefore, micro culture becomes popular, and with it, a new micro era arrives.

To cultivate film and television professionals in local universities, given the characteristics of the micro era, dual combination of micro video and micro recording is required. Through micro classroom teaching format, supplemented by micro interaction and micro feedback, a professional training matrix of film and television talents characterized by three micros, micro

video, micro recording, and micro teaching, is formed.

In the "three micro" matrix, micro video and micro recording are the two key directions for professional development, and micro teaching is the gene and catalyst that runs through it. Compared with professional high-level art academies, film and television majors of local universities indeed have a certain gap in terms of quality of student source. Therefore, in the four-year professional training, small and aesthetic vertical field is a suitable choice based on actual teaching conditions.

Micro video is also known as short video. Original content producers or production teams represented by papi sauce and Rage Comic have pushed short videos to an unprecedented state. Generally speaking, the time limit within 3 minutes is the time dimension of micro video. This paper defines micro video as short fictional video with certain scenario and plot. Its categories include all types except real recording. Multi-network interaction allows audiences to find interesting micro videos on various viewing media anytime and anywhere. Technological evolution of internet speed will make it a must-have for content consumption for a long time to come. The continuous increase in technology and number of audiences has added more product potential to the commercial nature of micro video.

Micro recording, that is, micro documentary, is a miniaturization of the traditional documentary. Under the premise of authenticity, it takes real life as the material for artistic creation and expression. In terms of the shooting cycle, micro documentaries have relatively short time span, making it easier to develop and train film and television professionals in local universities.

The measurement of micro video and micro recording matrix needs to be implemented and examined through micro classroom. On the premise of basic professional teaching, small-class special teaching should be carried out according to the actual conditions. In terms of curriculum setting, normal professional teaching should be completed in accordance with the regular syllabus during the freshman year and the first half of the sophomore year. From the second half of the sophomore year to the end of the senior year, part of the teaching curriculum should be set up around micro video and micro recording. For example, relevant courses such as "Micro Film Creation", "Micro Column Creation", "Micro Video Creation", "Film and Television Creation Seminar" can be offered in the junior year, while micro video and micro recording can be added as a creation form of graduation works in the senior year.

In faculty allocation, feature film-based practical teachers and documentary-based practical teachers are respectively adapted to teaching behavior based on micro video and micro

documentary. In terms of teaching methods, a micro studio is established based on professional teachers. Based on daily teaching, student groups serve as a unit for systemic thematic mass production and creation of micro video and micro documentary.

In terms of artistic quality, the micro-era characteristics of micro video and micro documentary have popular but not vulgar expression in low profile but not equal to lack of choice. Russian director Andrei Konchalovsky once said: Short films need more condensed philosophy and time than records and movies. Following this direction, the training of film and television art talents in local universities should combine artistry and marketization, popularization and individualization. In a tiny time unit, there is need to combine artistic accomplishment and cultural character, innovation capability and practical motivation to make teaching production content of student work under single-teaching mode move closer to the work of mature professionals.

2.2.3 One platform: multi-media interactive platform

The current market characterized by industrialized operation of the film and television industry requires that the cultivation of film and television talents in local universities must have a generalized concept in promotion and marketing operations. The education of film and television talents in local universities demands a multi-faceted presentation of branding, orientation and visualization. The brand focus lies in the diversification of communication channels, the platformization of brand establishment and the interactivity of brand communication. The marketing and promotion channels for content production require the establishment of a multi-media interactive platform as a support carrier. The smooth flow of content distribution channels provides an effective tool for professional branding.

In the medium level, according to the characteristics of the Internet era, a multi-media network hierarchical structure should be established. Application for the WeChat official account of the corresponding category requires subdivision of the categories, which should take into account the joint voice of all media such as Microblog, Miaopai, and Toutiao. The above broadcasting channels are systematically released and maintained via new media studio, while the content production originates from student works and student joint works of related courses. In the interaction level, it is necessary to achieve mutual benefit between majors and institutions to promote exchanges between schools and the public.

The specialization matrix of three micros plus one platform, combined with the basic teaching of film and television education, jointly builds an educational pedigree for the training of film and television professionals under the vision of new media in local universities.

2.3 Method: Generative Practical Teaching Culture Intertwined Horizontally and Vertically

The cultivation of film and television art talents demands practice of proper teaching concepts and methods, and also requires corresponding teaching culture to penetrate the behavior. Really good teaching should be “caring exchanges with people who have equal personality, seek knowledge and gain wisdom [3]”. Also, it is a process in which “teachers and students proceed with meaningful creation and sharing using imagination [4].” In film and television art education, imagination and creativity are endowed with extremely high literacy and cultural requirements, which should take into account the two-way communication and feedback between teachers and students.

2.3.1 Horizontal axis: generative teaching culture

Previously, teaching culture is a concentrated expression of the controlled teaching culture. Scientific and rigorous procedural input and output teaching greatly limit the individual development of teachers, affect the effect of students' knowledge reception, and result in inherently conservative and non-emotional teaching between teachers and students. The modularization of knowledge transfer and the incompatibility between teachers and students are extremely incompatible with the laws and methods of film and television education. To this end, the author advocates generative teaching culture in the cultivation of film and television talents.

Film and television professionals need to not only pay attention to individual development, but also have a deep understanding of life itself. In the process of artistic creation, sensibility and rational emotion are input together to produce mature works with both art and market. Generative teaching culture not only encourages creation of individual works by film and television art teachers, but also emphasizes the exchange of emotions, mutual communications and sharing between teachers and students. Interest and love are the starting point of film and television education. Continuous motivation for enthusiasm can be maintained through generative teaching culture. First, generative teaching culture internalizes the role of "classroom person". Teacher's role is not to simply transmit like a microphone, but rather to establish a life-oriented teaching concept and cultivate autonomous behavioral teaching. Second, the personalized expression of the film and television industry is free and flexible. By advocating generative teaching culture, film and television professional teachers can interact with students' ideas and creativity, understand and strengthen film and television skills through specific student creations in classroom teaching. Third, under the guidance of generative teaching culture, film and television teachers can give more emotional care to individual vitality, thereby

focusing on listening to each other, enlightening each other, attracting each other and creating together. Fourth, the current college students are mainly the generation after 95s, with outstanding individualized behaviors. Generative teaching culture gives teachers greater freedom and enhances democracy in teaching management.

2.3.2 Vertical axis: practical teaching mechanism

The foothold of film and television arts education in local universities must be based on applied and practical teaching paths. Effective implementation of three micros plus one platform requires practical teaching mechanism. In view of different grades and stages of professional teaching, on the basis of cultivation of theoretical literacy, local universities should blaze a path with technical characteristics for expression and promotion of film and television art technology modules in film and television art education. Small and beautiful artistic creation is a result and choice based on the actual situations.

To practice the educational concept of collaboration and innovation, for film and television art education, the first thing to do is to speak with works. Donald J. Zeppola, chairman of the International Federation of Film and Television Academy (CILECT), believes that "the criteria for judging teaching quality in an academy is to see students' works, see what they have shot [5]". Works provide a window to examine film and television art education, and creation of excellent works is the life of film and television art students. Cultivating the growth soil for students' works is the ultimate goal of film and television art education. Therefore, starting from observation of life, we should develop students' practical ability and creative literacy, transit from single fragmental practice to paragraphs and complete scenes of audiovisual teaching, so that cultivation of film and television art talents is more in line with the requirements of practical teaching mechanisms.

Secondly, story serves as the core element of film and television creation. Cultivation of students' ability to perceive stories, write stories, and express stories through images must be implemented through practical teaching, so that students can perceive the master's profound foundation in storytelling in practice, feel the sincere emotions conveyed by the story, praise the glory of humanity, master the story elements, and truly tell a story with proficiency. Thirdly, in terms of industry, university and research, practical teaching requires a deep perception of the current situation of the rapidly changing film and television industry, plus linkage of the practical needs of film and television industry and talent training to promote the construction of a professional practice platform.

Under the new path of three micros plus one platform, we should integrate school

information platform and new media platform resources, "walk out" with broader vision, explore diversified cooperation with off-campus film and television companies, TV broadcasters, and Internet companies. At the same time, through the practical teaching based on three micros plus one platform, we can make students' works truly become consumer products via the two micro work expression forms of micro video and micro recording, so that students' artistic creation will gradually turn to market-oriented behaviors, thus truly creating for the audience while retaining personal artistic ideals.

2.4 Temperament: the Roots of Film and Television Art Education

With the globalization wave of the film and television industry, challenges and opportunities coexist. Film and television art education, as a carrier of industry talents, has a long way to go. As film and television art educators in local universities, it is necessary to deeply understand the correct orientation of the national education view and film and television art education view based on the landscape, core and method construction elements.

2.4.1 Art makes people become human

Art is like a dazzling beacon that provides life guidance energy to connect you, me and others in the humanities. The concept of national education in the new Internet era endows mutual goodness and individual freedom for complementary effect. As a community, the state and individuals pursue a positive state outlook for common good. Film and television art education needs cultivate artistic talents under the national education concept. Film and television art education needs to deepen the national education concept at the artistic level, improve personal creativity and acceptance of happiness, thus contributing to the national art cause and enabling art to let people truly become human.

2.4.2 With the world spirit of cultural people

The establishment and implementation of professional film and television art pedigree requires outlook on the historical development elements from cultural vision and cross-section of the times. The anxiety and exaggeration of people's hearts seem dazzling and common in this new historical stage. The cultivation of film and television art talents in local universities is an education process from human to psychology and then to culture. The old values are disintegrated in the cry of the times, changing the previously unthinkable to the really viewed scenario. The film and television art in the new era has also experienced redefinition of people and inner development of human heart, thus reconstructing the subjective character of film and television art.

III. CONCLUSION

The stage of film and television art education is the stage for one to become a thing, a person and self. The original intention of curtain opening and closure is humanistic conscientiousness and humanistic care. Awe and gratitude for the universe and nature, respect and concern for the life, and the global sentiment for human beings are the original motivation for the cultivation of film and television professionals.

Nowadays, Chinese drama, film and television are playing an important role in social and cultural life with the largest coverage, the largest influence and the strongest penetration, fulfilling functions irreplaceable by other sister arts in the development of spiritual civilization and aesthetic education of the entire nation [6]. In the Internet era dominated by new media, the originality of film and television art works is amplified and differentiated, with micro videos and micro documentaries exhibiting active development trend in the micro era. Film and television art education in local universities should be precisely positioned, scientifically coordinated to overcome barriers in the marketization path of three micros plus one platform, thus truly improving the teaching quality and humanistic character of film and television education through practical actions.

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