

The Status of Film and Television Program Implementation in Selected Chinese Universities under Investigation

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Abstract: As society advances, the development of the Inner World has grown significantly in significance, with film and television art emerging as a vital component of popular culture. Hence, this review aims to investigate the status of the implementation of the film and television program in selected Chinese universities. By searching the full name of China National Knowledge Network (CNKI), using "higher education" and "film and television education" as keywords, in addition, we can also search the relevant papers and documents in the school library, and a total of 141, 244 documents are retrieved. This study hopes to reveal areas of improvement that might be of help among policy makers, school administrators and faculty members as well as students, in the implementation of the film and television program in the university.

1. Introduction

Film and television programs have become an integral part of modern education. It provides students with a comprehensive understanding of art and industry. From an international perspective, various universities worldwide have recognized the importance of these programs in shaping the next generation of filmmakers, producers, and storytellers. Countries like the United States and the United Kingdom, and India have established renowned film schools that attract students from around the globe (Wagner et al., 1975)[1].

In China, the film and television industry has experienced significant growth in recent years, with the country becoming the second-largest film market in the world. However, the country's changing institutional context presented various challenges in terms of product quality, innovativeness, reputation, and cultural background which influence the film survival, and box office success of the movies. It is why studying the film and television programs of universities became a study of interest. However, the implementation of film and television programs in Chinese universities has not been extensively studied (Elliot et al., 2018)[2]. Thus, intended to investigate the status of film and television program implementation in selected Chinese universities which might provide valuable insights into the current state of these programs and their impact on cultural and societal development.

This study is significant from the vantage point of that film and television helps in shaping

cultural narratives and promoting soft power. As China continues to emerge as a global leader, it is crucial to understand how its universities are preparing students to contribute to the country's cultural and creative industries. By investigating the implementation of film and television programs, this study will identify the gaps in curriculum, resources, industry partnerships, ultimately providing recommendations for improving the quality and relevance of these programs (Liu et al., 2022)[3]. Further, it will contribute to the limited research on film and television education in China, filling a gap in the existing literature. The results in this study might be valuable for strategies to enhance the quality of film and television education as well as promote the international competitiveness of Chinese films and television.

2. Literature Review

2.1 The present state of film and television education research in various nations

The European Commission initiated (2011) a tendering process, inviting film education specialists from various parts of Europe to delve into the matter of film literacy within the continent. This initiative encompassed all European Union (EU) and European Economic Area (EEA) nations, and sought evidence-grounded suggestions to guide policy formulation under the forthcoming Creative Europe framework.

The European Innovation Programme functions as the cornerstone initiative of the European Commission, aimed at reinforcing the cultural and audiovisual sectors (EU, 2019)[4]. In 2014, in direct response to this Programme, the British Film Institute (BFI) took the lead in orchestrating a collaborative endeavor, which encompassed 25 distinguished individuals from academia, film education, and the industry, representing both governmental and non-governmental bodies. The objective of this endeavor was to devise a comprehensive framework, designed to empower film educators throughout Europe in the conception, administration, and evaluation of film education curricula.

Pan 2014, comprehensively portrayed the contemporary landscape of film and television education in prominent European nations, specifically the United Kingdom, France, Finland, Denmark, Poland, and Italy. This portrayal encompassed three distinct dimensions: the conceptual foundation, practical applications, and national strategic approaches to film and television education [5]. The article delves into the educational practices employed by these nations, critically examines the underlying ideologies and strategic blueprints guiding European film and television education, and concludes by offering strategic recommendations for the phased introduction of foundational film and television education programs as well as the logical establishment of an interconnected network system for film and television education.

Based on the results of the European Film Literacy Survey of 32 countries in 2012, Andrew and Mark (2014) summarized the goals, development strategies and regulations of European film education, audiences and providers, film education settings inside and outside the curriculum, different types of activities, and evaluation methods in film education[6]. Maria et al. (2018) implemented a five-month film literacy training program in five EU countries (Croatia, France, Germany, Italy, Spain and the United Kingdom)[7].

The study consisted of an intensive film literacy training program and a study of student reflections. In the context of European film education, the project used questionnaires and interviews to study students' knowledge of film, general concepts of film (functions, language, production practices and consumption methods), and attitudes towards national films from the five countries.

The British Film Institute, which was established in 1933, places a significant emphasis on film

education as the cornerstone of its endeavors [8]. Subsequently, the United Kingdom formed various film education organizations, including First Light, FILMCULB, and Into Film, thereby gradually shaping the country's film education system and instructional model.

The primary focus of research on British film education revolves around the realm of professional film education, as well as the strategic integration of film education within the broader context of British higher education. Liu (2013) conducted an analysis of the recent success of British films, adopting a film education strategy lens. Through the implementation of a comprehensive national education and film talent development strategy, the United Kingdom has not only nurtured the aesthetic sensibilities of the youth, but also ignited a surge in demand within the film market, thereby contributing high-caliber and diverse professional talents to the thriving British film industry[9].

Gao (2015) focused on the British Film Institute, introduced its various activities successfully organized and implemented in film education, and analyzed the reasons for the success of British films in talent training and project development in recent years[10]. Southern (2016) revealed the British post-war film production plan-the Ministry of Education decided to fund an experimental project to produce science fiction films for the classroom, and explored the connection between the British government's first intervention in "visual education" in history and the current British film education policy, as well as the British government's recognition of film education and its reasons[11]. When it comes to film education in France, several studies that encompass film education across European nations often include France as a significant player. To gain insights into French film education, one can refer to the official website of the French Ministry of Education and the pertinent documents issued by the Ministry. As the cradle of cinematography and a leading nation in film culture, France integrated film education into its fundamental education system subsequent to the enactment of the "Art Education Law" in 1988[12]. The French National Film Center (CNC) plays a pivotal role in developing educational materials and references for basic film education, including the establishment of dedicated websites where students and educators can download and access relevant resources. Furthermore, film education in France transcends the confines of school curricula, extending to extracurricular film institutions that are dedicated to nurturing the next generation of film enthusiasts and professionals[13].

In his examination of film education research conducted in other nations, Gu (2011) delved into the instructional methodologies, equipment setups, qualifications of educators, and internship attributes of film and television majors in Australian higher education institutions, drawing upon his personal encounters and insights gained from actually teaching these programs[14]. His study encompassed the teaching methodologies and resources offered by two prominent Australian institutions: the Queensland University of Technology, a comprehensive university, and the Australian Film, Television, and Radio Institute, a dedicated film and television school. This analysis underscores the global trend of supporting film education and the implementation of diverse policies aimed at fostering and advancing this field[15].

2.2 The current state of research in film and television education within China

2.2.1 An outline of the development and transformation of film and audiovisual media in China

Gao and Wang (2014) have suggested that the founding of Beijing Film Academy in 1956 and Beijing Broadcasting Institute in 1959 represented pivotal moments in the annals of film education within our nation [15].

They have accomplished advancements in nurturing talents, conducting academic research, and providing societal services. In 1983, the inaugural training program for college instructors in film

courses was initiated, significantly enhancing the comprehensive competence and instructional prowess of film and audiovisual educators[16]. Subsequently, the Ministry of Education promulgated the "Announcement on Organizing Summer Training Sessions for University Film Course Instructors" in 1985, advocating for the establishment of film courses within pertinent university disciplines. This initiative profoundly propelled the progression of film and audiovisual education in institutions of higher learning[17]. As per Wang (2005), the "Circular on the Status and Recommendations for Offering Film Courses in Colleges and Universities" issued in 1985 played a pivotal role in accelerating the growth of film and audiovisual education in China[18]. Hao (2018) underscored in their article that the development of China's film and television disciplines lags behind, primarily due to an absence of clear direction, resulting in a mismatch between students' specialized theoretical coursework and technical practical experience with the demands of the labor market for skilled professionals[19].

In China, numerous studies have been conducted on various angles and practical scenarios of applying SWOT analysis to film and television education. Liu (2021) conducted a detailed analysis of the internal strengths, weaknesses, external opportunities and threats of China's film and television education through SWOT analysis [20]. The author proposed some targeted countermeasures, such as strengthening cooperation with international educational institutions and promoting the development of digital educational resources. Wang (2019) explored how to use internal strengths and external opportunities to overcome weaknesses and resist threats through SWOT analysis of film and television education in colleges and universities. The author suggested that colleges and universities should focus on the diversification and internationalization of courses and improve students' practical operation ability [21]. Chen (2018) evaluated the current development status of China's film and television education through SWOT analysis, especially focusing on the opportunities and challenges it faces in the context of globalization. The article proposed innovative paths based on SWOT analysis, such as deepening school-enterprise cooperation and promoting multidisciplinary integration. Zhou (2017) explored the current status and challenges of China's film education through SWOT analysis [22]. The author analyzed how to enhance the competitiveness of film education by optimizing educational resources and improving teaching staff.

After entering the 21st century, with the support and help of policies, film and audio-visual art education has developed rapidly. The National Arts Fund (2019) supports various art projects, including film and television art education projects, and provides them with financial support and policy guarantees[23]. The Outline of the National Medium- and Long-Term Education Reform and Development Plan (2010-2020) mentions the need to promote higher education reform, including the development of film and television-related disciplines, and encourages the close integration of film and television education with the industry[24]. The Film Industry Promotion Law of the People's Republic of China (2016) proposed policy measures to promote the development of the film industry, including strengthening film education and training and improving the quality of film and television talent training[25]. More importantly, as the proportion of the film and audio-visual industry increases, the demand for related professional talents is also growing. Education departments at all levels encourage film and audio-visual education to develop on their own and combine existing professional teaching resources with industry development trends.

2.2.2 The present state and distinguishing features of film and audiovisual education

The current status and characteristics of film and television education reflect the rapid development of the industry and the innovation of the education model. The richness of course content, practice-oriented teaching model, and international education background enable modern film and television education to not only meet the needs of the industry but also cultivate

professionals with comprehensive skills and international vision. According to Li (2010), enhancing the material quality of movies is a relatively straightforward task, yet fostering creative awareness and nurturing innovative talents poses a greater challenge. When it comes to the strategy and roadmap for cultivating film talents, certain research endeavors contend that such endeavors ought to be intertwined with the overarching trend of film industrialization [26]. Institutions of higher learning, universities, and research facilities must expedite the process of nurturing high-caliber, specialized talents. This involves nurturing a cohort of exceptional and groundbreaking screenwriters, directors, producers, and other creative minds within the film industry. Additionally, they must encourage the emergence of young talents and foster an environment conducive to their growth and achievements.

Zhang (2010) proposes that film and television education should achieve a harmonious integration of theoretical instruction and capacity building, ensuring a balance between academic excellence and market appeal[27]. Hu (2012), in his analysis of the current situation and potential solutions for the development of film and television talent in China, underscores the importance of strengthening the training of outstanding film and television professionals across diverse levels and sectors. The ultimate goal is to foster the comprehensive advancement of China's film and television industry[28].

2.2.3 The Film and television education and industrial development complement each other

There is a close and mutually reinforcing relationship between film and television education and industrial development. The two promote each other and jointly promote the progress of the film and television industry. Film and television education has provided a large number of high-quality talents for the industry, while the development of the industry has provided education with rich practical opportunities and realistic backgrounds. Chen (2021) explored the role of Chinese film and television education in cultural inheritance. The author analyzed how film and television education can help students understand and inherit Chinese traditional culture through curriculum design and teaching activities, and explored how to maintain cultural diversity and uniqueness in the process of globalization [29]. Wang (2019) explored the connection between China's film and television education and cultural industry. The author analyzed how film and television education can cultivate talents that meet the needs of the industry, and how to better integrate students into the cultural industry through industry-university cooperation and internship projects[30]. Chen (2019) studied the synergy mechanism between film and television education and industrial development and analyzed how to cultivate high-quality film and television talents through the interaction between education and industry [31]. He also proposed suggestions such as establishing a school-enterprise cooperation platform and developing industry-oriented courses to better achieve the connection between education and industry. Film and television education and industrial development complement each other. The interaction between the two not only promotes the progress of the industry but also cultivates more film and television talents with innovative abilities and practical experience for society. This positive interactive relationship will surely continue to promote film and television education and industry to a new height.

2.2.4 The Current State of Film and Television Education in a Global Context

The development of film and television education in an international environment presents the characteristics of diversification, globalization, and cross-culture. With the prosperity of the global film industry and the advancement of digital media technology, film and television education has gradually become an important way to cultivate global talents. Zhao (2017) analyzed the development path of Chinese film and television education in the context of internationalization.

The author discussed the challenges faced by Chinese film and television education in connecting with foreign education systems, and how to enhance the international competitiveness of Chinese film and television education by introducing international cooperation, bilingual teaching, and international exchange programs[32]. Han (2019) analyzed the challenges faced by Chinese film and television education in the process of internationalization, such as cultural differences and different educational systems, and proposed targeted strategies, suggesting promoting the internationalization process through international cooperation projects and the introduction of overseas experts. Li (2018) [33]. This conference paper explores the innovative development direction of Chinese film and television education under the background of globalization. The author analyzes the opportunities and challenges of Chinese film and television education on the international stage and proposes innovative strategies to adapt to globalization, such as multicultural education and international cooperation projects. The development of film and television education in an international environment not only provides students with rich learning resources and a broad platform, but also promotes understanding and communication between different cultures, and cultivates more professionals with international vision and cross-cultural capabilities for the global film industry.

2.2.5 The Classroom Model of Film and Television Education

Film and television education classrooms are becoming more and more practical, reflecting the film and television industry's emphasis on practical skills and the need to combine theory with practice. This shift aims to cultivate students' practical skills so that they can stand out in the highly competitive film and television industry. Li (2019) explored the principles of curriculum setting and innovation of practical teaching models in Chinese film and television education[34]. He put forward some suggestions for improving the existing teaching model to better meet the needs of the industry. Zhou (2018)[35]. Analyzes the teaching methods and curriculum design of film and television education, and introduces in detail different teaching methods such as case teaching, project-based learning, role-playing, etc., as well as the application of these methods in film and television education. Chen (2018) emphasized the importance of innovation in practical courses in film and television education, and found in the study that when universities set up professional courses in film and television art education, they still used traditional teaching models and lacked innovation[36]. He suggested breaking the traditional concept of film and television teaching and improving the new teaching practice of film and television education[37]. Cheng (2018) explored the teaching reform of film and television post-production. The study pointed out that film and television professional education should focus on the combination of theoretical teaching and practical teaching, and integrate market demand and talent development concepts into teaching to meet the requirements of industry development[38]. This practice-oriented teaching model not only improves students' hands-on ability and ability to solve practical problems but also helps them establish connections with the industry and expand their career development channels.

2.2.6 The evolution direction of film and audiovisual education in the new media era

Under the influence of new technologies and new media, film and television education is undergoing transformation. In the context of media convergence, screen-to-screen communication, interactive communication and other media technologies are widely used. How to integrate more information and technology into modern video teaching has become an important direction for the development of film and television teaching in colleges and universities. Ma (2013)'s article "The Current Situation and Target Selection of Film and Television Teaching in the New Media Era" reflects the impact of technological innovation on film and television education. Gao et al[39].

(2020) pointed out that the development of the film and television industry urgently needs cross-border talents. At present, the Internet has promoted the mutual penetration of various industries, and many professional disciplines have cross-integrated in related knowledge fields. The film and television industry has become a huge cultural entity, and film and television education must cultivate diversified talents[40]. Ma (2013) believes that the key to the reform of film and television media teaching is to use new teaching methods to cultivate interdisciplinary talents who master the latest technology, so as to meet the talent needs of the film and television media industry, serve the society, and achieve the sustainable development of film and television media teaching in colleges and universities[41]. Shan (2016) proposed that in the face of the new media ecological environment and the new demands of the industry market for talents in the new era, colleges and universities must actively respond and change their film and television talent training. In the training plan for film and television professionals, a network and new media communication module has been added. The main purpose is to enable students to understand the status and influence of new media in the process of media development, the relationship between traditional media and new media, and the development trend[42].

In today's interconnected and globalized world, film and media have emerged as the most promising and captivating forms of contemporary communication. In an era where media content is proliferating at an unprecedented rate, it has become increasingly crucial to foster a significant level of media literacy among individuals. This underscores the vital role that the education of film and television arts plays within higher education institutions. Educational establishments that specialize in the field of film and television should not only keep pace with the rapidly evolving media landscape but also proactively embrace and integrate into the overarching trend of the omnimedia era. To this end, it is essential for these institutions to offer a diverse array of courses that equip students with a broad skill set. Courses such as an introduction to new media and new media marketing, which are closely related to the field of communication, should be part of the curriculum. Additionally, courses that delve into virtual reality and other aspects of digital technology are equally important. By providing such comprehensive educational opportunities, film and television students can enhance their overall skill set, thereby preparing them to thrive in the dynamic and ever-changing media industry.

2.2.7 Innovation of Film and Television Education in the Digital Age

In the digital age, Chinese film and television education is undergoing unprecedented changes. The rapid development of information technology has injected new vitality into film and television education and brought many innovative opportunities. Wang (2018) analyzed the impact of digital technology on Chinese film and television education, especially the changes in teaching resources and teaching models. He explored how emerging technologies such as virtual reality (VR) and augmented reality (AR) can be integrated into film and television education, and pointed out the opportunities and challenges brought by these technologies, especially how to effectively apply these technologies in teaching [42]. Sun (2021) discussed the application of digital technology in film and television education, including online education platforms, virtual reality technology, video production tools, etc. The author analyzed the current application status of these technologies in education and their impact on teaching effectiveness and proposed future development directions. The advent of the digital age has promoted the diversification and innovative development of China's film and television education, improved the quality of teaching, and provided students with a broader development space [43].

2.2.8 Prospective Development Strategies to Improve Film and Television Education in Chinese Universities

The rapidly expanding film and television industry in China necessitates a robust educational framework to nurture a new generation of professionals adept in the field. Therefore, it is of paramount importance to delve into strategies for the enhancement of college curricula to meet the burgeoning demands of this industry. One such strategy involves undertaking a comprehensive curriculum reform, which entails a careful reevaluation and rebalancing of course content. The aim is to place a greater emphasis on the cultivation of practical production skills while also grounding these skills in a solid theoretical foundation. This approach ensures that the education provided is more closely aligned with the specific needs of the film and television industry (Wei, 2023) [44].

Another pivotal strategy is to bolster the collaboration between academic institutions and industry players. This can be achieved by increasing the number of internship opportunities, inviting industry professionals to deliver guest lectures, and encouraging joint research projects. Such initiatives serve to bridge the often wide gap between theoretical knowledge and practical application, thereby equipping students with industry-relevant skills that are essential in the real-world professional environment.

Furthermore, investing in the professional development of teachers is a crucial step towards improving the overall learning experience for students. By providing teachers with opportunities to enhance their industry knowledge and refine their teaching methodologies, academic staff can stay abreast of the latest trends in the film and television industry. This can be facilitated through workshops, seminars, and collaborative projects with industry professionals, who can offer insights into current practices and help update the curriculum to reflect the latest developments (Sergi et al., 2023) [45].

Lastly, it is imperative to incorporate cutting-edge technologies such as artificial intelligence, virtual reality, and animation into the curriculum. By doing so, students will be better prepared for the future trends in filmmaking and equipped with skills that are in high demand within the film and television industry. These technologies not only open up new avenues for creative expression but also provide students with a competitive edge in an industry that is increasingly reliant on technological innovation (He, 2020).

In conclusion, by implementing these strategies, the educational system can play a pivotal role in nurturing a workforce that is not only theoretically sound but also practically proficient, thereby ensuring that the film and television industry in China continues to thrive and remain at the forefront of global innovation.

2.3 Future Research Perspectives

This paper summarizes the progress and current status of film and television education, noting the scarcity of systematic studies in China. It employs various research methods, including SWOT analysis, to discuss the strengths, weaknesses, opportunities, and threats of this field. Considering the rise of the film and television industry and educational reforms, the paper proposes a forward-looking strategy for film and television education development. It also compares domestic education systems to offer reference for reforming China's film and television professional education system.

Although some papers on film education or film and television education research have expanded their research objects and fields, keenly grasped practical problems and carried out applied strategy research, most studies are still limited to the framework of film and television theory and technology, easily ignoring the voices of the educated and difficult to dig deep into deep-seated problems. It is hoped that future research can be based on in-depth investigations and

interviews, make breakthroughs compared with previous research, and more comprehensively analyze the existing problems and characteristics of film and television education, and provide more practical suggestions for the development of film and television education.

3. Conclusion

This study explores the current status of film and television program courses in some Chinese universities and reveals the importance of film and television education in the university teaching system. By analyzing the current implementation of film and television courses in different universities, the study provides valuable insights into this field and emphasizes that film and television programs, as an important tool for cultural communication and artistic expression, can not only enrich students' cultural literacy, but also enhance their creativity and critical thinking skills. The results of this study provide a reference for educators, policymakers, and curriculum designers in universities, which can help them better understand and respond to the needs of film and television education and promote the continuous improvement and development of courses.

This review effectively summarizes the existing research results on film and television development, provides a solid theoretical foundation, and helps to deepen the understanding of the research problem. However, the relevant literature review is published in the past, and there may be time information lag bias. In addition, some important documents that are not included in the search may be omitted, resulting in incomplete results.

As science and technology continue to make significant strides forward and the film and television industry experiences rapid growth and evolution, the future development prospects for film and television education within the academic realm of colleges and universities appear to be exceptionally promising and expansive. This study points out the shortcomings in the implementation of film and television courses, such as the lack of systematic curriculum setting, the need to strengthen the teaching staff, and the lack of practical opportunities. In the future, colleges and universities should further improve the film and television curriculum system, strengthen cooperation with the film and television industry, and increase the proportion of practical teaching. At the same time, with the popularization of digital media technology, future film and television education should pay more attention to cultivating students' interdisciplinary abilities and innovative thinking to adapt to the ever-changing industry needs. Through continuous exploration and innovation. The field of film and television education within the walls of higher learning institutions holds the potential to more effectively nurture a new generation of versatile individuals who possess not only a global perspective but also a robust capacity for innovation, thereby meeting the evolving demands of society.

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