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Project-Based Teaching Reform of Digital Photography and Video Course from the Perspective of Integration of Production and Education——Taking the Creation of the Short Play "School Beauty" as an Example

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Abstract:
The deep integration of the digital economy and the cultural industry is reshaping the talent demand structure in the film and television media field. Digital photography and videography skills have become the core competitiveness of related positions. In response to the common predicament of similar courses in application-oriented universities, which is that the teaching content is disconnected from industrial demands and students' practical and innovative abilities are insufficient. This article takes the concept of industry-education integration as the core driving force and the complete creation process of the short play "Recapture the Life of the School Beauty" (referred to as "School Beauty"), which is led by enterprises and fully participated in by students, as the core teaching project, systematically exploring the path of project-based teaching reform. The research has reconstructed the integrated course content of theory, practice and creation, implemented the project-oriented phased task-driven teaching method, established a diversified process evaluation system, and deeply integrated the resources of schools and enterprises, thus constructing a new teaching model of "bringing industrial projects into the classroom and the teaching process being the production process". Practice has shown that this reform not only effectively stimulates students' initiative in learning, but also significantly enhances their comprehensive application of professional skills, teamwork and professional qualities. The degree of alignment between courses and industry demands has also been notably improved.

Key words:
Integration of Production and Education;Digital Photography and Videography;Project-Based Learning;Transformation of Education;Short Pplay Creation;Collaboration Between Schools and Enterprises

The rapid development of the digital industry has continuously driven the iteration of talent demands in fields such as film and television media, digital media art, and new media operation. Digital photography and videography skills have evolved into core competencies integrating artistic expression, technical realization, and operation. However, traditional course teaching is often limited by inconsistent equipment conditions, a focus on theoretical explanations in content, and insufficient in-depth involvement of enterprises, which makes it difficult for students to handle the complex challenges of real projects [1]. This research takes "in-

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dustry-education integration" as the top-level driving force and deeply practices project-based learning as the concept. Relying on the real commercial project of the love fantasy micro-short play produced by Nanjing Zhuying Xinguang Technology Co., LTD., it guides students to participate throughout the process, achieving a profound transformation from virtual practice to real project practice led by enterprises. The system explores a teaching reform centered on real and complex tasks, guided by industrial standards, and centered on a complete project process, aiming to empirically demonstrate how this model effectively builds students' knowledge and abilities in the process of solving practical problems.

1. Theoretical Foundation and Core Issues of the Curriculum

1.1 The Educational Concept of Industry-Education Integration and Its Applicability in Film and Television Education

1.1.1 The Connotation and Development of Industry-education Integration

The integration of industry and education is a core national strategy in the process of the application-oriented transformation of higher education in China. Its core orientation lies in breaking down the institutional and mechanism barriers between the education chain, talent chain and industrial chain, innovation chain, and promoting a virtuous ecosystem of factor flow, process coordination and value co-creation. The field of film and television media has distinct practical attributes. The implementation of the concept of industry-education integration in this field is reflected in the deep interweaving and symbiotic development of the education system and the industrial ecosystem - taking the actual needs of enterprises as the anchor point, directly incorporating industry standards, real project cases and cutting-edge technology applications into the teaching process, forming an immediate response and dynamic matching between talent cultivation and job demands. Photography and videography art, as a core practical course for the film and television media major, is a key teaching carrier for achieving the goal of integrating industry and education. Curriculum reform should be based on the core requirements of "innovation-driven and interdisciplinary" in the construction of new liberal arts, take the cultivation of innovation and entrepreneurship capabilities as the fundamental orientation, and build a three-in-one curriculum system of "consolidating the foundation in basic education, focusing on the core in professional education, and breaking through potential in the integration of professional and innovation education", promoting the transformation of "teaching, learning and doing" from formal combination to substantive integration [2]. In the teaching process, an evaluation system that emphasizes both real project achievements and professional innovation practice performance should be established. A comprehensive approach should be adopted to adopt inquiry-based, heuristic, experiential and cooperative teaching models, guiding students to deepen their professional understanding, cultivate creative thinking and enhance practical abilities in the process of solving complex real-world problems in the industry. This reform path ultimately points to a new form of talent cultivation characterized by seamless integration of professional capabilities and career development, organic connection of innovative thinking and on-the-job entrepreneurship, and deep integration of classroom education and practical education. It is not only a practical exploration of the transformation of the concept of industry-education integration from macro policies to micro teaching, but also a concrete manifestation of its educational value at the professional course level.

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1.1.2 Implementation Model of industry-education Integration in Film and Television Majors

The integration of specialized and innovative education is of vital importance in the cultivation of talents in colleges and universities. It is a practical need to implement the fundamental task of fostering virtue and nurturing talent and holds significant meaning for building an innovative country in the new era [3]. In the field of film and television media, this educational concept can be implemented through the practical path of industry-education integration. Currently, there are mainly four models of industry-education integration in the film and television industry: "co-construction of bases", "project embedding", "mutual employment of teachers", and "order-based training". Among them, the "project embedding" and "mutual employment of teachers" models are more capable of carrying the goal of integrating professional education and innovation. This research adopts and deepens these two models, taking the enterprise-led market-oriented short play "School Flower" as the core carrier, and combines the teaching mechanism of industry experts entering the classroom and teachers practicing in enterprises. It integrates ideal and belief education into the complete creative process, achieving a deep integration of professional education, entrepreneurship education and ideological and political education in the photography and videography art course. Cultivate film and television talents who possess both innovative spirit and a sense of patriotism.

1.2 Teaching Characteristics and Current Situation Analysis of Digital Photography and Videography Courses

1.2.1 Course Content and Skill System

Digital photography and videography courses typically cover modules such as optical principles, camera operation, composition and lighting, lens language, scene arrangement, and basic post-production. Its skill system has a distinct stepwise nature, progressing step by step from basic operations to artistic creation. Comprehensiveness should be organically combined with practical technical application, artistic aesthetics and teamwork. The dynamics are obvious, the equipment and technology update rapidly, and the teaching content needs to be continuously iterated [4].

1.2.2 Limitations and Challenges of Traditional Teaching Mode

The traditional teaching mode of theoretical instruction combined with decentralized experiments has obvious limitations: Firstly, the content is fragmented, and each technical point is taught in isolation, making it difficult for students to form a complete creative thinking and project control ability. Secondly, there is the virtualization of the context. Most experiments are imitations and verifications, lacking the uncertainties and creative challenges found in real projects. The last issue is the homogenization of evaluation, often taking isolated works that meet technical parameter standards as the basis for assessment, while neglecting process performance, team contribution, and the integrity of the work's narrative. These problems directly lead to students "knowing skills but not knowing how to apply them", and they often need a long adaptation period after entering the industry.

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1.3 Theoretical Support and Practical Value of Project-based Teaching

1.3.1 Application of Constructivist Learning Theory in Project-based Teaching

Constructivism holds that learning is a process in which learners actively construct meaning through social interaction in real situations [5]. Project-based teaching perfectly aligns with this theory: The short play "School Beauty" project provides students with a real and meaningful learning situation; The exploration, decision-making, collaboration and problem-solving in the project advancement are precisely the processes in which students actively construct their knowledge and skills systems. The interactions among teachers and students, among students themselves and among enterprise mentors constitute an important social learning environment.

1.3.2 Implementation Advantages of Project-based Teaching

The implementation of project-based teaching in digital photography and videography courses has very prominent advantages: (1) Strong goal integration. A complete short film project can naturally integrate multiple core skill points such as composition, lighting, recording, and editing; (2) Strong learning drive, with the final product recognized by the enterprise as the visual goal, can greatly stimulate students' intrinsic learning motivation and sense of responsibility. (3) Comprehensive ability cultivation. During the project advancement, students not only hone their professional skills but also develop general vocational abilities such as project management, communication and coordination, creative planning, and stress resistance and adaptability. (4) The evaluation is objective and diverse. The project achievements and process records provide rich basis for the comprehensive evaluation.

1.3.3 Review of the Application Research of Project-based Teaching in Film and Television Education

The application of project-based teaching in film and television art education has gradually received attention in recent years. Many universities abroad adopt the "studio system" and the embedding of industry mentors, emphasizing learning in simulated or real projects. In recent years, practices such as "projects in the classroom" and "joint construction of training bases by schools and enterprises" have emerged in China. However, in the implementation process, they often encounter limitations such as superficial enterprise participation, disconnection between projects and courses, and evaluation still mainly based on teachers within the school. Most studies focus on the instructional design of the project itself, lacking in-depth discussions on mechanisms such as how enterprises can deeply engage in the entire teaching process and how industry standards can be systematically internalized into course evaluations. Based on this, this study attempts to establish a dual-teacher collaborative mechanism of "enterprise-led creation and school-led education", and incorporates industry evaluation with a 50% weight into the course assessment system, aiming to explore a deeper and regularized implementation path for industry-education integration [5].

2.Reform path design based on short drama projects

To ensure that the short play "School Beauty" project can effectively drive the teaching reform of the entire

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course, we have carried out a systematic top-level design, covering four major aspects: course content, teaching methods, evaluation mechanisms and resource guarantees.

2.1Content Reconstruction from theoretical instruction to project creation

We have broken away from the traditional chapter framework divided by equipment and technical points, and reorganized the course content into four teaching modules closely coupled with the short drama creation process: (1) The planning and visual design module, covering script analysis, storyboard drawing, visual style setting, and shooting plan formulation; (2) Core technology training module, closely aligning with project requirements, specifically strengthens camera operation (such as handheld stability, focusing), light and shadow modeling (such as daytime scenes, night scenes, interior lighting), and recording techniques, etc. (3) On-site shooting and execution module, explaining scene scheduling, team division of labor and collaboration, and on-site problem emergency response plans; (4) Post-production and output module, teaching editing logic, color grading concepts, sound design and final output standards.

2.2 Project-oriented Classroom Teaching Method Reform

2.2.1 Phased Task-driven and Team Collaboration Mechanism

This teaching reform completely broke the traditional model of teaching by chapters, and the course pace was completely synchronized with the commercial production nodes of the short play "The School Flower". We have broken down the complete enterprise project process into six teaching stages: enterprise presentation and script interpretation, storyboard preview and initial review, on-site shooting execution, rough editing and feedback, fine editing and review, and final product acceptance. Each stage begins with a "task book" issued by the enterprise, and the classroom then transforms into a project promotion meeting or a technical workshop. Students are assigned to fixed film crews of 4 to 6 people, taking turns to serve as assistants in core positions such as photography, lighting, and sound recording. Through this job rotation practice, it ensures that each person can personally experience the complete industrial chain role from the initial planning to the final delivery, effectively avoiding the drawback of "only seeing the technology but not the process" in traditional practical training.

2.2.2 The role transformation of teachers from lecturers to project mentors

Under this model, the teaching dominance has undergone a fundamental shift. The role of teachers within schools has shifted from being lecturers of knowledge to coordinators of projects, guarantors of resources and facilitators of the learning process. Directors and photographers from enterprises, on the other hand, serve as the true "leaders" and "standard gatekeepers" of the project, responsible for determining the creative direction, setting technical benchmarks, and making key decisions. This "dual-teacher collaboration" mechanism transforms the classroom from a closed theoretical space into a practical field open to the real logic of the industry. Teachers' intervention has become delayed and precise, only providing guidance when students encounter insurmountable obstacles or deviate from their course[6].

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Table.1 Project-based teaching analysis framework based on activity theory

Factor Dimension	Specific Composition	Teaching Transformation Strategy
Subject	4–6 person film crew with role rotation	Achieving full-capability coverage through job rotation
Object	60-episode vertical-screen micro-series, broadcast on the Hongguo Short Drama Platform	Driving in-depth learning through real delivery pressure
Tool	Enterprise-grade equipment, storyboard templates, data dashboards	Standardizing tools to align with industrial specifications
Community	School teachers + enterprise mentors + platform parties	Dual-mentor segmented responsibility to ensure education goals
Rule	3-second attraction principle for vertical screens, delivery milestones	Externalizing rules to cultivate professional literacy
Labor Division	Director / Cinematographer / Lighting Technician / Sound Recordist	Contract system to clarify rights and responsibilities

2.3 Integration of Process Evaluation and Outcome Presentation

2.3.1 Construction of a Diversified Evaluation System

We have changed the original single evaluation method based on final assignments and established a multi-level comprehensive evaluation system. This system consists of three parts: the evaluation of the quality of "process deliverables" such as plans and logs at each stage (accounting for 40%); The "outcome evaluation" (accounting for 40%) centered on whether the enterprise has finally accepted the final product of "School Beauty". And "Peer and Self-evaluation" (accounting for 20%), which focuses on assessing an individual's contribution and spirit of cooperation within a team. This design aims to respond to the multi-dimensional requirements of the complex workplace for talents, that is, professional achievements, process execution ability and teamwork ability are all indispensable.

Table 2 Comprehensive evaluation system for project-based teaching

Evaluation Dimension	Evaluation Subject	Core Indicators	Weight	Data Source
Process-oriented Evaluation	School Teachers	Storyboard Completion Degree, Log Standardization, Review Quality	40%	Portfolio Scoring
Outcome-oriented Evaluation	Enterprise Mentors	Finished Film Technical Compliance Rate, Platform Popularity, Completion Rate	40%	Background Data + Acceptance Report
Collaborative Evaluation	Peer Evaluation + Self-Evaluation	Team Contribution, Communication Effectiveness, Contract Spirit	20%	Anonymous Questionnaire + Report Defense

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2.3.2 The combination method of industry evaluation and on-campus evaluation

At each stage, both on-campus and off-campus teachers need to ensure that all links are in line with industry standards, form good process data and records, and provide first-hand information for students of subsequent grades. The highlight lies in the final screening of the film. We have specially formed a leading review panel composed of project leaders from enterprises and senior practitioners, with teachers from the school participating in the auxiliary review. The enterprise score, with a core weight of 50%, should be included in the summative evaluation, allowing teaching evaluation to directly align with industry standards. This is more capable of reflecting students' "workplace fit" than simple intra-school evaluations.

2.4 School-Enterprise Cooperation and Resource Integration

2.4.1 Industry Mentor Intervention and Practical Guidance

Based on this real production, the enterprise mentors were deeply involved in the entire teaching process. Firstly, they participated in the meetings at key nodes such as project initiation, mid-term review, and final delivery, providing market-oriented creative suggestions. Secondly, regularly participate in classroom teaching and provide specialized guidance for specific tasks such as script refinement, on-site shooting, and post-production optimization. Then, every week, I jointly organize offline project regular meetings with the teachers of the teaching and research section to follow up on the progress and solve practical operation problems. Finally, for students who perform outstandingly in the project, they will be directly absorbed into the subsequent commercial project teams of the enterprise, achieving a seamless connection of "learning, practice and employment".

2.4.2 Optimal Allocation of training platforms and equipment resources

To ensure the smooth progress of the project, our school provided a shooting venue and conducted on-site shooting on campus. Some teachers and students also participated in some performances. The first cooperative enterprise has opened up its professional real-scene studio shooting site and provided students with industry-grade cameras, lighting, audio recording and other equipment throughout the process to meet the high-standard shooting requirements of the project. Second, arrange for students to enter the enterprise training base to conduct core scene shooting and familiarize themselves with the standardized creative process of the enterprise. Third, coordinate the resources of off-campus commercial scenarios and the sites of cooperative merchants around the campus, in line with the resource allocation logic of the actual projects of enterprises. It has exercised students' practical ability to "create within constraints", complementing the real creative scenarios in enterprises.

3 The practical implementation of the short play project "School Beauty"

At the early stage of the project's launch, the cooperating enterprise, "Nanjing Zhuying Xinguang Technology Co., LTD.", clearly defined the commercial export for this "School Flower" project, which was to be played on the Hongguo Short Drama app, a leading short drama platform with over 200 million monthly active users and rapidly rising popularity at that time. Based on the popular trends of this platform, the enter-

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prise has put forward customized themes and core demands of "youth, growth, and campus emotions". From the very beginning of the project, creation has transformed from a simple classroom exercise into a real task with clear platform norms, user profiles and business expectations. This chapter provides a detailed account of the entire process of the "School Beauty" project from conception to completion, and it is also a concrete practical record of the curriculum teaching reform.

3.1 Project Planning and Team Building

At the initial stage of the project's launch, the enterprise proposed a core theme, a story framework, and a basic outline based on market demand, and put forward a customized theme and core appeal of "youth, growth, and campus emotions". The students engaged in a brainstorming session around the core theme and the framework of the story, and formed several prototype stories. After review by enterprise mentors, class voting and guidance from on-campus teachers, the script of "The School Flower" was finally determined: a modern campus story about appearance labels and true self-awareness. This topic not only meets the market positioning of the enterprise but also closely relates to students' lives. The scene is feasible and it has the shooting space for both the inner scenes of the characters and the external environment, which can fully cover the technical training needs.

In terms of team building, we completely follow the project-based structure of small and micro film and television companies. All the students in the class are divided into several fixed film crews of 4 to 6 people. Each crew needs to elect a director internally. Then, the director assesses the members' wishes and initial abilities. According to the students' wishes and specialties, the director forms core teams such as photography assistants, art assistants, and recording assistants. Each member is required to sign the "Project Responsibility Agreement", clearly defining their main and auxiliary responsibilities at each stage, and uniformly sign the commercial project confidentiality agreement. This organizational approach places students in a professional production environment with clear rights and responsibilities and definite goals from the very first moment.

3.2 Preparation Stage Before Shooting

3.2.1 Practical Training in Photography and Videography Techniques

During the design of the storyboard and the post-production editing stage, the enterprise mentor particularly emphasized the use of the Red Fruit short drama as a vertical screen and single-episode suspense point, and optimized the vertical screen composition. During the post-editing stage, students need to design a separate "golden 3 seconds" opening for each episode that can attract users to click. This is precisely the key training that combines artistic creation with the logic of platform operation. The teaching at this stage closely follows the project requirements of enterprises.

3.2.2 Formulation of storyboard and shooting plan

Each production team needs to transform the script into a visual storyboard and formulate a detailed shooting plan, which has become the teaching focus. Teachers on campus lead students to analyze classic commercial short film cases provided by enterprises, while enterprise mentors offer optimization suggestions from the perspective of communication effects. The script and plan of each production team need to be publicly

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presented at the "Project Initiation Meeting", and be subject to joint questioning by enterprise mentors, other teams and on-campus teachers, so as to optimize the plan and predict risks.

3.3 Shooting Execution and Process Management

3.3.1 Organization and Scheduling of On-site Shooting

The severs-long concentrated shooting period is the most core and intense practical link of the course. The teaching management method has also been transformed into an on-site supervision system. Teachers on campus and enterprise mentors no longer conduct step-by-step lectures but instead serve as project supervisors and technical advisors, stationed at each shooting site. Their main responsibility is to observe, record and provide crucial guidance when the student film crew encounters technical bottlenecks or safety risks that they cannot solve on their own.

3.3.2 Problem-solving and real-time Adjustment Mechanism

After each shooting day, each production team needs to submit the materials and work reports of the day to the enterprise mentor, hold a review meeting, sort out the materials, summarize the problems, such as the lighting not connecting in a certain scene or the recording having noise, and adjust the subsequent plans. Teachers on campus collect common problems and conduct concentrated case analysis and explanation in the next day's class. Meanwhile, enterprise mentors provide personalized solutions for project-specific issues, achieving a closed loop of "practice - reflection - theoretical improvement".

3.4 Post-production and Output

3.4.1 Editing, Color Grading and Sound Processing

After the shooting materials are archived, the course enters the post-production stage. The teaching focuses on the materials of "The School Flower", with an emphasis on how to select the best-performing and technically qualified shots from hundreds of Gde materials to construct the narrative line, and assemble them according to the fast-paced narrative logic of vertical screen short plays. Color grading and sound design teaching, emphasizing the unification of visual style and enhancement of emotions through color grading, as well as how to repair on-site recordings, add sound effects and background music. Based on the brand visual specification guidance manual provided by the enterprise mentor, very specific revision suggestions were put forward to the initial cut versions of each production team, and these suggestions were directly related to the final platform broadcast effect.

3.4.2 Finished product Display and industry review feedback

At the final delivery meeting of the "School Beauty" project held at the end of the course, the 60-episode micro-short drama "Reclaim the School Beauty's Life" was completed. Due to its complete series size and mature production, it was highly recognized by the enterprise. This project was subsequently officially launched on the Hongguo Short Drama platform and achieved a platform heat value of over 21.9 million. This data not only affirms the students' creative abilities, but also marks that the teaching achievements have successfully crossed the classroom and been tested by the real market. Some outstanding students have thus

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been given internship opportunities to participate in subsequent business projects of enterprises.

4.Implementation Effectiveness and Analysis

This reform takes the real enterprise project "Campus Beauty" as the core, and its effectiveness can be empirically analyzed from three dimensions: students' ability, teaching mode and industrial connection. This research takes the real business project of the micro-short play "School Beauty" as the practical carrier, fully brings the industrial scene into the classroom, and successfully explores a project-based teaching path that "the teaching process is the production process". The entire project operation is closely aligned with industrial demands: during the planning stage, it aligns with the platform's broadcasting standards and market preferences, guiding students to complete the full-process professional training from scriptwriting, storyboard design to team formation step by step. During the shooting and production stage, enterprise mentors and on-campus teachers form a "dual-teacher collaboration" guidance force, allowing students to comprehensively hone their professional skills and occupational qualities under the real pressure of dealing with on-site emergencies, coordinating team cooperation, and completing post-production synthesis. The effectiveness of the curriculum reform is reflected in multiple aspects: Students' self-assessment shows that the improvement rates of "on-site problem-solving ability" and "project time management awareness" both exceed 92%. The final product of the course achieved a heat value of over 21.9 million on the Hongguo Short Drama platform, withstanding the test of the real market. More importantly, 50% of the participating students directly received internship offers from partner enterprises based on their outstanding performance in the project, effectively bridging the gap from study to employment. This practice not only validates the practical value of the collaborative mechanism of "enterprises leading creation and schools leading education", but also clearly demonstrates the feasible methods for precisely matching university course teaching with the dynamic demands of industries under the deep integration of industry and education, providing replicable and promotable practical experience for the supply-side reform of applied talent cultivation.

Table 3 Project-based teaching content reconstruction mapping table

Enterprise Process Nodes	Teaching Module Transformation	Core Competency Objectives	Class Hour Allocation	Enterprise Process Nodes
Script Reading & Platform Positioning	Vertical Screen Narrative Aesthetics, User Portrait Analysis	Market Insight	4	Script Reading & Platform Positioning
Storyboard Preview & Cost Accounting	Scene Blocking, Budget Planning	Project Management	4	Storyboard Preview & Cost Accounting
On-site Shooting Execution	Lighting Setup, Recording Technology, Team Coordination	Comprehensive Technology Application	28	On-site Shooting Execution
Rough Cut & Data Buried Point Deployment	Editing Rhythm, Platform Algorithm Adaptation	Operational Thinking	4	Rough Cut & Data Buried Point Deployment
Polishing & Brand Tone Unification	Color Grading, Sound Design, Visual Standardization	Artistic Control	20	Polishing & Brand Tone Unification

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Final Delivery & Business Review	Delivery Standards, Data Analysis, Experience Extraction	Professionalism	4	Final Delivery & Business Review

5 Conclusion

The practice of integrating industry and education based on the real commercial project of the short play "School Beauty" has provided a solid and feasible path for the reform of photography and videography courses. This method brings the industry scene into the classroom, effectively solving the core problem of the disconnection between skills training and creative practice in traditional teaching. Throughout the entire project process, students not only mastered the application of technology but also experienced the professional scenarios from conception to delivery in advance. As a result, their comprehensive practical abilities and professional adaptability have been significantly enhanced. The core of the reform lies in establishing a collaborative mechanism of "enterprises leading creation and schools leading education", internalizing industry standards from external yardsticks into the internal logic driving teaching and evaluation. Although there are still challenges such as project sustainability and the coordination between teaching and business cycles at present, and the assessment of students' creative expression and soft abilities also needs to be further refined, through measures such as building a gradient project library, developing digital growth archives, and improving the "dual-teacher segmented responsibility" mechanism, such practices are expected to move from single cooperation to sustainable institutionalized normalization Provide a reliable and replicable model for applied film and television art education.

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