Exploration of Cultural Change of Film and Television Art Media Formation and Digital Cultivation Path of Media Talents

Yi Wang1,†

1. School of Digital Creativity and Animation, Shenzhen Polytechnic University, Shenzhen, Guangdong, 518000, China.

Abstract

The ongoing evolution of digital technology significantly transforms the format of film and television media, simultaneously diversifying the training modes and requirements for media professionals. In this paper, the comprehensive characteristics of film and television art media are analyzed, and specific manifestations of cultural change in the form of film and television art media are identified. At the same time, combined with the cultural change manifestations, it helps media talents to find their role positioning, clarifies the digital literacy structure of media talents, and establishes a double-loop digital cultivation model of the connotation and form change of film and television art media. To further explore the digital cultivation of media talents, a quantitative analysis of data was conducted on the market development trend and the cultivation of media talents. It was found that the overall market demand for media talents increased by 65.67% between 2015 and 2023, but the employment rate of media talents decreased by 3.85 percentage points between 2016 and 2020. The $\chi^2$-test value of digital training of media talents is 26.317, which has a very significant difference at the 1% level. The digital cultivation mode of media talents based on digital technology can effectively enhance the satisfaction of media talents, better meet the demand for talents in the film and television art media market, and help the media industry develop with high quality.

Keywords: Digital literacy; Digital technology; $\chi^2$-test; Market demand; Film and art media.

AMS 2010 codes: 97P10
1 Introduction

With the continuous development and growth of various new media technologies and platforms, the type of information is significantly enriched, the ways of information dissemination are diverse, and the way people obtain information has also changed drastically [1-2]. The development of new media for the transformation and upgrading of film and television art media has brought new opportunities to realize the innovation of traditional film and television art program types and open up new paths for the development and innovation of program forms [3-4]. The information-carrying capacity of new media dramatically exceeds that of traditional media, and the speed and scope of information dissemination have also been greatly improved. With the help of new media, people receive new content and new news through a broader range of channels, which has a significant impact on traditional media [5-7]. However, for film and television art media practitioners, content is always their most significant advantage [8]. Media education in colleges and universities should grasp the pulse of the development of the times in the development process, innovate the form and means of teaching, realize the convergence of traditional media teaching and new media development needs, cultivate the composite ability of media talents, and promote the high-quality development of film and television art media industry [9-11].

With the wide application of new media, media practitioners will find that the single broadcast content and form can no longer meet the needs of the current audience. Clair, A. and Mandler, J pointed out that the development of new media has led to a significant change in the shape of the media. Everyone can report on the major news stories through social media and change the mainstream viewpoints and public opinion so that it can be said that everyone is a member of the media [12]. Teli, S states that culture is the totality of all values. In the age of the internet and mobile technology, through digital communication media, people will be abstracted from real life, acquire digital identity, and strengthen their identity with this medium [13]. Doeveling, K and Giaxoglou, K state that social media will make the emotional mediatization, all the trends and hotspots related to film and art media forms mediate the turn, and media forms achieve a shift from conceptualization to practice under the role of social media [14].

With the change in media form, the cultivation strategy of media talents in colleges and universities also needs to keep up with the characteristics of the times. Zhang, Z proposed the reform path of digital media art majors in colleges and universities, i.e., colleges and universities and related professional companies to carry out in-depth integration in the cultivation of talents, to enhance the professional ability of the students, and to enhance the competitiveness of the students in the market, so as to achieve the effect of synergistic education [15]. Liu, S. L. T pointed out that in The progress of science and technology, the traditional teaching methods are not applicable to the current undergraduate colleges and universities of digital media art professional talent training, so he applied the fuzzy comprehensive evaluation method in the comprehensive practice reform evaluation of digital media art majors, which meets the evaluation results of the comprehensiveness and reliability, and promotes the digital cultivation of media talents [16].

This paper takes the comprehensive performance of film and television art media as the entry point. It explores the cultural change performance of film and television art media form in three dimensions: from traditional media to new media change, from single media to cross-media change, and from other media to self-media change. Based on the cultural change, it clarifies the role of media talents and the hierarchical structure framework of digital literacy, supplemented by the link of digital technology, the internal and external double-loop fusion of internal and external change of film and television art media. It constructs the digital cultivation model of media talents. This paper first examines the trends in market demand and employment rate of media talents for their digital development path. Then, taking the digital cultivation of media students in colleges and universities
Exploration of Cultural Change of Film and Television Art Media Formation and Digital Cultivation Path of Media Talents

as the object, it analyzes the differences in the cultivation of media talents in different colleges and universities and analyzes the satisfaction of teachers and students with digital cultivation by using the $\chi^2$ test.

2 Film and television art media form cultural change

Film and television media is a kind of mass communication media, in the usual sense, refers to the media through light and shadow science and technology communication. Film and television communication efficiency is very high, and the most muscular intuitive display has a strong sense of visual impact. With the continuous development of the times, the development pace of film and television culture is increasing. People's understanding of film and television culture is also enhanced. In the process of film and television becoming more prevalent in our lives, the form of film and television art media is also changing. Film and television art is a very rapid development of art in the present era. It is the process of scientific and technological progress that continues to move forward, and at the same time, with the combination of various cultures, showing new and different forms.

2.1 Comprehensive nature of visual arts media

Film and television art media show a variety of ways, through the film and television art to show culture needs to draw on the comprehensive film and television art media. Comprehensive is a significant characteristic of the film and television art media. Its primary performance, as shown in Figure 1, contains a combination of visual and auditory, the synthesis of time and space, the synthesis of art and business, and the synthesis of the main body of the creation of the four dimensions. It is only by clarifying the synthesis of film and television art media that we can more intuitively feel the change of its cultural form and provide support for exploring the cultural change of film and television art media form in the era of all-media.

![Figure 1. The synthesis of film and television art media](image)

1) Synthesis of vision and hearing

Film and television art is visual art, using line, shape, amount, color, light, direction, space, light and dark, texture, and so on to shape the image perceived by the viewer. Moreover, film and television art is an auditory art, using the sense of hearing to enhance the effects felt by vision. The sound controls the rhythm of each picture, and the picture and sound work together to create a perfect audio-visual visual art effect.

2) Synthesis of time and space
Film and television work in the performance of the intention, often using the combination of time and space features, free space transformation, based on the display of the theme and the atmosphere needed to carry out the time and space scene scheduling, the conversion of space and time is the occurrence of the natural period of the plot of the compression or a wide range of omission of space and time grasp and arrangement, not only to affect the content of the film and television drama and the intention, and in some cases affect the rhythm of the film and television drama and style.

3) The synthesis of art and commerce

Film and television art media are both products of science and technology, and they are also necessary for commercial activities. The use of film and television commercials can make the goods more convenient for marketing through cultural publicity and thus promote the marketing of goods. However, film and television are not a direct sale of goods but through unique means to publicize the goods.

4) Synthesis of Creative Subjects

The source of inspiration for film and television creation generally comes from the literary script. The director of the literary script conducts specific research and speculates on the background of the story and character character. With a sub-shot sketching out the shooting scene, the actors need to interpret the story according to the requirements of the script of the character image.

A rich and colorful film and television art culture is presented to the public through the extensive expression of film and television art media. Under the promotion of the all-media era, the media of film and television art has also realized an enormous leap and different types of communication methods provide more possibilities for the comprehensiveness of the media of film and television art.

2.2 Changes in the Media Format of Film and Television Arts

The limitations caused by traditional media are diminishing in this all-media era, and the media forms of film and television that were initially based on traditional media have significantly changed, including home theaters, televisions, and other similar devices. The above forms of film and television media limit the audience's appreciation of time and place. With the arrival of the Internet era, the gradual emergence of all-media has dramatically improved, laying the foundation for the expansion of film and television art media forms. At present, users can appreciate film and television art anytime, anywhere, and can use microblogging, microblogging, and other media to make comments and express their values. The change in the media form of film and television art in the all-media era is shown in Figure 2, which is mainly manifested in the change from traditional media to new media, from single media to cross-media, and from other media to self-media.

![Figure 2. The performance of the film and television art media form](image-url)
1) Change from traditional media to new media

Traditional media and new media are two relative cultural concepts. Traditional media is a collection of static traditional film and television art media forms. In contrast, new media is a modern mobile media form developed from its foundation, which includes computers, car networks, cell phones, time-shift digital television, and other media forms. The new media promote the socialization of individual appreciation activities of film and television art in order to form the technical, cultural, and discourse advantages of new media film and television art media appreciation, shape its film and television art media appreciation brand, and improve its social influence and reputation.

2) Change from single media to cross-media

Cross-media is the aesthetic pattern of the film and television art media and its related information across, conversion, circulation, and interaction between different media, whose most significant function is to facilitate the connoisseur to adopt the most suitable form, means and perspective for the film and television art aesthetic information retrieval, release and dissemination. Appreciation of film and television art and its information dissemination in the media interaction and cooperation, symbiosis, coordination, and operation to promote the appreciation of different media to realize the role of aesthetic transformation, aesthetic, cultural interaction, and aesthetic information dissemination. Please make use of their art appreciation talents and achieve a happy and efficient appreciation to reduce redundant aesthetic spiritual input and significantly decrease the cost of film and television art media appreciation.

3) From other media to self-media change

Other media film and television art media forms refer to the film and television art media mode controlled by the government, units, industries, enterprises, institutions various official and civil organizations, etc. This is characterized by the connoisseur's aesthetic, psychological activities, and behaviors being wholly controlled, without a small quantity of self-determination, and being otherwise regulated. Self-media film and television art media mode is with the rise of the computer Internet, the use of downloadable storage film and television art text media players and mobile computers, tablet computers, network phones, and other aesthetic film and television art media modes. The connoisseur's aesthetics is entirely controlled by his own will, not by others, which is a kind of free media mode of film and television art.

3 Digital cultivation model of media talents

Under the context of the new media era, the cultural changes in the form of film and television art media make the media talent can not be enhanced in the traditional education model and has not been able to adapt to the new media development of film and television media market for the transformation of the demand for talent, which prompted the reform of film and television art media talent training mode and teaching courses. However, in the cultivation of media talents based on the new media context, still unable to get rid of the traditional film and television education mode of thinking solid, which makes it challenging to cultivate media talents to ultimately meet the job requirements of the film and television market. Therefore, in the era of the new media context, the reform and innovation of the training methods for film and television art and media talents is fundamental.
3.1 The Role of Media Talents

The all-media era has brought new opportunities and challenges to the media industry. Talent is the foundation for the survival and development of the media industry, and every high-quality media talent from an all-media perspective is a valuable asset. In order to further improve the post quality of media talents and enhance the competitiveness and comprehensive quality of media talents, the role of film and television art media talents in the all-media era should be clearly defined so as to provide support for the exploration of film and television art media talents' post quality enhancement strategy and cultivation mode in multiple dimensions. The role positioning of media talents is shown in Figure 3, mainly including traditional professional media people, functional managers, professional managers, and international media people.

![Figure 3. Role positioning of media personnel](image)

From the all-media perspective, media talents must continuously improve the post quality, only with the post quality as the basis, comprehensively enhance the competitiveness of the industry and the ability to adapt to the post, in order to let the media talent in the fierce competition in the industry to stand out. During the training of media talents, they should be helped to clarify their job roles. Only when media talents understand their future job roles can they obtain more growth driving force.

3.2 Literacy structure of media professionals

The so-called digital literacy refers to the necessary skills of focusing on the future digital environment and being able to solve problems in practice by using complex digital skills, multiple analytical awareness, and innovative thinking. The enhancement of digital literacy is the realistic requirement of the media talent training paradigm in the new era, the critical foundation for promoting the integration of industry-university-research innovation, and the core of the transformation of the demand for media talent by enterprises. It can be seen that digital literacy for media talents involves multi-dimensional links such as knowledge, skills, and awareness of talents. The digital literacy level of media talents is shown in Figure 4, which is mainly divided into five parts: digital knowledge literacy, digital application literacy, digital professional literacy, digital innovation literacy, and digital derivation literacy. Only with a deep understanding of the layered framework system of digital literacy of media talents and a clear understanding of the preference of employing enterprises for digital literacy of media talents at all levels can we develop the digital training teaching mode of media talents in a targeted way to ensure the effectiveness of digital talent training.
Exploration of Cultural Change of Film and Television Art Media Formation and Digital Cultivation Path of Media Talents

The bottom layer of literacy is comprised of digital literacy, digital knowledge literacy, and application literacy, which provides support for digital professional and innovation literacy. The upper layer of literacy includes digital professional literacy and innovation literacy, which is the condensation and deepening of the former. Only when the digital professional ability reaches a certain level can it unleash breakthrough innovative thinking, and digitalization can become a tool for model and product innovation. The enhancement process for digital application literacy, professional literacy, and innovation literacy will result in synergy and integration, representing digital derivative literacy.

3.3 Cultivation Mode of Media Talents

Based on the previous analysis of the cultural change of film and television art media and the digital literacy framework of media talents, this paper identifies the digital transformation of film and television art media talent training as the core scope. It establishes a double-ring digital training framework for the connotation and form change of film and television art media, as shown in Figure 5. The inner ring to the digital era of multiple subject needs led by the connotation of film and television art media change, the outer ring of digital technology empowerment + data-driven to promote the form of film and television art media to carry out cultural change, the inner ring + the outer ring of the digital cultivation of film and television art media talent to provide protection.

Figure 4. Media Talent digital literacy framework

Figure 5. Digital culture mode of media talent
1) In the inner ring, learners need to have the ability to synthesize, innovate, and solve complex problems; the government is committed to bridging the new digital divide brought about by digital technology; the competition in colleges and universities is more intense; and under the pressure of the demand from all sides, the goal of cultivating talents in film, art, and media has to be and will inevitably be changed. There are both risks and opportunities in the midst of change, and the alienation of technology causes many safety and ethical risks. The risks and dilemmas, in reality, will play a role in the main body of the demand and constantly optimize the functional positioning of the multiple subjects and the internal relationship so that the connotation of film and television art media development and economic and social development to match.

2) The outer ring is based on digital technology empowerment and data drive, which together constitute the technical factors for the change of film and media talent training and play a role in the transformation of the curriculum, teaching, evaluation, and governance of film and media talent training. In the process of transformation, there are also problems such as educational ethics caused by technological alienation, as well as constraints such as poor results in the implementation of technology. The emergence of real-life dilemmas has prompted the iterative upgrading of digital technology. All parties have gradually realized the central position of data in the transformation of film and television art and media talent training. The role of data empowerment has become more apparent.

3) Internal and external interaction promotes the matching of the connotation and form change of film and television art media in order to realize the digital transformation of media talent training. Connotation change of film and television art media is a transformation around the goal of talent training. The morphological change of film and television art media is a transformation around the content, mode, and means of talent training in the “double loop” logical framework of the dynamic cycle state. The two tend to match in the form of elemental interaction, which together constitute the digital transformation of film and television art media should be stated, that is, in field of film and television art media to realize the integration of man and machine and to enhance the quality of digital cultivation of film and television art media talents.

4 Analysis of the market demand for media talents

With the development and application of new media technology, the media industry has begun to show digital changes, from the initial single-end presentation to the late multi-platform cross-screen operation changes, but also through the cloud and big data centralized processing to optimize the industry's user experience. The traditional media industry and emerging technologies have combined to form a new integrated media development model, which is not only conducive to the accuracy of the information itself and comprehensive but also broadens the breadth of the dissemination. The resulting talent training program is in line with the development characteristics of the lag, so we need to analyze the market demand for film and television art media talent, with the help of digital media talent training mode, to further enrich the professional knowledge of the media talent, and cultivate digital media talent in line with the development of the times.
Exploration of Cultural Change of Film and Television Art Media Formation and Digital Cultivation Path of Media Talents

4.1 Trends in the Media Talent Market

4.1.1 Market demand for media talents

During the “14th Five-Year Plan” period, China has turned into a stage of high-quality development, with the construction of a sizeable domestic cycle as the main body and the promotion of the rule of law and modernization of governance capacity, film and television media talents will be given more expectations in tapping the growth potential of cultural literacy, optimizing the structure of the cultural industry and enhancing the risk-resistant mechanism of the cultural market, etc. This will offer a broader space and opportunities for the development of media personnel. The development of media personnel provides a broader range of opportunities and spaces. This paper analyzes the market demand for media personnel in recent years by checking the recruitment information of film and television artists and media personnel on relevant recruitment websites on the Internet. Figure 6 displays the changes in the market demand for media talents from 2015 to 2023.

From the point of view of the market demand for media talent, the overall demand for media talent positions between 2015-2023 is in a growing trend, and the number of positions grew from 521,400 in 2015 to 863,800 in 2023, with a growth rate of 65.67%. However, due to the outbreak of the line crown epidemic at the end of 2019 so that led to the overall market demand for media talent between 2019 and 2021 showed a lower growth rate but still a slight increase. From 2021 to 2023, the orderly liberalization of the market economy will result in a rise in demand for film and television art and media talents, with its growth rate increasing from 1.1% to 8.64%. Combined with the rapid development of digital technology, the demand for film and television art and media talents accumulated during the epidemic further exploded, and it is expected that the total demand for film and television art and media talents after 2024 will continue to rise on the basis of 2023. Relying on the market demand for film and television media talents, the digital training of media talents is in line with the needs of the times, and the digital training of media talents can promote the high-quality development of film and television media.

4.1.2 Trends in employment rates

The purpose of training talents in any education is to enable them to go to work, give full play to their talents, and realize their value. Therefore, for the training of talents in film and television arts and media, whether the talents have adapted to the needs of the development of film and television arts and media and whether they are favored and welcomed by the market for media talents is an essential
indicator for assessing the level of talents trained in film and television arts and media. To a certain extent, the employment rate of school graduates is a vital parameter to test whether the training of talented individuals meets the needs of the industry. In this paper, the employment rate of graduates of film, television, and media-related majors in Chinese universities is statistically calculated, and the trend of the employment rate of media graduates from 2016 to 2020 is shown in Figure 7. Where A–F denotes the majors of journalism and communication, editing and publishing, film and television culture, advertising, network communication, and media art, respectively.

It is evident from the figure that the employment rate of graduates of media disciplines in all colleges and universities between 2016 and 2020 showed a downward trend, including the employment rate of graduates of media disciplines in mega cities where the distribution of China's famous media colleges and universities is more centralized, and the employment rate of graduates of media disciplines also showed a downward trend. Among them, the employment rate of graduates of film and television culture majors decreased from 88.57% in 2016 to 84.72% in 2020, with a decline of 3.85 percentage points, and the overall decline of graduates of media talent majors was the smallest of 2.68 percentage points, but their average employment rate in 2020 was the lowest among the six film and television media majors of only 84.07%. This reflects that although the current social development of film and television art media talent demand is relatively strong. However, the quality of media talent training in colleges and universities can not effectively meet the social demand for media talent, emergency enterprises can not recruit, and students can not be employed. Therefore, it is necessary to further clarify the social demand for media talents, combined with the corresponding digital technology to carry out the digital training of media talents, in order to effectively enhance the employment channels and employability of media talents.

![Figure 7. The change in employment rate](image)

### 4.2 Training of media professionals

In order to further clarify the current cultivation of film and television art and media talents, this paper designed a questionnaire, through the Internet to the media college students and teachers of the relevant majors to conduct a survey. A total of 4000 questionnaires were distributed, of which 3852 were validly recovered, with an effective recovery rate of 96.3%. In addition, the questionnaire was
also tested for reliability and validity, and the results were more than 0.92, indicating that the questionnaire has good reliability and validity, which can provide support for analyzing the current training of media talents.

4.2.1 Patterns of talent development and growth

Different colleges and universities, depending on their characteristics, will have different levels of growth and decline in the various elements of their media talent cultivation methods. However, no matter how they are changed, they cannot be separated from the minimum several main elements. They will all change in the mutual growth of the five cultivation components, such as theoretical cultivation (A1), skill teaching (A2), front-line practice (A3), artistic literacy (A4), and scientific research activities (A5). Based on the data obtained from the questionnaire, this paper explores the categorization from the colleges and universities that cultivate mainly applied research talents, colleges, and universities that cultivate specialized applied talents, and colleges and universities that cultivate mainly theoretical research talents, respectively. The pattern of media talent cultivation elimination in different colleges and universities is shown in Figure 8.

1) The training of applied research talents mainly refers to those colleges and universities that take the road of composite training mode, emphasizing the balanced development of theory, skills, art, etc. The main goal is to ensure compatibility between arts and sciences with the training of composite applied talents. This type of college and universities mainly focus on skilled professors, whose average percentage reaches 32.68%, higher than the other four cultivation elements. In addition, these types of colleges and universities also pay attention to theoretical training and front-line practice, whose percentage is more average, respectively, 25.09% and 25.21%. As a result, colleges and universities of composite cultivation mode, on the basis of cultivating students' theoretical and artistic cultivation, focus on cultivating students' hands-on practical operation ability. In artistic literacy, more courses on art, modeling, animation, music, and other courses are offered, which improves students' aesthetic ability.

2) The difference between colleges and universities that cultivate specialized applied talents and those that focus on applied research talents lies in their specialization, and most of these schools take the path of professional training mode, with vocational institutions occupying the majority. This way, with the help of colleges and universities professional hardware advantages and media outreach, the implementation of a directed professional training mode, focusing on media agencies to send specialized production talent. It pays more attention to teaching skills and front-line practice, which accounts for as high as 68.39%. These colleges and universities emphasize the development of students' independent personalities to the greatest extent possible and have front-line solid practical operation capabilities. Tutors and students communicate closely, and tutors from different research directions have different personal characteristics, which leads students to engage in specialized practical operations in their fields.

3) In Schools focusing on the training of theoretical and research-oriented talents, the proportion of theoretical professors in the main elements of their TV and media talents training has reached 45.72%, emphasizing the learning and training of fundamental cultural theories such as film and television, aesthetics, society, etc. With a relatively firm foundation and attainments in depth of thinking. In these schools, the amount of skill teaching and front-line practice is minimal, and students' ability to analyze problems is high. More and more attention is given to the cultivation of compound talents.
4.2.2 Effectiveness of media personnel training

First, the recovered valid questionnaires were categorized according to the two types of teachers and students using EXECL, and the inter-teacher data and student samples were calculated separately to derive the number and percentage of teachers and students who chose different options for the alternative options of the survey questions. In order to test whether there is a significant difference between teachers' and students' responses to the same question, SPSS software was used to conduct a $\chi^2$-test on the data obtained, resulting in a comparison of the differences between teachers' and students' perceptions of media talent development as shown in Table 1. Where A, B, and C are very satisfied, satisfied, and dissatisfied, respectively.

In the $\chi^2$-test of teachers' and students' satisfaction with the overall situation of media talent cultivation, the $\chi^2$-test value of the overall situation of media talent cultivation is 26.317, and its p-value is 0.000, which shows that there is a very significant difference at the 1% level. In addition, the P-value of students and teachers in the cultivation goal, cultivation process, cultivation system, and cultivation evaluation is less than 0.01, which also shows a significant difference at the 1% level. In the comparison of satisfaction with the overall situation of media talent cultivation and the four elements of talent cultivation mode, it can be clear that both teachers and students are more satisfied than dissatisfied with the digital cultivation of media talents, except that students' satisfaction with talent cultivation objectives (27.38%) is lower than dissatisfaction (28.49%). At 15.61%, teachers are dissatisfied with the four elements of the talent cultivation model, while students are dissatisfied with the talent cultivation objectives at 28.49%. Thus, the introduction of digital technology for media talent quality training can fully meet the demand for media talent in the film and television art media market, enhance the employment rate of media students in colleges and universities, and further promote the high-quality development of the film and television art media market.

Figure 8. The law of the cultivation of talents
Table 1. The training of media personnel

<table>
<thead>
<tr>
<th>Item</th>
<th>Overall condition</th>
<th>Culture target</th>
<th>Culture process</th>
<th>Culture system</th>
<th>Culture evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>41.67%</td>
<td>55.62%</td>
<td>36.87%</td>
<td>32.19%</td>
<td>38.37%</td>
</tr>
<tr>
<td>B</td>
<td>46.72%</td>
<td>31.37%</td>
<td>47.52%</td>
<td>56.45%</td>
<td>53.82%</td>
</tr>
<tr>
<td>C</td>
<td>11.61%</td>
<td>13.01%</td>
<td>15.61%</td>
<td>11.36%</td>
<td>7.81%</td>
</tr>
<tr>
<td>Student</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>25.63%</td>
<td>27.38%</td>
<td>28.93%</td>
<td>32.18%</td>
<td>25.65%</td>
</tr>
<tr>
<td>B</td>
<td>51.56%</td>
<td>44.13%</td>
<td>49.71%</td>
<td>57.43%</td>
<td>58.76%</td>
</tr>
<tr>
<td>C</td>
<td>22.81%</td>
<td>28.49%</td>
<td>21.36%</td>
<td>10.39%</td>
<td>15.59%</td>
</tr>
<tr>
<td>(\chi^2)</td>
<td>26.317</td>
<td>35.275</td>
<td>13.313</td>
<td>16.034</td>
<td>10.196</td>
</tr>
<tr>
<td>P</td>
<td>0.000</td>
<td>0.001</td>
<td>0.000</td>
<td>0.002</td>
<td>0.001</td>
</tr>
</tbody>
</table>

5 Conclusion

This paper focuses on the cultural change of film and television art media form, as well as analyzing the role of media talents and literacy structure, and combining digital technology to implement the digital training mode of media talents. On this basis, quantitative analysis of data for the development trend and satisfaction of the media talent market draws the following conclusions:

1) From the point of view of the market demand for media talents, the demand for talent positions has increased from 521,400 in 2015 to 863,800 in 2023, with the overall trend of rapid growth and the growth rate reaching 65.67%. In line with the high-quality development of digital technology, the social demand for film and television art and media talents is further expanding, and it is necessary to adopt a practical and suitable digital training mode to meet the market demand.

2) From the trend of change in the employment rate of media talents, the employment rate of media graduates in colleges and universities during the period of 2016-2020 has a significant downward trend, reflecting the difference between the cultivation direction of media talents in colleges and universities and the market demand for film, television, and art media talents, and the inability to effectively meet the market's requirements for media talents.

3) There is a significant difference in the cultivation of media talents between colleges and universities that cultivate mainly applied research talents, colleges and universities that cultivate specialized applied talents, and colleges and universities that cultivate mainly theoretical research talents. Relying on the needs of the film, television, and art media market to provide targeted training for different types of talents is also a meaningful way to promote the high-quality development of media talents.

4) Relying on the digital training mode of media talents, using the \(\chi^2\) test to analyze the difference between the satisfaction of teachers and students, the \(\chi^2\) test value of the overall situation of media talent training is 26.317, showing a significant difference at the 1% level. The use of digital training mode can help media talents to better understand the specific needs of the film and television art media market, from the students' media digital literacy, to fully guarantee that media talents can meet market demand and help the film and television art media industry's high-quality development.
References


