

# **Innovation and Enhancement Strategies for Non-Linear Editing Courses in the New Media Era**

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## **Abstract**

**With the advent of the new media era, the modes of creating, disseminating, and consuming video content have been reshaped. As a core course for Advertising & Broadcasting Television majors and Network & New Media majors, the teaching environment, technological tools, industry demands, and student cognition related to non-linear editing have undergone profound changes. The traditional teaching model focused primarily on software operation can no longer meet the demand for versatile and innovative video professionals in the new era. This paper aims to analyze the challenges and opportunities brought by the new media era to non-linear editing courses. It proposes systematic innovation and enhancement strategies from five dimensions: teaching objectives, content, methods, practical platforms, and evaluation systems, to cultivate new editing talents aligned with industry development.**

## **Keywords**

**New Media; Non-Linear Editing; Curriculum Innovation; Teaching Strategies; Editing Thinking.**

## **1. Introduction**

Since its emergence in the 1980s, digital non-linear editing technology has been the cornerstone of film and television post-production. With the explosive development of the internet, mobile communication technology, and digital media, we have entered a comprehensive new media era characterized by interactivity, immediacy, fragmentation, and multimodality. Video content is no longer confined to traditional film and television screens but widely permeates various fields such as short video platforms, social media, live streaming, online education, and corporate publicity.

This transformation poses a series of new challenges for non-linear editing courses: editors must not only master proficient software skills but also possess cross-media narrative ability, user-oriented thinking, data awareness, and rapid adaptability and innovation capabilities. Currently, the teaching philosophies and methods of non-linear editing courses in many institutions remain relatively outdated, exhibiting problems such as "emphasizing technique over art," "focusing on software over thinking," and "prioritizing individual work over collaboration." Therefore, systematic innovation and enhancement of non-linear editing courses have become an urgent task in the reform of film, television, and media education.

## **2. New Challenges**

### **2.1. Accelerated Technological Iteration, Teaching Content Prone to Obsolescence**

Mainstream non-linear editing software updates at an extremely high frequency, with new features and plugins emerging constantly. Traditional textbooks and syllabi struggle to keep

pace with such rapid technological change, leading to a generation gap between what students learn and what the industry uses.

## **2.2. Diversified Industry Demands, Compound Skill Requirements**

The market demands not just "editors" but "video content creators." Students need to simultaneously understand pre-production planning, shooting, post-production packaging, color grading, sound design, visual effects compositing, and even basic knowledge of graphic design, animation, and cross-platform distribution. The required skill set is shifting from a single specialty to "mastery in one area and proficiency in multiple others" (T-shaped skills).

## **2.3. Evolving Creative Context, Innovative Narrative Logic**

The narrative logic of new media videos is significantly different from traditional film and television. The "golden three-second" rule for short videos, the immersive first-person perspective of Vlogs, and the multi-threaded choices in interactive videos all impose new requirements on editors' narrative pacing, shot sequencing logic, and understanding of user psychology.

## **2.4. Changing Student Backgrounds and Expectations, Increased Teaching Difficulty**

Today's students are "digital natives"; some have already been exposed to editing software before enrollment, but their knowledge is often fragmented and unsystematic. Simultaneously, they expect courses to be more challenging, interesting, and practical, rather than simply learning software functions.

# **3. New Opportunities**

## **3.1. Reduced Software and Hardware Costs, Significant Lowering of Practical Thresholds:**

High-performance computers, educational versions of licensed software, and a vast number of free or low-cost learning resources (e.g., tutorials on Bilibili, YouTube) make it possible for students to engage in high-quality practical creation.

## **3.2. Abundant Sources of Real Projects, Fresh Materials for Practical Teaching:**

Instructors can easily access online trending events, public service announcement projects, and real corporate needs as course case studies and project tasks, seamlessly connecting teaching with the market.

## **3.3. Mature Online Teaching Platforms, Flexible Integration of Teaching Modes:**

The maturity of SPOCs (Small Private Online Courses), micro-courses, and MOOCs provides strong support for implementing blended learning and flipped classrooms, greatly enhancing classroom efficiency.

## **3.4. Diverse Channels for Showcasing Outcomes, Enhanced Learning Sense of Achievement:**

Student works can be directly published on platforms like Douyin (TikTok), Bilibili, and Video Channels (WeChat), receiving real-market testing and feedback, thereby stimulating their creative enthusiasm and learning motivation.

## 4. Innovation and Enhancement Strategies for Non-Linear Editing Courses

Addressing the aforementioned challenges and opportunities, curriculum innovation and enhancement should be systematically developed from the following five core dimensions.

### 4.1. Reconstructing Teaching Objectives: From "Tool User" to "Content Creator"

The core objective of the course should undergo a strategic shift from "cultivating operators proficient in a specific software" to "cultivating video content designers with editing thinking and cross-disciplinary creation capabilities."

**Knowledge Objectives:** Master not only the core software functions but also understand the principles of visual storytelling, the grammar of lens language, sound design concepts, color theory fundamentals, and the rules of new media communication[1].

**Ability Objectives:** Focus on cultivating four core competencies: **(1) Editing Thinking Ability:** The ability to analyze, deconstruct, and reconstruct narratives; **(2) Technical Integration Ability:** The ability to flexibly use color grading, audio, effects, graphics, and other technologies to serve the narrative; **(3) Cross-disciplinary Collaboration Ability:** The ability to collaborate with roles such as planners, cinematographers, and operators in projects; **(4) Self-adaptive Learning Ability:** The ability to independently track new technologies and trends and learn and assimilate them quickly.

**Literacy Objectives:** Cultivate students' aesthetic literacy, copyright awareness, professional ethics, and user- and data-based product thinking.

### 4.2. Optimizing Teaching Content: Constructing a "Thinking-Technology-Project" Tri-integration System

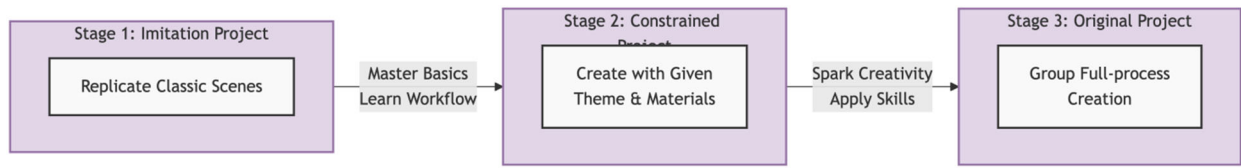
Break away from the traditional linear structure organized by software menus. Construct a three-dimensional content system guided by "editing thinking," supported by "technical modules," and centered on "practical projects."

**Foundation Module (Solidifying Basics):** Abandon comprehensive but shallow software feature introductions. Focus on the core editing workflow (asset management, timeline operation, rough cut/fine cut, output/delivery), core concepts (resolution, bitrate, codec formats), and industry standards.

**Thinking Guidance Module (Enhancing Cognition):** Add "Film Analysis Sessions" and "Case Deconstruction Sessions." Select diverse cases including classic films, quality documentaries, viral short videos, and creative advertisements. Guide students to analyze their narrative structure, rhythm control, emotional buildup, transition techniques, etc., making implicit "editing thinking" explicit and teachable.

**Advanced Technology Module (Empowering on Demand):** Modularize content such as color grading, audio processing, titling/graphics, and basic visual effects. Students can choose their learning path based on their interests and project needs, like "selecting equipment," enabling personalized training. For example, offer short-term workshops like "DaVinci Resolve Specialized Color Grading Course" or "Audition Audio Cleaning & Mixing Course."

**Project Practice Module (Comprehensive Application):** Design a scaffolded project pipeline (refer with: Fig. 1) for the course: Imitation Project (replicating a classic clip) → Constraint Project (creating based on a given theme and materials) → Original Project (groups complete a full work from planning to output, e.g., micro-documentary, product advertisement, short video series).



**Figure 1.** Scaffolded project pipeline

Project types should cover various new media formats like promotional videos, Vlogs, short videos, and news feed ads.

#### **4.3. Innovating Teaching Methods: Implementing Immersive "Online-Offline Blended, In-Class Out-Class Linked" Teaching**

**Flipped Classroom and Blended Learning:** Create micro-videos and online tutorials for software operation and basic theory, requiring students to self-study before class. Class time is primarily used for Q&A, in-depth case analysis, thinking training, and project guidance, achieving efficient knowledge internalization.

**Project-Based Learning (PBL):** Center teaching around real or simulated real projects[2], allowing students to learn by doing in groups. The teacher's role shifts from lecturer to project consultant, producer, and mentor, guiding students to solve problems, manage workflows, and complete works.

**Workshops and Masterclasses:** Regularly invite industry professionals like editors, colorists, and self-media creators to conduct workshops or online lectures, sharing the latest industry trends, practical skills, and creative insights, broadening students' horizons and keeping them synchronized with the industry.

**Integration of Competitions and Creation:** Actively organize students to participate in professional competitions such as the "National College Advertising Art Competition," "Academy Awards," and various short video contests. "Use competitions for practice, use competitions to promote learning," stimulating students' creative potential and craftsmanship spirit of excellence through competition and selection.

#### **4.4. Expanding Practical Platforms: Building a "Virtual-Physical-Social" Three-Tier Practical Field**

**Virtual Simulation Platform:** Utilize virtual studios, VR/AR technology to simulate large-scale program editing environments or film editing workflows, allowing students to experience complex industrial processes in a safe, low-cost environment.

**On-Campus Physical Workshop:** Establish a converged media center or innovation workshop integrating pre-production shooting, post-production, recording studios, and color grading suites[3]. Implement an enterprise-style management system and undertake real internal and external projects (e.g., school promotional videos, conference recording, course recording), providing students with a "real combat" practical environment.

**Off-Campus Social Practice:** Actively establish internship bases with new media companies, MCN agencies, TV stations, and film studios. Promote student internships on the industry front lines, achieving a seamless transition from campus to workplace[4].

#### **4.5. Reforming the Evaluation System: Establishing a Comprehensive "Process-Oriented, Diversified, Work-Oriented" Evaluation Mechanism**

Change the traditional method of determining grades solely by a final exam. Establish a diversified evaluation system covering the entire learning process[5].

**Process Evaluation (40% Weighting):** Assess students' completion level, participation, collaborative spirit, and iterative improvements at various project stages (proposal, rough cut, fine cut).

**Outcome Evaluation (40% Weighting):** Focus evaluation on the quality of the final work, considering not only technical execution but also creative conception, narrative quality, artistic expression, and completeness. Reviewers can include teachers, industry experts, and even feedback data from online audiences (views, likes, comments, etc.).

**Reflective Evaluation (20% Weighting):** Require students to submit a creative statement report, reviewing the gains and losses of the entire project, summarizing technical challenges and solutions, and reflecting on the thought process behind editing decisions, thereby assessing their metacognitive ability and depth of thinking.

## 5. Implementation Support and Expected Outcomes

### 5.1. Implementation Support

The implementation of innovation strategies requires supporting safeguards. First, strengthen the teaching faculty by building a "dual-qualified" teaching team through teacher corporate training and introducing industry mentors. Second, continuously update the teaching resource repository, including the latest software, plugins, asset packs, case libraries, and online courses. Third, increase hardware investment to ensure computer lab equipment can smoothly run mainstream software and handle 4K or even higher-specification editing.

### 5.2. Expected Outcomes

Through the systematic implementation of the above strategies, it is expected to significantly enhance students' learning initiative, creative ability, and comprehensive literacy. Their works will demonstrate greater creativity and market value, and graduates will be better equipped to rapidly adapt to the diverse roles within the new media industry. This transition from "student" to "talented professional" will effectively alleviate the structural imbalance between institutional training and industry demands.

## 6. Summary

The wave of the new media era is surging. Non-linear editing courses can only fulfill their talent cultivation mission by adapting to the trend and actively innovating. The core of innovation and enhancement lies in fundamentally changing the teaching philosophy: from "teaching software" to "nurturing thinking," from "single skill" to "compound abilities," from "closed classroom" to "open ecosystem." Through the systematic strategy integrating the five aspects of reconstructing objectives, optimizing content, innovating methods, expanding platforms, and reforming evaluation, we can build a dynamic, open, and efficient new teaching system. This approach cultivates a new generation of video content creators equipped to master emerging technologies, excel in narrative construction, understand communication paradigms, and influence future directions—thereby sustaining innovation within the evolving audiovisual industry.

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