

# **Cultivation of Innovation and Entrepreneurship Ability of Students Majoring in Film and Television Animation under the Background of Cultural Entrepreneurship Industry**

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**Abstract:** Cultural entrepreneurship industry is today's emerging industry. With the rapid development of social economy, people pay more and more attention to the cultural and creative industry. In the process of efficient learning, students majoring in film and television animation need more creativity to meet the needs of the new industry market, but the ability of innovation is not achieved overnight. Teachers need to guide students, Students also need to cultivate the ability of independent thinking in order to effectively improve their innovation ability. Based on this, this paper will discuss and study the cultivation of innovation and entrepreneurship ability of film and television animation students under the background of cultural entrepreneurship industry.

## **1. Introduction**

Creativity is the cornerstone and lifeblood of the development of cultural and creative products, and the types of film and television animation products on the Internet are becoming more and more complex, and people's creative requirements for film and television animation are becoming higher and higher, especially young people's demand for film and television animation has become more and more serious. If there is no excellent creativity, The publicity and promotion of film and television animation products will be greatly affected and hindered. The following will discuss the characteristics of cultural and creative industries, the characteristics of students majoring in film and television animation and the strategies for their innovation and entrepreneurship training.

## **2. Characteristics of Cultural and Creative Industries**

In recent years, the word “cultural creation” has become more and more popular, but people's definition of cultural creation is still vague, and they don't even know what cultural creation is. In fact, from the literal meaning, “cultural creation” is an industry of “culture + creation”, and the word originated from Britain. The most popular cultural creation industry in China is “cultural creation in the Forbidden City”. It can be seen from the major online sales platforms that the sales of cultural and creative products in the Forbidden City are very high, which was once said by statistics, Relying on the creativity of cultural and creative products, the Forbidden City has created a performance of 1 billion a year. At the same time, some people will think that cultural creation is simply a printed T-shirt or mug, which is simply designed for sale, and such products generally rely on more famous paintings, especially the surrounding cultural and creative industries. However, few people know the core cultural and creative industry. The concept is “spirit + culture”. Today's cultural and creative products should actually focus on core cultural and creative products, such as drawing rubber bands, which can alleviate the disadvantages of common rubber bands. No matter what kind of cultural and creative products, creativity is the core soul of cultural and creative products. Therefore, The design concept of cultural and creative products must rely on the creative ability of designers.

### **3. Requirements for Students Majoring in Film and Television Animation**

Nowadays, with the development of the Internet, more and more children like animation. Even young people who have worked love animation as much as children. Because of this, the film and television animation specialty is becoming more and more popular, because the work they face will be the most popular and cutting-edge film and television animation design.

#### **3.1 Strong Comprehensive Ability**

The major of film and television animation is different from what people usually call film and television animation, because the viewing of film and television animation does not require skills, but if you want to learn the production of film and television animation, you must consider scene design, character design, even game character design, etc., which requires high comprehensive ability of students. If students do not have corresponding comprehensive ability, When they enter the major of film and television animation, they will be greatly hindered. Even many students who love comics enter the major of film and television animation for study, they will still have great problems, because design requires students to have strong life experience and rich inner world, and at the moment of increasingly developed information technology, if students do not have corresponding computer operation ability, It is also unable to effectively study and practice the courses of film and television animation.

In addition, the counterpart work of film and television animation major is film and television animation design, and the learning content is relatively macro and broad. However, once entering the work, the nature of the work faced by students may become more subtle and localized. At this time, students need to have good psychological quality to overcome the inner imbalance caused by teamwork.

For example, when students are studying professionally, they can complete the design of a character, covering details such as shape, expression, dress and scene. However, after entering the work, they may only need to design the character's hands, and may be revised repeatedly and finally finalized, The difference between study and practical work in major is the key point that students must overcome. Therefore, students majoring in film and television animation must not only have corresponding professional knowledge, but also have good psychological quality. Students must constantly expand their knowledge boundary in the process of learning and establish a strong internal relationship at the same time.

#### **3.2 Strong Innovation Ability**

For students majoring in film and television animation, innovation ability is the key to whether they can obtain high-quality resources or work, and after entering relevant work, creative ability will also follow suit, providing nutrition and soil for students' different designs. But in fact, most of the students majoring in film and television animation have weak innovation ability, which has a great relationship with the fact that the cultivation of talents for film and television animation majors in Colleges and universities does not meet the actual needs of the society.

Because in the traditional teaching process of film and television animation, teachers will pay more attention to Inculcating and teaching the knowledge content of textbooks, lack corresponding guidance and guidance for the cultivation of students' innovative ability, students do not have more opportunities to exercise their thinking and imagination, and students are unable to cultivate their creativity in the process of classroom teaching, Even in the process of entering the society to participate in animation design, it will still continue the old-fashioned ideas for design, and the result is that the animation image and characters are highly imitated compared with previous works. Students do not release their internal potential, and naturally can not improve their innovation ability.

For example, when students study professionally in school, teachers may pay more attention to learning and imitating the existing successful characters of students majoring in film and television animation. In the long run, students subconsciously refer to the existing elements when designing. Therefore, students do not show their rich inner world through their own thinking and imagination,

As a result, the designed images and scenes are too old-fashioned and not innovative.

### **3.3 Strong Autonomous Learning**

For the cutting-edge major of film and television animation, what teachers can do is to lead students into the door. Students still need to practice, because this is the best major that can release students and show themselves. It can provide students with a broader platform to fly themselves. If students do not have their own independent thinking in the process of learning, The design of the works is difficult to move people's hearts, so it is difficult to arouse people's resonance. Therefore, students majoring in film and television animation should have strong independent learning ability. After teachers teach basic design skills, students need to understand and broaden themselves. If students do not have such ability, it is difficult to make a start in film and television animation.

For example, when teachers ask students to design character imitation in classroom teaching, they may show the image of “sister bao'er”. After observation, students may change sister Bao's hair or dress during design, but the cornerstone of the general design is still the original sister Bao, but it may be various modified versions of “characters”, Students may refer to the tips given by teachers more in the design process. For example, they can make a little effort between the eyebrows and eyes, or add some elements to the dress design. Students will particularly rely on teachers in the whole design process, resulting in the inability to establish the ability of independent learning, which will affect students' innovation ability.

## **4. Cultivation Strategy of Innovation and Entrepreneurship Ability of Students Majoring in Film and Television Animation**

China is a country with a history of more than 1000 years. In this millennium, it has a large number of traditional culture and different humanistic ideas, and many elements of its essence need to be inherited.

### **4.1 Promotional Film Design of Tourist Attractions**

China has a vast territory and abundant resources, and has a large number of tourist attractions, which also need to be publicized and promoted. When designing the promotional film of scenic spots, we can emphasize and praise the elements with traditional culture. For example, in the publicity film design of Tongzhou Grand Canal, Tongzhou city was introduced in the form of a poem, and then the characteristics of the intersection of ancient and modern cultures of Tongzhou were displayed through the design of Xiangyun. At the same time, the collision between a large number of cultural monuments and modern roads made people extremely curious about the lamp tower, water transport wharf and Grand Canal forest park. In addition, Tongzhou is also very supportive of the cultural and creative industry. Both human resources and hardware facilities provide an effective guarantee for the development of Tongzhou's cultural and creative industry. In the process of designing the propaganda film of tourist attractions, students should effectively understand the local food, living customs, scenic spots, etc., and then design the corresponding traditional elements according to the needs of publicity. Therefore, by combining the ancient style with the modernization, such creativity can also “dominate” in the propaganda film.

### **4.2 Digital Design in Museums**

In many museums, many digital designs are introduced due to the development of information technology. For example, Nanjing Museum directly breaks through the traditional display mode dominated by display cabinets and panels, but uses digital technology and multimedia to build a three-dimensional and rich display environment for the audience. In all panels, the audience's senses are fully opened, The audience can recover the historical fragments through their fingers, and this animation form not only makes a good combination between traditional culture and modern animation, but also gives the audience an excellent viewing experience; The digital transformation in the Shanxi Merchants museum also makes the audience feel the prosperity and war chaos in the three-dimensional animation, and the collision between reality and history, so that the audience has

a more real feeling and experience, which not only achieves a shocking effect visually, but also makes the students have a new experience in the process of design. Teachers should guide students to understand and watch different museums, extract design inspiration from them, and finally stimulate students' inner creativity.

### **4.3 Traditional Cultural Elements in Animation**

If teachers want to stimulate students' innovation ability, they need to edify students with traditional cultural elements in animation works, especially in domestic animation works in recent years, there are many traditional cultural elements in many excellent works. For example, the popular “under one person” in the past two years contains a large number of Taoist cultural elements. For college students, both interest and story plot can enable students to obtain corresponding creativity, and their understanding of Taoist culture will be more profound; Moreover, the popular “Chinese little master” for many years retains a large number of traditional Chinese food. After watching it, people have to admire the breadth and depth of Chinese culture and stimulate a stronger interest in food; A few years ago, big fish Begonia, whether in painting style or scene design, has a good inheritance of Chinese traditional culture. The dialogue between animation characters and the scene of building design are closely related to Chinese traditional culture. People give a thumbs up to the author's creativity after watching the work. Teachers should try their best to guide students to watch these high-quality animation works, so that students can constantly stimulate their inner inspiration under the rendering of a happy atmosphere.

## **5. Conclusion**

To sum up, at a time when the cultural and creative industry is becoming more and more popular, all walks of life are also involved in the publicity and promotion of traditional cultural elements. It is precisely because of this that students' creative ability is becoming more and more important. Teachers should scientifically and effectively guide students in the teaching process, so as to finally make students have the desire to learn independently and stimulate their inner creativity.

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