

# Exploring Teaching Models for Art and Design Programmes in Higher Education within the Context of Short-Form Video Communication



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**Abstract:** In the digital era, short videos have rapidly emerged as a major mode of information dissemination. With their intuitive, convenient, and efficient characteristics, they have attracted a vast user base. For art and design programs in universities, the rise of short-video communication brings both new challenges and opportunities. On the one hand, students' ways of acquiring information and their aesthetic needs have changed; on the other hand, short videos provide new platforms for showcasing teaching outcomes and facilitating industry exchange. Exploring teaching models that align with this new media environment has therefore become essential for improving the quality of professional education. Drawing on the communicative characteristics of short videos and the pedagogical principles of art and design education, this paper analyzes the misalignments of traditional teaching models in content presentation, practical training, and outcome transformation. It further explores innovative teaching approaches to support the cultivation of design talents equipped with artistic literacy, communication awareness, and practical capabilities.

**Keywords:** short-video communication, university art and design, teaching model, curriculum reconstruction, practice innovation

## 1. Introduction

Short videos, leveraging their advantages of fragmentation, visualisation, and strong interactivity, have rapidly penetrated various fields—including cultural production, information dissemination, and social life. This medium not only reshapes artistic design concepts, communication channels, and audience aesthetics but also introduces new challenges and opportunities for art and design education in higher education institutions. In this context, a pressing task for university art and design programmes is to harness the technological and platform advantages of short-video communication to overcome the limitations of traditional pedagogy and to establish innovative instructional models that align with industry development trends and talent cultivation goals.

## 2. Points of Convergence Between Short-Video Communication and Art and Design Education in Higher Education

The diffusion of short videos and the pedagogy of art and design in higher education share multiple

layers of deep alignment, providing fertile ground for instructional innovation. From the perspective of communication features, the “concise yet expressive” nature of short videos aligns closely with the knowledge structure of art and design. Typically limited to under five minutes, short videos accommodate students' fragmented learning habits, enabling the efficient transmission of core concepts while preventing cognitive fatigue caused by lengthy explanations (Liu, 2025).

Meanwhile, short videos integrate dynamic visuals, sound effects, and text to transform abstract design theories into concrete visual language. For example, principles of color composition can be demonstrated through the movement of dynamic color blocks, making complex concepts more comprehensible. Furthermore, algorithmic recommendation systems on short-video platforms deliver personalized content based on user interests, creating individualized learning pathways that align with the talent-development goals of art and design, which emphasize personalized expression.

From an instructional needs perspective, the interactivity of short-video platforms complements

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the practice-oriented nature of art and design education. Features such as live comments and real-time feedback construct an immediate interaction space in which students can question, respond, and share opinions, while instructors can adjust pedagogical strategies based on interaction data—thus forming a closed loop of “teaching–learning–evaluation.” For example, instructors may supplement theoretical explanations or extend case studies after analyzing students’ feedback patterns on a design case.

The UGC (User-Generated Content) model of short-video platforms also encourages students to participate in content creation, extending design practice from the classroom into virtual space. By producing videos documenting their design processes and sharing creative insights, students achieve knowledge internalization and output, forming a positive cycle of “learning–practicing–reflecting.”

On the technological level, the integration of short videos with digital media technologies brings innovative tools into art and design instruction. The incorporation of AR and VR allows short videos to transcend two-dimensional limitations and create immersive learning environments. For instance, VR short videos enable students to “experience” architectural spatial proportions and light-shadow variations, deepening their understanding of design principles. Additionally, the widespread availability of video-editing tools lowers technical barriers, enabling students to complete the entire workflow—from capturing materials to producing final outputs—without specialized equipment. This “low-threshold, high-freedom” creative environment aligns well with the goal of cultivating innovative design thinking.

### 3. Advantages of Art and Design Education in Higher Education Under the Context of Short-Video Communication

#### 3.1.1 Enriching instructional resources and broadening professional vision

Short-video communication constructs a vast and diverse resource base for art and design education. On the one hand, platform content spans design theories, industry trends, and cutting-edge technologies, enabling students to break free from the limitations of traditional textbooks and access the latest global design cases and research findings (Wu, 2025). For example, by following short videos of international design award ceremonies, students can gain insights into contemporary industry developments; by watching workshop videos of

renowned designers, they can deepen their understanding of expert-level design thinking and techniques.

On the other hand, the interdisciplinary nature of short-video content fosters integration between design and other fields. Categories such as “design × technology” or “design × humanities” abound on short-video platforms—for instance, analyses of AI in design or explorations of modern transformations of traditional cultural symbols—providing students with interdisciplinary perspectives that support the cultivation of hybrid design talents. As a social medium, short-video platforms also facilitate dynamic updates to teaching resources. Instructors can follow industry experts or design organisations to obtain first-hand information, while students can participate in topic discussions and join design-related communities to exchange expertise and build learning communities (Yang & An, 2025). This open, shared resource ecosystem keeps teaching closely aligned with industry needs, avoiding the lag and closed-off nature of traditional instructional materials.

#### 3.1.2 Stimulating students’ learning interest

The multisensory presentation and interactive features of short videos effectively stimulate students’ motivation to learn art and design. From the perspective of cognitive psychology, the coordinated use of dynamic imagery, sound, and text triggers both visual and auditory channels, generating multisensory stimulation that enhances memory retention (Cheng, 2025). For example, short videos illustrating design history may use animated reconstructions of historical scenes accompanied by background music, offering a vivid experience of stylistic evolution that is more appealing than textual explanations.

Moreover, the interactivity of short-video platforms further increases student engagement. Functions such as liking, commenting, and sharing support a shift from passive reception to active participation. For instance, instructors may assign “design case analysis” tasks, where students express their opinions after watching a short video, followed by peer commentary, debate, and idea exchange. This interaction chain—“watch → think → express → receive feedback”—deepens conceptual understanding and cultivates critical thinking and communication skills.

In addition, the UGC model inspires self-directed learning and promotes the transformation of design practice into visible outcomes. By producing videos documenting their

design processes and sharing creative reflections, students gain a sense of accomplishment while refining their work based on peer feedback. This fosters a positive cycle of “creating → sharing → reflecting → improving,” ultimately enabling the shift from “being required to learn” to “wanting to learn.”

#### **4. Implementation Methods of Teaching Models for University Art and Design Majors in the Context of Short-Video Communication**

##### **4.1 Innovating theoretical instruction through short-video case integration**

In the context of short-video communication, the innovation of theoretical instruction in university art and design programs by incorporating short-video cases is particularly crucial. Traditional theoretical teaching in art and design tends to be monotonous and abstract, making it difficult for students to fully comprehend key concepts. Short-video cases, by contrast, are intuitive, vivid, and information-rich, enabling the visualization of abstract theoretical knowledge and thereby facilitating deeper understanding and mastery.

Teachers may introduce a range of short-video cases related to art and design. For example, when explaining color-matching theory in graphic design, instructors can collect exemplary short-video cases of domestic and international advertisements and packaging design. The visual effects and emotional expressions conveyed through various color combinations differ significantly across these cases. By showing such short videos, teachers guide students to observe and analyze color usage—such as the warm, enticing atmosphere often created in food advertisements through warm color schemes, or the sense of professionalism and composure conveyed through cool color schemes in technological product promotions (Xiao, 2025a).

At the same time, teachers elaborate on theoretical principles such as color comparison and harmony, helping students understand how theory is applied in practical design. Students may also be encouraged to independently collect and analyze short-video cases. As homework, they can search for course-related examples on major short-video platforms and prepare analytical reports, which they then share in subsequent classes. This approach not only deepens students’ grasp of theoretical knowledge but also enhances their autonomous learning and communication skills. Ultimately, using short-video cases as a vehicle for theoretical instruction fosters greater student engagement and

significantly improves learning outcomes.

##### **4.2 Project-Based training through short-video production practice**

Implementing project-based training within short-video production practice is an effective way to foster practical abilities among university art and design students. Such training places students in authentic design scenarios, requiring them to apply their knowledge and skills comprehensively while developing teamwork and problem-solving abilities. Teachers may design various short-video production projects related to art and design, such as producing promotional videos for a specific brand (Li, 2025).

Instructors first introduce the project background, objectives, and requirements, then divide students into groups. Each team must complete the entire production process—from preliminary planning and scriptwriting to shooting and post-production. Preliminary planning involves market research, defining brand positioning, identifying target audiences and competitors, and determining video themes and styles. Scriptwriting requires consideration of composition, camera movement, and narrative structure. During filming, students apply learned photography techniques to capture high-quality footage.

Post-production involves skills such as video editing, visual effects, and sound design. Teachers provide continuous guidance throughout the project, addressing students’ questions and offering timely feedback. For example, when students struggle with editing rhythm, teachers may use classic cases and demonstrations to help them master editing techniques. Upon completion of the project, students present their work for peer exchange and evaluation. Teachers provide detailed comments on each project, highlighting strengths and weaknesses to guide future practice. Through such project-based short-video production training, students continuously enhance their design abilities and overall competence.

##### **4.3 Enhancing teacher to student interaction through short-video platforms**

Leveraging short-video platforms to facilitate teacher–student interaction injects new vitality into art and design education in universities. Traditional forms of communication between teachers and students are often confined to classrooms and offices, limited by time and space. Short-video platforms, with their convenience, efficiency, and high interactivity, overcome these limitations and foster more frequent and meaningful communication.

Teachers may create instructional accounts on short-video platforms to publish content related to art

and design, such as videos explaining design techniques or showcasing exemplary works (Xiao, 2025b). Students can access these materials anytime and anywhere, thus engaging in flexible learning and interactive communication. Teachers may also activate comment sections to encourage student feedback and questions. For instance, after publishing a video on interior design styles, students may raise questions about applying certain styles in practice, to which the teacher can respond promptly.

Moreover, instructors can organize online participatory activities—such as thematic discussions or design challenges—where students exchange ideas and receive guidance through comments or direct messages. One-on-one communication via private messages also allows students to consult teachers regarding specific design difficulties. Using short-video platforms for interaction enables teachers to gain a more accurate understanding of students' learning progress and needs, allowing timely adjustment of teaching strategies. Meanwhile, students benefit from more accessible support, leading to improved learning efficiency and quality.

#### **4.4 Evaluating teaching effectiveness through short-video data**

Evaluating teaching effectiveness through short-video data provides a scientific and objective assessment method. In the context of short-video communication, students leave extensive digital traces on these platforms through their learning and creative activities. These data reflect students' learning behaviors, creative abilities, and learning outcomes, enabling teachers to conduct data-driven evaluations (Gao, 2025).

For example, teachers may analyze metrics such as view counts, likes, and comments on students' uploaded short-video works. Higher view counts indicate a certain level of attractiveness and communicative impact, suggesting strong creativity or effective visual expression. High numbers of likes and comments further reflect audience recognition, indicating notable learning achievements in specific areas. Such data may be used to quantitatively assess students' creative abilities.

Teachers may also analyze students' viewing behaviors related to instructional videos, including viewing duration, frequency, and completion rate. Frequent and thorough viewing of certain videos may suggest that the topic is either particularly important or challenging for students, requiring repeated study. These insights help teachers identify common learning difficulties and adjust instructional content and methods accordingly. Additionally, interaction

data—such as student comments and peer exchanges—can be used to assess learning attitudes, communication skills, and teamwork abilities.

By leveraging short-video data to evaluate teaching effectiveness, teachers obtain a more comprehensive and accurate understanding of student performance, thereby strengthening the evidence base for improving teaching quality.

#### **4.5 Dynamically updating curriculum content in response to short-video development trends**

Given the rapid evolution of trends in the art and design field under the short-video communication environment, university art and design curricula must be dynamically updated in accordance with short-video development. To ensure timeliness and practical relevance, instructors should closely monitor popular design elements and stylistic trends emerging on short-video platforms.

Currently, styles such as flat illustration and retro-futurism are widely popular due to their unique visual appeal. Teachers should integrate these trends into coursework, helping students understand their stylistic features and design techniques. For example, graphic design courses may include lectures on flat illustration covering color schemes, shape simplification, and line application, enabling students to apply these techniques in their own work.

Additionally, given that short videos rely heavily on quickly capturing user attention, design courses should emphasize clarity and visual immediacy. In packaging design courses, students can be guided to highlight product uniqueness within limited visual space and create packaging designs suitable for short-video presentation.

Short videos also demand interactivity, requiring design works to possess a degree of playfulness and topicality. Teachers may encourage students to incorporate interactive elements—such as responsive posters or animations—into assignments to meet short-video dissemination needs. Curriculum updates should emphasize cultivating innovation and cross-disciplinary design thinking. With the rapid development of the short-video industry, the integration of art and design with fields such as technology, culture, and entertainment is increasingly prominent.

Course content may include cross-disciplinary design cases—such as incorporating virtual reality technologies into art design or blending traditional cultural elements with contemporary short-video aesthetics—to inspire students to integrate diverse elements into innovative design. These approaches broaden students' creative horizons and enhance their

innovative capabilities and overall design literacy.

## 5. Conclusion

Short-video communication represents not merely a technological or media transformation but a reinvention of artistic design practices and pedagogical principles. The innovation of teaching models for university art and design programs must revolve closely around the core characteristics of short-video communication and align with the fundamental goal of talent cultivation. This requires breaking away from traditional teaching mindsets and entrenched pedagogical pathways.

The teaching model proposed in this study—"curriculum reconstruction → methodological innovation → enhanced practice → optimized evaluation"—aims to achieve deep alignment between art and design education and the era of short-video communication. By doing so, it seeks to cultivate interdisciplinary design talents who possess solid artistic foundations, acute media literacy, and strong practical competencies.

## Conflict of Interest

The author declares that she has no conflicts of interest to this work.

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