A STUDY OF THE OPINIONS OF DIFFERENT STAKEHOLDERS REGARDING UNIVERSITY GRAPHIC DESIGN IN CHINA

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Abstract

This study examines how Chinese graphic design programmes prepare students for their first job. The research employs questionnaires to obtain information from three sources: recent graduates' self-assessments, instructors, and industry people who can appraise graduates' abilities. Recent grads underestimate the value of professionalism skills (written communication, oral presentations, critiques, etc.) while overestimating design and technical talents (i.e., programs, computer, coding, etc.). Such a finding leads to a counterintuitive conclusion: art education should spend more on abilities that are not immediately related to finishing work quickly and efficiently, but rather skills that transfer art competence into something valuable in the practical context. Photoshop and web design are examples. And, most significantly, excellent communication skills to effectively connect with clients, coworkers, and superiors.

Keywords: Graphic Design, Graduation, Job preparation, professional skills

INTRODUCTION

How effectively art school prepares students for the workforce is one measure of its effectiveness. The art school is aimed to assist students become fresh blood in the art sector, as well as better researchers of art theories and candidates for postgraduate degrees. It is easy to see how China's art school system prepares pupils to become professionals.

How can the career effectiveness and efficiency of China's arts education be measured to determine how successfully graphic design education can jumpstart a student's career? In other words, how well students can transition into their jobs and produce art projects to their companies.

This is not an attack on the current schooling system. Graphic design courses serve several purposes. Given that students will have varied job trajectories after graduation, art education cannot be standardized. This research examines one function of graphic design education: whether students require extra career training. This research explores a topic, proposes an assessment method, and interprets outcomes.

This dissertation's study goal is not whether schools should abandon or replace the original system to assist graduates thrive in business. This research assesses how it helps fresh graduates enter their intended career.

This research can also help students comprehend graphic design schools' career preparation worth. Some students seek graphic design education for professional

success. Such study can help students define their expectations and determine if art school is the lone option or a stepping-stone to extra supplemental training down the road for their planned career trajectory.

Problem Statement

This study examines how graphic design programmers affect students' careers. Misreading this study's results is a fallacy. If a reader just considers the art school's professional preparation for recent graduates, the school has a huge societal responsibility. Three arguments support this assertion.

First, graphic design needs are always changing (Bridges, 2012). New design trends, display mediums, and design technics emerge daily.

Second, students' career projections and progress vary greatly. Some talents crucial for some vocations but unimportant for others. First, focus on overlapping graphic design ideas.

Third, crowd interpretations may not match reality. Subjective appraisal of higher education's professional performance might go two ways. The professional preparedness of graphic design education might be underestimated or overestimated.

Significance of the Study

The research has five possible uses. First, students may create unbiased graphic design school career expectations. Some students will hope to use their degree and certificate as valid certification and endorsement to further their careers (Mokher et al., 2018). Some students may believe art school is a career panacea.

Second, professors may examine whether to change their courses. After reading the study on the success of art school business education, instructors and educators may or may not change their teaching method to meet student expectations.

Third, graphic design schools or art school departments may reassess their mission and goals. Some colleges strive to be decent, if not flawless, art career launchpads (Hooker & Brand, 2010).

The fourth possible use is for prospective employers to examine how effectively graphic design school has prepared students so they may have reasonable expectations of how recent graduates will help their firm expand and integrate into their team (Savitz-Romer et al., 2015).

Fifth, policymakers may comprehend graphic design education's importance. Government authorities must decide whether to subsidise graphic design instruction in public schools.

LITERATURE REVIEW

After 1945, the PRC adopted a planned economy. Chen Hanmin (2017) of Tsinghua University noted that the design was unnecessary because the main goal was to fill stomachs. Under the new communist state, China's education was centralised. Design

nearly served party messaging without market economy and creative freedom. Undeveloped graphic design industry. This period's historical sources were few and singular. Graphic design faced several challenges.

The Central Academy of Craft Art's teaching methodologies and curriculum incorporated contemporary design thinking. From the 1940s until the 1990s, we called graphic design "gong yi mei shu" "Gong yi mei shu" refers to craft designs and talents. The Central Academy of Craft Art endorsed "gong yi mei shu" (Wong, 2011). Craft-focused design. We sold them for foreign currency and used the money for industrial development. Craft factories affect modern society's idea of design.

1978 was a turning moment for Chinese design and the start of "China's Modern Design." Arts and design education underwent transformation and an open-door policy. Chinese designers realised the importance of "consumer-centered" design. Unlike classical realism, which expressed reality from a political perspective, Chinese design now explores life's worth and pursues economic rewards.

Chinese design cannot evolve alone. Chinese consumer market and commodities economy just begun, therefore design soil was weak compared to western nations. After reopening, China received western design ideas and goods. As western design concepts collided and were exchanged, the domestic design knowledge grew.

Dr. Kan Tai-Keung, a Chinese artist and designer with over 300 accolades, advocated integrating traditional Chinese culture with Western modern style. "Uncle Kan" was a passionate educator who promoted design education in Hong Kong, the mainland, and overseas, influencing many young Chinese designers (Tong, 2012).

Graphic design education "went out" and "invited in" to communicate with the west (Zhang, 2009). The abroad students functioned as a design bridge between China and other nations, bringing back sophisticated concepts. The Central Academy of Arts and Crafts dispatched Liu Guanzhong to the University of Stuttgart's Institute of Industrial Design to study industrial design system. They led modernization reform after returning. They also supported innovative design concepts in the Academy of Arts and Crafts and national art area.

Shenzhen, a special economic zone near Hong Kong, was first to adopt the latest graphic design ideas. When traditional arts and crafts dominated China's design business, a new wave overtook Shenzhen and expanded south. In 1992, GDC's "Graphic Design in China 92 Exhibition" in Shenzhen symbolised the emergence of graphic design in China. The first major graphic design exhibition had global impact (Wang, 2018).

End of the 1990s: reform and volatility for Chinese higher education. "Outline for the Reform and Development of China's Education" gave colleges and universities more autonomy. Most national ministries and commissions no longer supervise colleges and universities, but local governments do. Some schools merged and reorganised with government backing. Well-known Chinese institutions increased majors and programmes (Wong, 2005). Tsinghua University and Central Academy of Arts & Crafts merged.

Some overseas design institutes established cooperative programmes with China, launching a new design education style. Government rules confined cooperative initiatives to clothes and graphic design. By 1998, 270 design-related university programmes existed nationwide (Wong, 2005).

Industrial design programmes grew popular as industrialization progressed, leading to increasing design-industry interaction. Large companies build up industrial design centres to speed up product development. Some college graduation projects became goods for businesses. Schools have become professional design consulting services, delivering design for product development and package promotion, which impacted instruction quality. It improved collaboration, exchanges, and practical opportunities between institutions, society, and businesses. Negatively, design education risked becoming myopic. This issue sparked discussions regarding design education and societal demands.

1998 renamed graphic design "yi shu she ji" More than 300,000 people work in graphic design, and hundreds of colleges and universities provide graphic design degrees. There was a push for incorporating traditional craft into modern design to build national identity. The relevance of folk art inheritance and development was underlined.

Tsinghua University's Academy of Arts and Design began studying Chinese crafts 15 years ago (Wong, 2005). Professor Sun Yumin's course "splendid culture, superb art - appreciation and development of Chinese Meticulous figure painting" studied Chinese components. This course taught students to appreciate traditional Chinese figures and paintings, as well as observation, life experience, and colour composition, demonstrating basic sketching and colouring techniques (Two MOOC courses of Tsinghua Academy of fine arts were selected into national online Excellent Courses)

The 21st century was transformative. Before a few years, "digitalization" and "networking" were abstract ideas. China has the most internet users in 2008. The internet's growth impacted cultural creation and communication. Design-technology combination drove economic growth and social innovation. Rapid media development will make cultural variety more evident and art more relevant.

Modern technology has allowed graphic designers to express their work in three dimensions. Sound, light, and electricity were introduced to awareness art. New materials, interactivity, and dynamic graphics were utilised. Taste and temperature are being used by designers.

Shanghai Expo 2010 showed Chinese design's confidence and tranquillity. Along the River ebook During Qingming Festival, a three-month show was developed for Shanghai Expo. The 30-times-larger animated picture showed moving figures and objects. Day and night scenes with stunning light and colour interaction switched every two minutes (Lin, 2011).

Design education is accelerating. Teachers cultivated pupils' independent thinking and analysis utilising sophisticated technologies. The schools cut courses unsuitable for today's market and added graphic three-dimensional design. In addition to Photoshop

and CorelDRAW, graphic design majors took InDesign, Flash, Desktop Author, and Audit. Virtual-reality space design was taught at China Academy of Fine Arts. Students were instructed to utilise electronic tools and intelligent design software for graphic design work so they could master numerous categories of graphic software and talents. (Pan, 2018)

Graphic design education is diverse for western art institutions that no longer teach drawing. Mikkel Bogh, dean of the Danish Royal Academy of Fine Arts' Institute of Visual Arts, remarked, "We only teach sketching to people who desire to draw." If pupils think the sketch will benefit them, they will study. Art isn't limited to sketches, but coordination." (Duan, 2010) In the Central Saint Martin Institute of Art and Design's graphic design course, freshman must try all majors, including computer design, manual printing, illustration, advertising, photography, and short film production. The instructor will offer pertinent knowledge, and then let students explore and assimilate it (Wang, 2010).

Western graphic design programmes emphasise writing. Modern Issues in Design at Oregon State University is a writing-intensive course that analyses how contemporary cultures effect designers. Andrea Marks (2004) feels writing and design are closely related. Writing confidence helps students think critically and express ideas clearly, making them better designers. Their undergraduate curriculum is not unique. New York's Parson School of Design provides 2 seminars on critical reading and writing on design forms, functions, histories, genealogies, and signs and symbols (Graphic Design Program, 2020).

Karlsruhe University emphasises evolution. The institution recruits new Art and Design instructors as their contracts expire. They promote rejuvenation via employee replacement. Only then can they identify the greatest potential in society, preserve fresh ideas and practical competence, and promote school growth (Lin, 2000).

RESEARCH METHODS

The research begins with a literature review to understand how recent research and information led to findings. These evaluations can help researchers avoid recurrent mistakes by providing foundational knowledge. Also, see how these findings differ. Perspective and conclusions can spark fresh findings. Researchers should back up their observations' hypotheses with proof.

It creates a requirement for first-hand private information. With past research as a foundation, this study produces its own questionnaires to validate and evaluate the results. Reexamine this topic in the light of mainland China's education system.

The research is not a rehash. Lack of mainland china-focused research reduces coverage in this region. Most research is done outside of Mainland China. By focusing on mainland China, the research should be an organic contribution, not a rehash. This research helps close the research gap.

It raises the topic of whether education and employment in Mainland China vary from other nations or areas. As the questionnaire acquired many representative data on China, researchers may compare it to other studies. Chinese pupils may have unique traits.

Education and economic position might vary. Graphic design's culture, cultural value, and socioeconomic circumstances can generate distinctive traits (Wren, 2012). These factors will affect national employment and professional realities.

The study design follows these steps:

1. Retrospective

2. Previous perspective and conclusions discussion

3. Research-focused questionnaire composition.

4. Education data from Mainland China.

5. Data analysis.

6. Explaining China's socioeconomic status and background

7. Data aggregation and dispersion implications

DATA COLLECTION

Digital surveys can be linked online. COVID-19's social distance first prompted this choice. This plan also has additional online survey benefits. Digital questionnaires provide three benefits. Web format eliminates logistical headaches. Paper-based anonymous questionnaires required careful logistics to eliminate non-target audience respondents. With a digital survey, researchers may monitor IP addresses to identify individuals who do not belong to the three categories being surveyed (fortunately, there was none, as it turned out). Whether the IP's geolocation seems suspect, researchers can study the filler's profile to determine if someone outside the group is composing the answers.

Recent graduates self-assess. The survey aims to acquire an impartial view of students' employment readiness; yet new grads have the greatest personal experience as entry-level workers. Even if their viewpoint might be prejudiced, this knowledge can still be valued. By comparing data from educators and higher-level workers, researchers may see how varied their perspectives are and what potential solutions there are.

The instructors provide another perspective. Educators must educate pupils graphic design skills. They motivate pupils to learn and grow. They can also be a role model, however unintentionally. Professors and tutors may not have taught everything pupils need, but they may establish this mentality. It is another interesting research subject to examine how they decide if students need professional training. If an instructor believes a specific ability is sufficient in the professional environment, his/her pupils may be influenced to seek greater training in that area.

The third category, graphic designers with greater experience, is more straightforward. They are on the opposite side of the table and should have the most neutral yardstick to assess if pupils need more occupational training. Their viewpoint alone is the most trustworthy criterion for graphic design education professional performance. Sampling error, confirmation bias (ask about inefficiencies, they will only discover them), and question framing bias can all introduce prejudice. It is important to incorporate the

preceding two categories to gain a more full and diverse perspective of public attitude on formal graphic design education in China.

DATA ANALYSIS

According to the data, one of the things that can be extrapolated is the possibility that professors and new graduates do not have a good image of the present situation in terms of the work requirements. Even while they may have some understanding of the insufficiency of professional expertise and design abilities, it is possible that their awareness is not powerful enough to fundamentally persuade you to urge them to change their perspective.

A reality like this might raise more questions than it answers. How can changes be made when those affected are unaware of the need for them in the first place? One of the most important next measures is to make sure that they are aware of the professional realities. According to the findings of the questionnaire, the current situation suggests that respondents are unable to recognise the issue for themselves. One of the objectives is to find a way to convey this concept to all of the recent graduates and teachers in an understandable and compelling manner. One of the possible solutions that may be implemented right now is to hold frequent seminars at which working professionals are invited to share their thoughts on fresh graduates. Speakers are permitted to voice their appreciation or disappointment if their expectations about the competence and moral fibre of new workers have not been reached. Students have the opportunity to engage with the outside world and the realities of society in an efficient and cost-effective manner through such an exchange (Barnes & Gibbons, 2002).

If this is not the case, then there is no straightforward method to convince students and instructors to change their behavior when they are not buying into such a vision. Having consciousness is not, by any stretch of the imagination, the final answer; nonetheless, it is one of the essential stages that must be taken before such transformation can occur. Students and lecturers will only be motivated to change their expectations once they have first internalized the urgency of the situation.

When there is such a wide range of viewpoints on various jobs and positions, it is necessary to conduct some research and examination. Investigating these differences might provide higher education institutions with the impetus needed to better align their curricula with the goal of producing graduates who are more equipped for the workforce (Cheng & Kong, 2009).

Hypothesis 1: Internships and early career experience does not seem like a proper way to learn about such demand.

Even if students are required to complete internships at actual businesses throughout their time in graphic design school. There is a possibility that such a strategy will not be able to fix the problem entirely. Students are unable to acquire considerable work-related information through internships because of the nature of the experience itself. Unfortunately, internships are not the right alternative for art students to comprehend the

employment need in the industry (Silva et al, 2016). Employers typically exhibit reluctance when it comes to delegating the genuine continuous task to pupils. There are three possibilities that might explain this.

First, solving problems that actually occur in real life typically calls for extensive knowledge in addition to design skills as well as a grasp of the distinctive goal of the organisation and the particular requirements of the customer. Students are not often adequately prepared to manage those responsibilities on their own after participating in an internship that lasts for only a few months. To make matters even more difficult, the majority of these challenges have strict time constraints. Even for those who have spent their whole careers with the organisation, it can be difficult at times. Some working professionals, out of concern that students will not be able to effectively assist in resolving the demands and may potentially make the problem worse, sometimes opt to just let the students take over the less important jobs (Binder et al, 2015). Because they have the impression that they are making a contribution, the students have a positive experience, and the working professionals do not have to worry about being asked for things to do or for assistance all the time.

Second, internships are used by certain businesses as a method to get new college graduates to work for them. As a result, there is an incentive to refrain from overburdening the kids and instead provide them authentic challenges. The very last thing that these businesses want is for these pupils to have the idea that they are unprofessional. It is possible that students who are becoming increasingly dissatisfied may propagate such an image through word of mouth. When something like this happens, it gives these firms a poor reputation in the eyes of the public, which is something they have been trying to prevent by investing millions upon millions of dollars. To watch a multibillion-dollar firm pay a considerable amount of resources in engaging public relation agencies in order to address these mishaps is not an unusual thing to observe. New graduates are less likely to be interested in joining a firm that has a well-known reputation for being overpowering and gives the impression of having unpleasant working ethics. The recruitment procedure at the firm is hampered by the frictions and obstructions caused by this issue.

Thirdly, it is reasonable to assume that businesses are automatically and instinctively included in order to safeguard the most important aspects of their operations. When compared to official employment, internships often have fewer admission requirements than do full-time jobs. If it is simple for students to participate in the essential business process, the employers may have feelings of being exposed and vulnerable. Even though there is nothing significant to conceal, businesses may nevertheless have an unreasonable worry that those students are somehow hired or unpaid corporate spies who are seeking for information collection. This concern might exist even if there is nothing material to hide. It is unusual for a company to be transparent and unprotective about the information that is important to their operation. Even if the highest-level executives are uninterested in the topic at issue, other members of the organisation can still try to prevent these students from gaining access to the actual difficulties faced by the firm out of the concern that their roles might be simply filled by someone else. These employees even have a psychological interest in discouraging the pupils in question from

participating. These employees may have the misconception that they need to go through the same hiring procedure and have the same amount of work experience in order to "earn" the right to obtain the same level of control and influence over issues that are crucial to the organisation.

Hypothesis 2: For schools, the challenge of adapting curriculum design, too big to steer.

Any one-art school could find it impossible to overcome the impediment posed by the difficulty of modifying graphic design course material. The overall structure of the curriculum is the result of a compiled effort and the expertise gained over many years of instructing pupils (Stark & Lattuca, 1997). It is a compilation of all of the information that was compiled going all the way back to the beginning of the time when the art school was first established. As a result, it is becoming increasingly imperative for educational institutions to completely remodel all of their curricula in order to continuously adapt to the shifting expectations of contemporary society.

When it comes to updating their lesson plans, schools are, by definition, constantly acting in a reactive manner. After students have graduated and entered the workforce, universities and colleges are required to evaluate the effectiveness of tutoring based on the input they get from employers. After they have determined if their teaching methods are effective or whether they are ineffective, they will either modify or keep using the same methods in order to fulfil the prerequisites for a graphic design education.

The interconnectedness of different class structures is another another reality that makes it challenging to restructure a course. Classes in graphic design education are all tied to one another in various ways. There is a good chance that the majority of them were planned out to have interwoven relationships with one another. As a result, from the point of view of class design, it is not a simple task to alter some of the elements since one must also analyse and evaluate whether there will be any detrimental influence on other aspects of the courses (Newell, et al., 1990). The fact that they need to take into consideration how a significant amount of variables and considerations need to be taken into account while considering any adjustment and alternation is likely to be a problem that the faculty of education design will face in the process of possibly designing the class. Because making specific adjustments to some of the classes will inevitably have unintended consequences for students enrolled in other classes, which makes it almost difficult to do so.

Last but not least, one of the possibilities is that the rate of curriculum modification is just not rapid enough to keep up with the rate of growth of today's job requirements. This is a possibility, but it is not the most likely one. The educational system is adapting to new specifications and checking their accuracy, and educators are exerting a lot of effort to adopt and assimilate these expectations and objectives. However, because they have to be reactive while innovating their coaching arrangement, there is an unfortunate time lag between the realisation of the demand and the implementation of modernization. This lag is caused by the fact that there is a time lag between innovating their coaching arrangement and reacting to new demands.

Hypothesis 3: Graphic design schools only have an insufficient allocation of attention to this aspect.

It is also likely that graphic design schools have so many different things to take care of that they do not devote enough attention to this issue since there are so many other things to take care of. The nation's universities and colleges have a wide variety of responsibilities to fulfil (Tagg, 2003). The preservation of the budget and the pursuit of more pupils are two of the most essential ones. Although it is a significant aspect in assessing the appeal of the school, the influence that the education will have on a student's employment after graduation is only one of the several factors that graphic design schools need to take into consideration.

The ongoing requirement for input from outside sources is another another obstacle. If schools do not have programmes that consistently and frequently invite industry professionals to participate in the course design, then faculty members who are responsible for the course design will need to personally seek professional feedback from the industry in order to incorporate these skill requirements into their course design process.

In addition, the design of course architecture should be taken seriously as a topic by educational institutions. The requirement for meticulous consideration, in and of itself, comes up against the requirement for innovation and the taking of risks (Cullen et al., 2012). It is easy to understand why employees contributing to the creation of the course could favour pursuing the less dangerous paths and be unwilling to take risks. As a consequence of this, the achievement of the goal of innovation can be seen to be of a lower importance when compared to the goals of making modest adjustments and preserving the status quo.

Hypothesis 4: There is a lack of ultimate solution to shorten the gap

There is a reasonable possibility, in addition to this possibility, that there is no one approach that can address this problem in its entirety. There is the possibility that some realistic measures could be made to narrow the gap; nevertheless, they could not be adequate to eradicate it completely. Every year, a large number of students with a variety of goals make the decision to pursue diverse career paths. A reality such as this translates to a diverse array of skill sets that a student will need to possess, which might be completely different from one another. With this justification in place, it would be highly demanding to really ask schools to reach the unachievable aim of preparing each and every kid for what they would require in the future (McDaniel et al, 2005).

Therefore, the belief held by recent graduates, educators, and industry experts that recent graduates require further training is not indicative of a failure in the educational system as a whole. It is a ridiculous assumption to believe that education in graphic design can fulfil every conceivable need in a single fell swoop and provide a one-stop solution. A more realistic question to ask is whether or not schools are able to provide pupils with vital transferrable skills that they can use later in their career trajectory.

Hypothesis 5: The current a matter of class and curriculum design is not efficient for adaptation.

Because of the lead-time required for curriculum preparation, an unwelcome delay effect was created while attempting to meet such a demand. If the schools' objective is to satisfy the training need in the present professional environment, then they will invariably find themselves in a reactive position rather than a proactive one. It is already too late by the time universities and colleges implement these feedbacks into the design of their curriculum and see the corresponding batch of students going through these courses and graduating from those programmes. The passage of time, which is entangled in this topic, makes the concerns more complicated.

Expecting colleges to accurately forecast changes in market trends is likewise a dangerous and unstable endeavour. If schools were to teach skills that were somewhat out of date, they might at least use the justification that they were assisting students in developing a foundation for more sophisticated abilities in the future. In the meanwhile, if they are willing to take the risk and teach students skills that are either already in a specialised market or are waiting for widespread acceptance. There is a possibility that these forecasts are incorrect, and that these abilities will never gain momentum and appeal in the market. In the end, people will accuse these schools of squandering the valuable time of their students by teaching those skills that are pointless and unimportant.

The postponement that was caused by the process of course design naturally placed colleges and schools in a precarious situation that is prone to accusations of inadequacy and being behind the times. If the schools or departments of graphic design want to assure that at least some component of the class offering will be future-proof, they will need to place some of their bets on their projection of the future skill need in the context of the professional world. It is a double-edged sword since it might put teachers in the position of having to instruct kids on skills that are not essential.

CONCLUSION

Two-thirds of respondents say fresh graduates need training before getting a job, regardless of kind (recent graduate, educator, or working professional). This phenomenon has three indications. Recent college grads are conscious of the necessity for professional environments, even if they have not started working. They have been there. Even though they just graduated, they have already realised that a graphic design degree is no substitute for professional training. They reached this decision despite just graduating.

Second, academics, although not being part of professional networks or having firsthand involvement with the hiring process, are aware of the demand for their services. They know the business will require students to have training in addition to their studies. Teachers may have done a good job communicating this subject to their students. Students understand the need for more training.

Professors are most sure recent graduates do not need extra design school. One of three surveyed respondent groups. This thinking is not unfathomable. This is because academics first taught working professionals design abilities. They want each student to gain relevant knowledge and skills while there. Due to their competence in teaching these skills, they often assume students have mastered them. Several factors determine whether students have the required skills (Lau, 2003). Teachers may have produced a good learning environment for their students by helping them understand the need for design skills and the importance of having them, and by actively helping them maintain these skills. On how much and how effectively students have learnt, a different story may emerge. Students may not have perfect recall or enough attention span to last the full lesson hour. Many things must be considered. Due to the short length of courses in Chinese institutions, the semester design may not help students build long-term skills. The semester format is not ideal if skills need to be acquired and developed throughout a year and coached consistently.

Recent college grads and teachers have similar views on technical skills. They focus more on its relevance than sector practitioners do. Again, educators may find such skills deficient in the curriculum. If so, modify the curriculum. These teachers did a wonderful job teaching their students the value of technical skills, so the students now share their perspective. Why are technical skills not as important as expected? Sometimes an art specialist may outsource the assignment to someone else. One hypothesis is that the practical practise of art does not value high technical skills. The art sector does not require newly qualified designers to have technical skills; the job may have been given to more experienced designers. (Example) (Chiang et al., 2019). Another possibility is that the figures are inaccurate. That is bad. Businesses sampled may not rely much on technical abilities for entry-level graphic design jobs. Students and teachers place less importance on technical proficiency because of this diminished emphasis.

Recent graduates do not value further training in professional skills as much as academics and practitioners do. These skills may have been overlooked by recent grads since they don't appear to be design skills. It is probable that graphic design programmes have missed this talent.

A mismatch may also invalidate previous expectations. Teachers may struggle to convey to students the importance of a certain skill set. Or, due to teachers' lectures, students ignore warning signs. Students entering the industry may overestimate their capacity to learn this skill (Chuang et al., 2009). They do not consider the time needed to get professional abilities and think they can accomplish it fast.

Even if a graphic design department discovered the issue. Possible self-answer. There may be no correct way to organise and provide professional development opportunities to students. High schools and universities offer professional skill training, although formal teaching is rare. An improvement attempt may be one solution in this circumstance. In a perfect world, schools would know how to best educate students for graphic design jobs. Considering the remarks of students, instructors, and working professionals, it is evident that current practises are not sufficient.

Having a centralised curriculum design, or at least a platform of exchange, allows all the energy and human resources committed to graphic design curriculum to be pooled and focused.

Given the current state of affairs, it is difficult for individual institutions to determine the best way to prepare students for the job market. If graphic design education can coordinate and collaborate to debate and develop the ideal arrangement, art education in China as a whole is more likely to come up with a solution or plan than if each of them attacks the problem on their own. Every school will help each other modify classes to meet changing demand. This avoids duplication.

Different pupils might be taught by different schools, and these institutions can exchange their experience educating kids to find the best successful approach.

Centralized effort allows faster iteration. If each school adapts and reinvents its instructional model on its own, they may replicate the mistakes made by others. If schools do not communicate, funding allocation and R&D may suffer. Universities and colleges could remedy or reduce these challenges if they worked together. Communication eliminates wasteful experimentation and information discovery (Fielding, 2006).

Implications of Covid-19

Coronavirus has caused schools and educators to reconsider instructional platforms. Professionals may train online. Online learning uses electronic format and internet to spread knowledge cheaply. COVID-19 exists before 2019, not online learning. Students get increasingly accustomed to such devices, and society is more open to online learning. Online learning is better now that the psychological barrier is down.

With online learn, schools may pay fewer teachers to give the same information. Thus, graphic design professors may tutor more pupils in professional training. Online learning eliminates one of the conventional classroom's limitations: replication cost. Building capacity is no longer a limiting factor. Online education may handle more students with fewer professors.

Schools may also work with other parties. Online learning is gaining popularity and financial investment. Online education companies are growing quickly in this context. These firms' research and development can solve online learning problems including the artificial distance generated by displays and camera.

A question remains. Online and in-person learning might have varying quality and efficiency. Perceptions of each form's quality might differ from reality (Smith et al, 2015). So, perception works both ways. Students may regard online learning's objective as poorly implemented and disdain its consequence. Students may also overestimate online learning's effectiveness.

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