

# Analysis on the demand of enterprises for the training of digital art talents

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**Abstract:** According to the requirements of the enterprise and the society for digital visual art talents, from the aspects of work service subject, work motivation, work ability, etc., we have carried out market research on a number of digital visual art enterprises in Beijing, Shanghai, Hong Kong, Jiangsu, Changsha, Hangzhou and other six provinces. This research focuses on private enterprises, reflecting the requirements and hopes of many small and medium-sized enterprises for the training of digital visual art, involving many industry segments, such as indoor and outdoor architectural effect performance, animation product design, film and television animation, post stunt synthesis, advertising design, etc. This report is mainly aimed at applied digital visual art talents.

**Keywords:** Digital art, enterprise demand, talent training

## 1. Concept and characteristics of Digital Visual Art

With the progress of science and technology, as well as the emergence of a large number of foreign advanced digital vision products, coupled with the wide application of computers and personal mobile terminals. In recent years, the digitalization of digital visual art industry, including China, is showing a trend of rapid development. Especially with the vigorous development of China's digital visual art in the past decade, it has cultivated a number of talent teams that can meet the different needs of today's digital visual art, and accumulated a considerable amount of new technology and art theoretical data, which has become the core content of China's digital visual art at this stage.

### 1.1. The concept of Digital Visual Art

What is digital visual art? Under the condition of emerging media, visual art began to "digitize" the traditional material composition and transform it into an omnipotent "digital resource" of contemporary media art. In the current era of diversification, this kind of "non classical" visual art works is more profound into human daily life than the "art works in the period of mechanical reproduction". Because the increase of new media and the development of science and technology have become the main facts of daily life, people have to face the universal extension of digital visual art. According to Marshall McLuhan's theory, digital visual art will become an important carrier to convey people's feelings and ideas, and constitute the concept of "human extension". From this perspective, the so-called digital visual art means that designers use computers with graphic processing functions as basic technical equipment to create works by means of digital coding. Different from traditional works of art, digital visual art creation also needs to be published and presented with the support of mainstream media such as the Internet, so that viewers can browse, appreciate or watch interactively. This aesthetic process of visual art may also be regarded as "digital visual art" in the full sense. Because of this, contemporary digital visual art tends to explore the mixed characteristics of fiction and reality. The best picture is the photo like real dynamic picture and "real" human-computer interaction effect in the digital media environment.

### 1.2. Characteristics of Digital Visual Art

From the concept expression, we can find that the current dynamic and human-computer interactive pictures have become the main form of digital visual art. The main reasons are as follows: on the one hand, with the intervention of modern digital information technology, the sense of interaction in the creation of visual culture has become more and more inclined to the relationship between people and imaginary objects, rather than the relationship with the source object (that is, the "model" in the visual culture of traditional culture); On the other hand, the illusory space created by digital information

technology makes people "immersive", and the sense of space-time dislocation makes today's visual art creation have unlimited possibilities without being limited by the source object. As Henry Van der veld, the pioneer of modern architectural design, said, technology is the source of new culture; Danielbell, the pioneer of cultural theory, also pointed out that "the concept of visual art, as the leading development of science and technology, has bred the communication form of this new culture". This shows that digital visual art works are the result of the birth and vigorous development of digital technology. Each application field contains different technical connotations and many skills, but no matter which technology, it should reflect its own value in practical application.

## **2. Talents required by enterprises and their specifications**

Talents refer to those who have made great contributions to the society creatively in a certain field under specific social conditions. His core keywords are "creation" and "contribution". According to this understanding, in the field of digital visual art, those who are most creative should usually be the pioneers of technology, art and market. Their common feature is that they devote their talents to the digital visual art industry through innovative work. Most of these people focus on film and television, games or entertainment, such as Spielberg, James Cameron, and former Blizzard executive vice president Frank Pierce.

However, if this standard is used to evaluate "talents", most people will not be able to become "talents". According to its stages, human labor history can be divided into three stages: imitation labor, repetitive labor and creative labor. The first two types of labor have inherited characteristics, that is, workers copy the labor form and experience provided by predecessors, but workers themselves can not provide it, so the labor experience and value can not be significantly increased. However, there is no doubt that these two levels of workers have played a great role in promoting the overall progress of human society and consolidating the achievements of human labor. In another sense, they are all geniuses. In other words, imitation and replication are the material basis or prerequisite for innovation. From the very beginning, innovative talents inevitably have to go through the process of imitation and replication. Because "talents" are different from ordinary people, the key is that they can surpass their predecessors and ordinary people and re create. School teachers and social vocational training institutions have played an important role in promoting the cultivation of "talents" of digital visual art. Aspiring youth who enter social work can also find greater development opportunities in social work and effectively improve their own quality. If we can find the right time, the right position and the right person, a person who was originally in the stage of imitation and replication will also become an innovative genius. This is the main reason why we emphasize the importance of market or enterprise demand for the cultivation of digital visual art talents, and also the significance of people to further reveal the core of "talents".

In view of the huge development prospect of digital visual art, different companies will naturally have different understanding and requirements for the direction of talent training according to their own actual situation. At present, China already has hundreds of large-scale game, media, film and television and other post production enterprises, and some enterprises with strong technical strength also have corresponding technical training departments, thus overcoming the problem of the relative lack of domestic technical personnel. There are also professional training institutions with digital technology as the core content, which have brought vitality to the vigorous development of digital visual art in China. However, for these training institutions or departments, the training standards for digital visual arts talents they require are not clear. Therefore, it is necessary to overcome this problem with the help of market research, so as to put forward or establish corresponding training standards.

### **2.1. Basic situation in the market**

Through nationwide surveys, many companies believe that digital visual arts personnel are "very scarce" (4%) and "relatively scarce" (55%) in the process of recruiting new employees. Among them, the proportion of enterprises that answered "very scarce" in Beijing was the lowest, accounting for 11%, while that in Dalian was the highest, accounting for more than 50%, that is, the digital art talent resources in megacities are far richer than those in Ordinary Cities (second tier cities). However, this conclusion does not mean that there is a lack of job seekers for Digital Visual Arts in the market, but only because the proportion of "talents" meeting the needs of small and medium-sized enterprises is too low, or there are not many digital visual arts personnel who want to work and develop in the second and third tier cities, which makes small and medium-sized enterprises in urgent need of talents in the second and third tier cities more worried about recruiting suitable designers. In this case, in addition to the high proportion

of relevant private enterprises in Shanghai (68 percent), private enterprises in second tier provinces and cities such as Zhejiang, Jiangsu and Hunan also generally prefer to "establish internship bases" and "entrust training" for society and colleges and universities, both of which are higher than those in Beijing and Guangzhou.

### **2.1.1. "Most scarce" talent demand**

Because most of the surveyed companies are mainly concentrated in professional art, architectural design, cultural creativity, architectural design, real estate and other application fields, most of the personnel required by these companies are those who carry out architectural design renderings, architectural animation or visual arts. Film animation and post effect production have become the "most in short supply". The proportion of the former category has reached (42%, nationwide) and the latter category has reached (23%, nationwide). When these two types are added together, the ratio of demand for design talents has reached 72%. Among the six cities surveyed, enterprises in four cities have more than 50% of the "most scarce" talents in architectural renderings and architectural animation. It can be seen that the business volume of China's real estate and entertainment industry is still the "locomotive" to promote the rapid development of China's national economy. So that those who have mastered a lot of 3D, synthesis and special effects skills are relatively more likely to succeed in job hunting.

### **2.1.2. Need talents with "professional ethics and loyalty"**

When answering the question about "what abilities do you mainly value when recruiting professionals", 60% of enterprises nationwide chose "professional ethics and loyalty", and more than 85% of relevant companies in Dalian also chose this project. The survey results show that the surveyed companies attach great importance to the professional ethics and loyalty of digital artists, and most companies even think that it is more important than professional knowledge, group cooperation, organizational ability, sense of responsibility and professionalism. From the perspective of the company, the professional ethics and loyalty of designers mean the level of enterprise synergy, and even the key indicators of enterprise competitiveness. These can be considered as important requirements and constraints for individuals in enterprise market behavior. For digital visual arts companies in the service industry, it is not surprising to pay attention to the importance of professional ethics, because in terms of technical ability and awareness, professionalism and self-discipline, it is necessary to design employees to perform corresponding responsibilities and put them above their personal interests.

### **2.1.3. Demand for "hands-on" Talents**

Ability is the first principle of talent training. Although the educational background and educational background are also a "proof" of our own level, we must admit that the ability is different from the educational background and certificate. "Ability" refers to the integration of individual learning and creation, communication and communication, analysis and planning skills. In fact, the survey also confirmed this. In the questionnaire survey of the six major provinces and cities in China, except for those with bachelor's degree (35%) higher than junior college degree (23%) and graduate degree (only 4% in China), most of the designers in the other five places also have junior college degree, with a comprehensive proportion of 54%. In addition, in response to the question that "certificates can add points to employees", 76% of the six enterprises prefer designers with good practical ability rather than candidates with various qualification certificates. Dalian is "resolute" on this issue, accounting for 86%. These data reflect that enterprises do not welcome those who are "high minded but low skilled". No wonder these companies have added unwritten terms such as "those with relevant experience are preferred" to their recruitment information.

### **2.1.4. A large demand for "visual art design / production personnel"**

Among all the enterprises surveyed, "visual art design / production personnel" is the most recruited job type, accounting for 95% (see Table 3), of which Beijing, Xi'an and Dalian account for 100%. This proportion reflects the importance of "visual art design" in the whole industry. At the same time, it also shows that the industry is still at a lower level of operation. The main responsibility of the employed personnel is "production". This can be seen from the answer "which source of visual art talents are more willing to choose". Overall, 53% of enterprises choose "graduates of vocational education institutions" as employees of the company.

## **3. Conclusion**

To sum up, this paper mainly starts with the concept, characteristics, skills and requirements of

relevant talents in the field of digital visual art, and through practical investigation, analyzes in detail the current development status of the shortage of digital visual art talents in the market, especially the cultivation of digital visual art talents, which has the ability of self-study with both ability and political integrity. But in general, the employment development prospect of the personnel needed in the current market and the company is still quite broad. Although there are many graduates majoring in digital visual art every year, many of whom come from vocational training institutions, there is still a lack of training for digital visual art talents, especially for high-end talents with high technical literacy. These phenomena also reflect the "supply and demand" of talent training to a great extent. How to deal with this problem, the author believes that the key lies in whether the application-oriented colleges and social vocational training institutions can truly "tacit cooperation", so as to achieve the complementarity of production and learning.

In addition, the research report also sorted out the standards or norms related to the cultivation of digital visual art one by one, and investigated the comparative advantages of social art training institutions and professional colleges in the cultivation of digital visual art. The purpose is to appeal to relevant government departments and the society to pay attention to the education of digital visual art talents, and give appropriate help to vocational education and training. At the same time, we also look forward to this report being widely used by digital visual art majors in Colleges and universities nationwide and becoming a teaching reference document.

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