

A Study of Teaching Practice in the Collaborative Model of University and Museum - Taking 2025 International Museum Day Special Event of Nanjing Imperial Examination Museum of China as an Example

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Abstract: This research analyses the current situation and existing problems based on the practical section of teaching in the Culture Industry Management at the university. The article proposes interventions and implementation from the perspective of the cooperation between the college and the museum. Taking the Cultural Events Planning course taught in a higher educational institution as the foundation, the author led and planned the 2025 International Museum Day special event in the collaboration with Nanjing Imperial Examination Museum of China. The event received recognition from multiple parties, for instance, museum as collaborative partner, university as organiser, college students as operators, teenage students as target audience and local educational and technology media. Besides, this event also embeds the basis for future cooperation between the university and the museums or other cultural organisations.

Keywords: University-Museum Collaboration Model; Events Planning; International Museum Day; University Teaching; Practical Teaching Events

1. Existing Problems and Current Situation

First of all, serving society constitutes one of the core missions of universities. In the early twentieth century, the University of Wisconsin–Madison, under the leadership of Charles R. Van Hise, systematically articulated the “Wisconsin Idea,” which explicitly affirmed that serving society is a fundamental and defining function of the modern university. However, according to author's observation, the integration of industry collaboration, the development of practice-oriented curricula, and the incorporation of authentic, real-world projects remain strikingly limited in the instruction of this course, which significantly decreasing universities' capacity on fulfilling the societal service mission.

Meanwhile, a gap shown in the cooperation between universities and industry institutions. Institutions of higher learning demand industrial requirement-based teaching that is led by the latest development trends and changes adaption. Nevertheless, the teaching

materials and case studies are lagging in terms of updates and iterations in the course teaching, which causes the significant gap. They are mostly focused on outdated classics in the textbooks. In other words, they have insufficient coverage of the new business models that have emerged in the industry in recent years, such as: Metaverse, Immersive art forms, Music Festivals, online and offline integrated Live broadcasts, cultural and creative IP operation, agriculture, tourism and culture integration model, etc.

Also, it has been noticed a high proportion of students face difficulties or struggle to adapt to the industries or/and positions during their job hunting and internship processes. The researcher points out that it is related to the situation that students who have no experience in engaging with practical work before graduation take a huge number. Some of the teaching objects lack sufficient practical experience and motivation, which confines students to the campus. In this case, students fail to receive industry information promptly, also limited in industry sensitivity. In teaching practice, the application of such core industrial competencies as new media promotion strategies, data-driven effectiveness evaluation, and cross-sectoral resource integration remains excessively superficial and inadequately prioritised. Consequently, students are largely precluded from acquiring cutting-edge concepts and practical operational skills required in the relevant industries.

2. Solution and Intervention

As a solution, combining courses with museums to invent projects and build platforms, embedding students to keep up with the latest industry trends while also engaging in practical work, and fulfilling the university's role in serving society, is considered as the best.

In response to the disjunction between teaching and industrial demands, the author proposes the construction of a core mechanism centred on curriculum, industry, and employment. Taking the practical module of the course, Cultural Activity Planning as the foundation, the writer collaborates with high-quality organisations in the industrial sector after selection, deeply combining the course with cutting-edge cases, also excluding obsolete theories,

aiming to emphasise industry demands in real-time. Moreover, the author used the course practice outcomes as a bond to represent the institution and collaborate in depth with the partner units, including: practical bases built, cooperative projects creation, and a stable industry-education synergy platform establishment.

The author and the collaborating units established a dual-teacher collaborative education and training mechanism together. It indicates that industry requirements are both the starting point and the benchmark of the quality of teaching outcomes. As the main lecturer and course director, the author specially invited a group of middle-level managers from various industry organisations to participate in the teaching in their speciality as industry mentors, including the former Secretary-general of the Great Bao'en Temple Ruins Museum, the director of the Social Services Department of Nanjing Imperial Examination Museum of China, the Overseas IP Project Manager of MINISO, and the Event Executive of Jianfa Real Estate, etc.

On the one hand, the industry mentors analysed real cases thoroughly and interpreted the industry trends and cutting-edge developments from a first-hand perspective drawing on practical experience in the class. On the other hand, mentors and the course lecturer cooperate and coach students together to conduct project reviews. The team establish quantitative evaluation criteria from aspects such as industry compliance, implementation feasibility, and cutting-edge adaptability, and precisely checks the practicality and rationality of the teaching in the practical phase.

3. Implement Achievements

The main lecturer's team built a collaborative platform rooted in the 2025 National Museum Day's event, which received recognition from multiple parties, including the Cultural Management College of Communication University of China, Nanjing; Nanjing Imperial Examination Museum of China; local media and the target audience who took part in this activity.

Hand-in-Hand, the special event of 2025 International Museum Day was completed by the writer's team, and received assistance from Nanjing Imperial Examination Museum of China on 18th of May, 2025. The event was reported in Nanjing Confucius Temple Scenic Area by the Education and Technology Channel of Nanjing Local Television Station - Nanjing Education Headline Program, the official website of Nanjing Imperial Examination Museum of China and the official platform of the Cultural Management College of China Communication University, Nanjing.

To both participating parties involved, the operating team members from the university and the target audience from the primary school level, potentially

achieve the improvements in knowledge and cognitive enhancement, ability cultivation, and value formation.

The project planning team claimed the core significance of the event is to stimulate students' interest and willingness, and to improve their ability in historical appreciation and interpretation.

College student representor reflected that study is a life-long habit and a state, instead of short-term target is the highlight from stories of ancient students.

One of the teenagers' parents highlighted the importance of the imperial examination system in the world's talent selection system. Although it contains certain historical limitations, the spirit it embodied, such as fair competition, respect for knowledge, and emphasis on education, still holds contemporary value.

The museum team pointed out that it is important to find out that individuals play a significant role in the process of societal transformation and the development of the imperial examination system. It is necessary to cultivate a sense of historical responsibility and a sense of national mission. Besides, the demand for the all-round development of society is the guidance for the diversified development of each student.

In addition, the 2025 International Museum Day special event provides a new reproducible routine of cooperation between educational institutions and industrial organisations. The teaching team signed 3-year cooperation agreements as the representor of the college with Nanjing Imperial Examination Museum of China base on the virtuous cycle composed of teaching, events and collaboration.

4. Meaning and Value

4.1 To the Event Operator: College Students

To the institutions, the 2025 International Museum Day event reduced graduates' distance from practical work in the industry directly. It extends the teaching area from the usual classroom to the specific museum space. The students from the course are no longer tied to the room to receive the knowledge passively. Instead, the students have become disseminators of the culture and potential Event Executive or Event Coordinator via event planning and operation. Moreover, students have also accumulated practical experience through taking part in this project, that are deeply integrated with the industry.

The transformation of students' identity benefits their logical thinking and deep study of multidimensional aspects. It is also capable of enlightening students' social responsibility and industrial identification.

4.2 To the Collaborative Organisation: Nanjing Imperial Examination Museum of China

The museum benefits from platform building and resource exchange. The attempt built the bridge

between the course teaching team and the museum, which leads the event of the 2025 International Museum Day and the following projects on cultural dissemination, talent recruitment, project collaboration and University-Museum cooperation. On the one hand, this project connects the museum and the university with potential talent resource. On the other hand, this event targets the same audience as the museum.

4.3 To the Target Audience: Teenagers

Regarding the target audience, 7-12-year-old primary school students, this event focuses on traditional culture through a creative interactive form. In the process of mentoring, they are encouraged to cherish the opportunity to study, to advocate fair competition, to develop cultural foundation knowledge, and to improve cultural protection awareness.

College students take the mentors' stage and process the interaction is unusual in the past teaching. Before the event was implemented, the researcher predicted

that the audience would be attracted by mainly two reasons: college-student-mentors and entertaining interactive games. It is observed that the proportion of learning engagement and enjoyment has significantly increased compared to the traditional teaching model.

References

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