https://doi.org/10.37420/j.cer.2025.054

Collaborative Education: Exploring the Integration Pathways between Art Education in Local Universities and Aesthetic Education in Society

Zhenbo Shen[1*], Lili Ren[2]
1 Shaoxing University, Zhejiang, China
2 Shaoxing University Yuanpei College, Zhejiang, China
***Corresponding author, E-mail: 191590256@qq.com**

Abstract:

Against the strategic backdrop of building a culturally strong nation, art education in local universities bears the historical responsibility of innovatively transforming and creatively developing regional cultures. As a primary platform for "nurturing individuals through aesthetics," this field remains largely focused on technical skill training, offering limited enhancement in students' aesthetic and humanistic literacy. The cultivation of moral character and social responsibility is often underemphasized, resulting in a weak and unsustainable internal motivation among students for the inheritance and innovation of regional culture. The root causes of these issues lie in the insufficient alignment between the training of art professionals and social needs, the inefficiency of emotional development mechanisms, and the lack of pathways for translating values into responsibility.

Drawing on embodied cognition and field theory, this paper constructs a "character–responsibility" value transformation model and proposes an integrative approach based on school-local resource sharing, interdisciplinary curriculum co-development, and a dual-evaluation empowerment system. This framework offers both theoretical and practical insights into addressing the challenge of collaborative education between local university art programs and societal aesthetic initiatives.

Keywords:

Art Education; Societal Aesthetic Education; Collaborative Education; Pathway Construction

Since the 18th National Congress of the Communist Party of China, aesthetic education in schools has received increasing attention. In 2019, the Ministry of Education issued Opinions on Effectively Strengthening Aesthetic Education in Colleges and Universities in the New Era, which called for cultivating social service awareness and enhancing social service capabilities among aesthetic education faculty and students. The 2023 Notice on the Comprehensive Implementation of Aesthetic Education Immersion in Schools further emphasized the importance of tapping into local culture and mobilizing public cultural service projects and various social resources to support school-based aesthetic education and practical activities. These policies provide new opportunities and developmental space for the integration of aesthetic education in local colleges and broader societal aesthetic initiatives. However, the "last mile" in aesthetic education planning at local universities remains underdeveloped. While students may acquire skills and emotional sensitivity for perceiving

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

and creating beauty, they often lack the willingness and courage to identify and solve real-world problems. Moreover, many institutions have yet to establish effective bridges that link aesthetic cultivation with the development of social responsibility.

1. Literature Review and Problem Statement

In the context of the new era, university art education, as the core carrier of aesthetic education in higher education, aims to guide students in developing proper aesthetic values, cultivating noble moral character,[1] and fostering inner beauty through the acquisition of professional skills. Ultimately, students are expected to actively and continuously undertake the responsibility of using their expertise to preserve and innovate regional culture, meet social aesthetic needs, contribute cultural solutions to grassroots governance, and promote harmonious societal coexistence.

Societal aesthetic education, on the other hand, seeks to enhance public literacy, improve quality of life, and build a public culture conducive to holistic human development.[2] Institutions involved in this effort include galleries, museums, community centers, and cultural venues in towns and rural areas. While school-based and societal aesthetic education differ in objectives, content, and form, their potential for resource sharing and collaborative educational efforts has attracted sustained academic interest. The main themes are outlined below:

1.1 Literature Review

Shift Toward Core Competency-Oriented Aesthetic Education in Universities.The inclusion of humanistic literacy and a sense of responsibility as key elements of students' core competencies has prompted scholars to explore how universities can move beyond skill transmission to foster talents capable of bearing the mission of cultural preservation and innovation. Research in this area has addressed values, implementation pathways, and strategic methodologies.

First, under the "fostering virtue through education" philosophy, aesthetic education in the new era should highlight moral development ("virtue") and the nurturing of individuality and character ("education").[3] Aesthetic education in universities is a form of humanistic education grounded in aesthetic experience,[4] which must prioritize the inheritance and development of Chinese traditional culture, revolutionary red culture, and advanced socialist culture.[5] This approach shifts aesthetic education from a Sino-Western hybrid model toward one that emphasizes the Chinese aesthetic spirit.[6] Second, in accordance with the principles of aesthetic education, the developmental needs of university students, and current societal trends,[7] aesthetic education should be guided by value ethics, cultivating a system of diversified aesthetic cognition and embedding aesthetic practice into everyday campus life.[8] Finally, integrating curriculum development, cultural product design, and cross-platform innovation is essential.[9] This includes incorporating Chinese traditional culture into course content and inviting external artists and intangible cultural heritage inheritors to participate in teaching.[10] These strategies aim to position aesthetic education as a bridge between personal values and social responsibility, translating aesthetic ideals into tangible, engaging, and innovative forms that enhance students' cultural awareness and sense of civic duty.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Collaborative Education Paradigms under the “Grand Aesthetic Education” Perspective.As a crucial site for translating academic and aesthetic advantages into public aesthetic education, universities must establish a “collaborative education” mechanism. This requires interdisciplinary thinking and a departure from discipline-centered knowledge frameworks in favor of a holistic educational model that integrates emotional and rational development.[11] Aesthetic education practice, informed by embodied immersion, involves deep interaction between the body and its environment, embedding aesthetic experience into all aspects of disciplinary teaching.[12] By identifying aesthetic elements, redesigning activity formats, and elevating aesthetic goals, interdisciplinary aesthetic education becomes attainable.[13] While universities possess rich aesthetic resources, transforming these into a powerful force for public aesthetic development necessitates innovative mechanisms.[14] Some scholars advocate for a "project-based" learning model and an "art education plus" approach,[15] which facilitates collaboration among universities, research institutes, and government entities.[16] This model forms a responsive, technically supported, and supply-optimized ecosystem of co-education.[17] Through institutional collaboration, joint curriculum development, resource sharing, and faculty integration,[18] this embedded development not only addresses the contextual and systemic limitations of school-based and societal aesthetic education but also lays the foundation for a comprehensive value system.[19] However, current collaborative models often rely on superficial resource aggregation and fail to resolve deeper tensions, such as reconciling professional academic standards with public aesthetic preferences, or balancing cultural seriousness with the entertainment aspects of societal aesthetic education. Addressing these challenges demands a more grounded operational framework and an expanded vision of aesthetic education.

Expanding the Public Function of Aesthetic Education. Aesthetic education serves not only to improve individual cultivation but also as a means of fostering public reason and resolving cultural conflicts. In China, societal aesthetic education demonstrates its role in enhancing public aesthetic and cultural literacy, while also nurturing collective consciousness, public culture, and cultural innovation.[2] Therefore, it is imperative that universities channel their intellectual and creative resources into public service.[20] Art institutions, in particular, should take on the mission of promoting and serving the aesthetics of society. Recent research reveals two key shifts in art education within universities and a two-way interaction mechanism:First, the aesthetic discourse has become more top-down, allowing aesthetic values to inform decisions related to urban renewal and grassroots governance.[21] Universities play a pivotal role by leveraging their academic research, public education capacity, and insights into audience behavior, thereby aligning academic knowledge with societal needs.

Second, aesthetic education is increasingly moving toward grassroots practice. Through community-based programs and rural aesthetic initiatives, the mission of "nurturing through aesthetics" is extended to issues like improving living environments and bridging intergenerational gaps.[22]

For example, Sichuan Fine Arts Institute’s “China Community Aesthetic Education Action Plan” explores urban quality improvement and serves as a model of collaborative education.[23] Community-based practices such as social therapy, environmental micro-renewal, and public art projects should be grounded in empathetic design approaches[24], which can help shift the focus of university aesthetic education toward public cultural construction and the shaping of collective values.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

1.2 Problem Statement

Current research generally agrees that aesthetic education (mei yu) in Chinese universities requires a value-oriented transformation. Specifically, it must leverage the role of social aesthetic education to deepen the theoretical and practical foundations of "educating through culture and cultivating through aesthetics," while emphasizing the public and social functions of higher education aesthetics. However, despite this consensus, key disagreements and limitations remain. Chief among them is the lack of a clearly defined mechanism for transforming moral sentiment into a sense of social responsibility. Existing goals of aesthetic education either focus excessively on awakening individual emotional and aesthetic experiences or stress external adaptation to social environments, without addressing how these values are meaningfully internalized and transformed.

In many regional universities, aesthetic education practices remain superficial, primarily centered on the accumulation of physical resources while neglecting the long-term cultivation of students' sense of social responsibility. Few institutions have formulated feasible, long-term development plans or implementation paths that support aesthetic education with lasting social impact. As a result, many university-society collaborations are merely symbolic, making it difficult to measure the effectiveness of aesthetic education in fostering students' aesthetic sensibility and civic engagement.

Addressing this gap requires an integrated framework that designs regulatory mechanisms to resolve value conflicts during resource integration, employs embodied practices to bridge the gap between emotional awareness and social responsibility, and reconstructs shared mechanisms within spatial and discursive narratives. In doing so, the study seeks to respond directly to theoretical debates and operationalize the ideal of "collaborative education" from conceptual consensus to practical realization.

This study adopts a multi-method triangulation strategy, systematically integrating four core methodologies. First, document analysis provides an in-depth review of national policy documents and authoritative literature on aesthetic education, thereby constructing a three-dimensional analytical framework of "embodied cognition – field capital – institutional negotiation." This framework informs case selection and interview design. Second, case analysis focuses on three typical initiatives—Shaoxing University (embodied practice), Tonglu Art Season (multi-stakeholder collaboration), and Hubei Institute of Fine Arts (institutional innovation)—to identify the common mechanisms and field-level power adjustments involved in the transformation from emotion to responsibility. Third, semi-structured interviews with key participants reveal deep-rooted tensions such as the clash between professional standards and public aesthetics or conflicts in resource allocation, clarifying the logic behind collaboration barriers. Fourth, ethnographic fieldwork within university-community partnership projects combines behavioral coding and discourse analysis to dynamically trace the embodied trajectory from physical practice to responsible action, complementing and cross-validating interview findings.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

2. Theoretical Framework

2.1 Embodied Practice: Value Transformation from Emotional Engagement to Responsible Action

The ethical function of aesthetic education transcends individual aesthetic experiences by fostering emotional resonance that leads to public value alignment and, ultimately, social responsibility. This proposition suggests that aesthetic education should not be limited to personal appreciation of beauty but should instead be situated within a broader societal context. The underlying logic of this transformation can be effectively explained through embodied cognition theory, which posits that the brain, body, and lived experiences—particularly emotional experiences—interact dynamically to shape thought and meaning [25]. In the context of aesthetic education, embodied practice enhances emotional engagement and inspires a deeper concern for society, marking a shift from the passive acquisition of aesthetic knowledge to an integrative process linking emotion, body, and responsibility.

Embodied practice entails three critical stages of transformation: (1)From Emotional Resonance to Bodily Action: The activation of multimodal perception during aesthetic practices allows emotional responses to be transformed into cognitive restructuring through physical experience.[26] While students may gain aesthetic knowledge in the classroom, they often struggle to translate cultural appreciation into a sense of social responsibility. Embodied cognition offers a way to trace the links between bodily action, emotional experience, and internalized responsibility. Contextualized aesthetic projects allow students to experience and act within real-life settings, igniting their social commitment. (2) From Physical Experience to Internalized Responsibility: Cognition emerges from the interaction between the body and environment. Thus, the development of a sense of responsibility must be built gradually through embodied and contextual experiences. The body becomes both the site and medium for producing responsibility, integrating physical engagement with emotional memory and shaping future behaviors and attitudes. This process constructs a multidimensional understanding of accountability through embodied cognition. (3) From Passive Bystander to Active Agent of Responsibility: Perception lays the foundation for understanding; understanding informs action; and action reflects responsibility. For instance, in a project at Shaoxing University, faculty and students from the Design Department utilized the historic residence of Cai Yuanpei (the Jimin Library) as an off-campus aesthetic education platform. Dressed in Republican-era attire, students engaged with red culture artifacts through sensory channels—sight, sound, and touch—during their visits to the homes of Cai Yuanpei and Zhou Enlai. This perception phase was followed by cognitive reflection, where students deepened their understanding through historical review, role-playing, and critical thinking, developing aesthetic judgments grounded in national identity and cultivating a sense of patriotic responsibility. In the action phase, aesthetic education moved beyond passive appreciation to social engagement, such as serving the elderly in the community or facilitating rural education projects. To transform students from consumers of culture into producers and carriers of cultural meaning, the "embodied presence" of the body is essential. This presence serves as the critical link in completing the transformation from emotional resonance to social responsibility.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

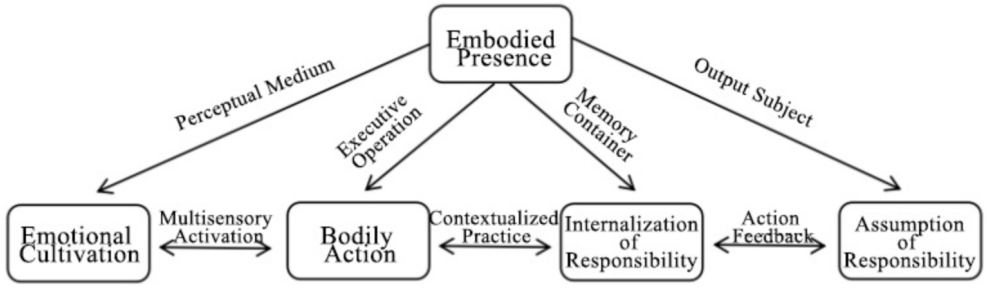


Figure 1. Model of Aesthetic Education Value Transformation

2.2 Field Interaction: Power Negotiation and Pathway Construction in Multi-Actor Collaborative Aesthetic Education

The underlying challenge of collaborative aesthetic education lies in the competing definitions and contested ownership of cultural capital among diverse actors. Pierre Bourdieu's field theory reveals that social spaces are structured through the dynamic interplay of cultural, social, and economic capital. Within the aesthetic education field, universities possess cultural capital through their academic discourse, urban and rural communities hold social capital rooted in localized knowledge, and cultural institutions control access to economic capital. In such a multi-actor context, aesthetic education requires students to develop empathy through emotionally resonant moral engagement, cultivate genuine moral awareness in interpersonal interactions, and, through embodied practice in moral scenarios, activate a transpositional "empathic mechanism" that drives ethical behavior.[28]

However, the unbalanced distribution of capital often triggers competition for resource control, undermining collaborative efforts. To transcend superficial resource integration, a three-dimensional balancing mechanism must be established: First, a co-decision system should be developed to reconcile professional standards with public needs through shared aesthetic criteria. Second, resource allocation tools must be introduced, with quantitative metrics based on demand prioritization, resource scarcity, and sustainability, to resolve contradictions stemming from overlapping claims. Third, drawing on Jürgen Habermas's theory of communicative rationality, institutionalized rules must be employed to safeguard the rights and interests of all parties, thereby preventing the commodification of cultural initiatives. The construction of pathways for multi-actor collaboration in aesthetic education can proceed along the following dimensions: (1)Emotional Connection through Symbolic Reconstruction. Unearthing and recontextualizing local cultural symbols serves as a process of reassembling symbolic capital within the field. By imbuing traditional symbols with renewed aesthetic significance, a balanced aesthetic environment—both universally resonant and locally distinctive—can be created, thereby reshaping the field's capital equilibrium.[29] (2)Value Consensus through Critical Aesthetic Practice. Critical aesthetic education empowers students to interrogate societal issues through artistic creation, fostering their critical aesthetic sensibilities and capacity for responsible action. Yet one must "be there" to "think"—all being-in-the-world is grounded in our embodied presence (sind).[30] (3) Platform-Based Collaboration to Facilitate Coordinated Action. In aesthetic education projects, attention must be paid to the interactions and interdependence among actors. This emphasis on intersubjectivity unveils the internal logic of collaborative education. The China·Tonglu Landscape Art Season offers a paradigmatic case: by building

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

a collaborative platform encompassing government, universities, communities, and enterprises—supported by institutional frameworks and digital technologies—it provides an innovative model of coordinated action. Its key features include: embodied practice that forges a cultural community (e.g., through interactive installations created in rural fields to connect intergenerational memories), and critical dialogue that helps establish shared values and procedural rules through iterative discussions. This platform-based collaborative mechanism transcends spatial and temporal limitations, transforming university aesthetic education from short-term activities into enduring social engagement.

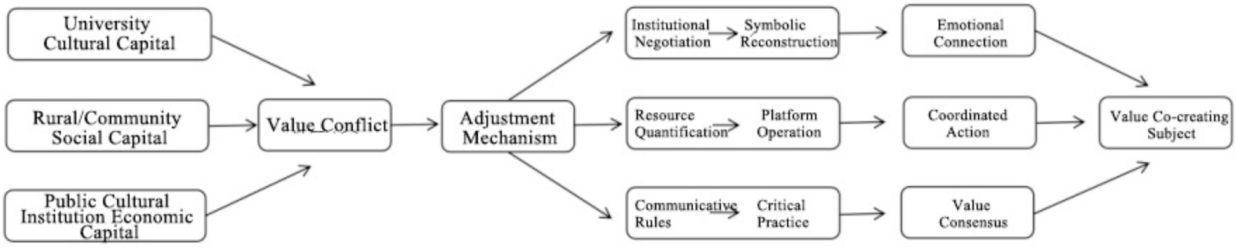


Figure 2. Model of Multi-Actor Collaborative Adjustment Mechanism

2.3 Mechanism Integration: Rational Communication within an "Aesthetic Education Community"

Jürgen Habermas posits that effective communication must occur under an “ideal speech situation,” wherein consensus is reached through adherence to three key principles: truth (correspondence to facts), legitimacy (procedural correctness), and comprehensibility (clarity of expression). In the construction of an “aesthetic education community,” this theory calls for equitable dialogue between universities and societal actors, mutual respect for diverse values, and the resolution of tensions between cultural inheritance and innovation through deliberative negotiation. This marks a shift from one-way pedagogical transmission to a co-constructed, dialogic model of education.

The integration of mechanisms is essential to ensuring the sustainable operation and value realization of this community. It involves not only a transformation in the modes of knowledge production, but also improvements in the structure of rights and interests distribution, as well as innovations in intergenerational cultural transmission. Ultimately, institutionalizing communicative rationality enables effective interaction and collaboration among multiple stakeholders.

To achieve this, several practical strategies may be adopted:

First, establish interdisciplinary translation teams to bridge the symbolic gap between academic discourse and vernacular knowledge. These teams can facilitate mutual translation between local knowledge and the language of contemporary art, thereby enhancing public comprehension and acceptance of community-based art initiatives.

Second, safeguard the legal rights and interests of all stakeholders. Given the varying goals and capacities of different participants in aesthetic education, institutional documents should clearly delineate responsibilities and rights. Within the institutionalization of communicative rationality, truth is reflected in the respect for

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

local residents' knowledge and aesthetic preferences. Since not all objects can engage with people in meaningful ways, human understanding of the world is inherently limited.[31] Legitimacy is ensured through legal agreements that protect the participation rights of villagers in art projects, thereby fostering trust and a sense of belonging. Comprehensibility requires translating professional terminology into accessible language—for example, museums may install interactive and experiential exhibits to promote embodied aesthetic experiences and foster dynamic engagement between visitors and artworks.[32]

The practices of the Hubei Institute of Fine Arts vividly exemplify the application of communicative rationality. On the truth dimension, the institute conducted in-depth fieldwork to understand local needs regarding intangible cultural heritage (ICH), grounding artistic creation in regional culture. On legitimacy, formal cooperation agreements were signed with local governments, clearly defining responsibilities and securing community involvement. On comprehensibility, professional terms were translated into local dialects, and visual tools were employed to present artistic concepts, thereby reducing communication barriers.

This case demonstrates the practical viability of communicative rationality theory in collaborative aesthetic education, and also highlights its capacity to promote the sustainable development of public art projects.

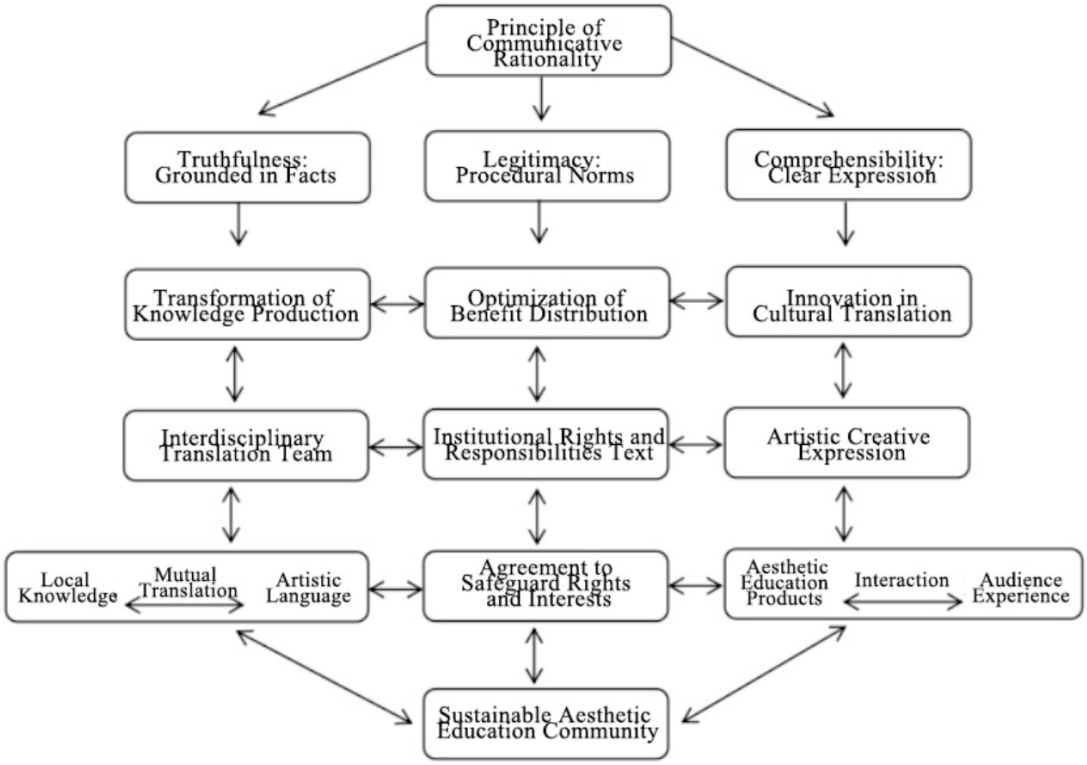


Figure 3. Rational Communication Model of the Aesthetic Education Community

3.Strategic Proposals

The essence of collaborative education between social aesthetic education and local universities' art programs lies in the progressive cultivation of students' sense of social responsibility. The proposed strategies

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

emphasize a phased goal-setting framework and competency progression, aimed at constructing a comprehensive educational chain that spans from cognition to practice, and from individual development to social engagement. At its core, this model translates social responsibility into actionable frameworks, enabling students to transform from passive cultural recipients into active agents of social innovation through iterative practice and reflection.

(1) Establishing a Symbiotic "University-Community" Aesthetic Education Resource-Sharing Platform

A solid foundation for collaboration lies in the integration of mechanisms. Leveraging the complementary strengths of academic resources from universities and localized cultural resources, a triadic platform—comprising talent pools, resource repositories, and project databases—should be developed. This resource integration not only addresses the shortage of cultural transmission talent in local communities but also enriches university art education with authentic, localized content. Under the framework of collaborative aesthetic and professional education, such a platform becomes more than just a physical space—it serves as a dynamic field for cultural inheritance and innovation. For example, the Beijing Dance Academy has established a collaborative mechanism between local art schools and municipal cultural institutions under the "Educating Through Culture" initiative. Within this system, museums are responsible for platform construction, universities for translating artistic resources into educational content, and art organizations for providing public aesthetic education materials. Students engage in hands-on aesthetic education practices. Clear delineation of responsibilities and fair distribution of benefits ensure mutually beneficial collaboration. This platform enables academic and local resources to form a dynamic cultural ecosystem, which not only supports the preservation and evolution of regional cultures but also provides universities with rich teaching content and practical cases. Furthermore, the introduction of a "cultural mentor" system strengthens the position of local culture in higher education, allowing students to engage with more authentic and diverse cultural backgrounds during their studies.

(2) Designing an Interdisciplinary Co-Creation Model for Social Aesthetic Education Curricula

Students should be guided to apply theoretical knowledge within real-world social contexts. This instructional model features three key characteristics: First, it promotes the organic integration of multiple disciplines, breaking traditional disciplinary boundaries; second, it emphasizes the development of practical application skills, encouraging students to deepen their understanding through problem-solving; third, it establishes a "practice–reflection–improvement" feedback loop to support spiral learning. Shanghai Academy of Fine Arts, for instance, has developed a series of practice-oriented courses by integrating resources from arts management, sociology, and communication studies. Its distinguishing features include: (1) the establishment of a university–community linkage mechanism in collaboration with museums, galleries, and local communities; (2) action-based courses that engage students as planners, organizers, and implementers of real cultural projects; and (3) a diversified evaluation system that incorporates public participation and cultural impact as assessment criteria. Through their deep involvement in community-based cultural development and artistic communication, students gain firsthand experience with the complexities of cultural inheritance and innovation, cultivating both cultural sensitivity and practical wisdom. This co-creation model not only significantly enhances students' professional competencies but also fosters their social responsibility and cultural innovation awareness.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

(3) Constructing a Dual-Empowerment Evaluation System for Collaborative Education

A robust and comprehensive evaluation system is vital to achieving the goals of collaborative aesthetic education. This system evaluates students' professional and social service capabilities across multiple dimensions, such as social participation, cultural contribution, ecological sustainability, and community satisfaction, with special attention to their tangible contributions to cultural inheritance and innovation. By transcending traditional, single-dimensional evaluations focused only on professional skills, this system promotes more holistic and diversified educational outcomes. Its embedded feedback mechanism allows for dynamic adjustments based on real-world results, ensuring that evaluations reflect students' actual development trajectories and project impacts. Sichuan University's "Literary and Art Vanguard" project offers a compelling model. The project recruits outstanding students from art ensembles and academic departments across campus to serve as aesthetic education volunteers and junior mentors under a project-based training model. The university has innovatively established a dual-recognition system combining volunteer service hours with second-class transcript credits. This mechanism integrates students' aesthetic service contributions into their overall competence assessments, forming a long-term incentive system. This dual-evaluation approach not only emphasizes professional development but also values social service contributions, achieving a seamless integration of education and public service and offering replicable experience for constructing a dual-empowerment evaluation framework.

4. Conclusion and Prospects

This paper has uncovered the internal mechanisms of collaborative education and proposed a feasible integration framework. The key conclusion is that effective implementation of collaborative education results from a deep interweaving of three dimensions: the embodiment of emotional engagement into social responsibility, the power adjustment across multiple fields, and the institutional construction of communication pathways. First, the development of social responsibility through aesthetic education is confirmed to be a deeply embodied process. Its progression follows a pattern of "emotional resonance → embodied practice → recognition of responsibility." Emotional cultivation or theoretical instruction alone cannot spontaneously evolve into long-term responsibility. The key lies in creating situational and interactive aesthetic environments. Embodied experience and interaction with the environment provide the material and experiential foundation for transforming emotion into responsibility. Only through multisensory engagement and first-hand action can students internalize abstract cultural and ethical values into personal life experiences, thereby transforming from aesthetic observers into socially responsible actors. Second, to move beyond superficial cooperation marked by mere physical integration of resources and realize value co-creation, this study constructs a three-dimensional adjustment framework for a "community of aesthetic education." Through institutional negotiation platforms and mutual recognition of aesthetic standards, the framework mediates between professional criteria and public expectations, and between cultural solemnity and aesthetic entertainment, ensuring equal participation among all parties. By converting symbolic capital, it embeds local knowledge into academic discourse, rebuilding a shared foundation of cultural identity. Furthermore, through critical practices, it guides students to address social issues artistically, encouraging the construction of responsibility within aesthetic deconstruction and fostering public value creation. This framework offers a practical mechanism for

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

transitioning from resource consumption to value symbiosis among multiple stakeholders.

On this basis, the paper verifies a triadic path—resource sharing, curriculum co-creation, and dual-evaluation—as an integrated system that provides institutional support for translating collaborative education from concept to practice. These pathways are interdependent and progressive, forming a complete action network for the gradual development of social responsibility. Ultimately, the research deepens our understanding of the essence of aesthetic education: under the lens of collaborative education, its core lies in the reconstruction of relationships. It surpasses the traditional scope of individual aesthetic cultivation by reconstructing relationships in knowledge transmission (from one-way instruction to bidirectional co-production), standard negotiation (from professional authority to multi-stakeholder co-construction), embodied experience (positioning physical presence as the foundation of transformation), and resource distribution (achieving fair flow of cultural capital through communicative rationality). Aesthetic education thereby becomes a vital link between individual growth and social harmony.

Future research may further explore the following directions: (1) conduct more refined quantitative analyses of each stage within the “emotion-to-responsibility transformation” model; (2) compare the adaptability and innovativeness of collaborative mechanisms across different urban-rural and regional cultural contexts; and (3) closely examine institutional factors—such as policy support, funding mechanisms, and benefit distribution—that influence the long-term viability of collaborative projects, thereby laying a solid foundation for cultivating aesthetically and socially responsible talents for national cultural advancement.

Funding

The second batch of undergraduate teaching reform projects (key) in Zhejiang Province's higher education during the "14th Five-Year Plan": Collaborative Cultivation of Sentiment and Responsibility: Exploring the Teaching Model of Local Aesthetic Education Resources Empowering Ideological and Political Education in Art Professional Courses (JGZD2024071); Teaching Reform Research Project of Shaoxing University: Urban Culture Empowers Design Thinking Innovation: Research on the Teaching Model Reform of Graphic Creativity Course from an Interdisciplinary Perspective (17)

References

[1]Ministry of Education. (2019, March 29). Opinions of the Ministry of Education on Effectively Strengthening Aesthetic Education in Higher Education in the New Era. Retrieved March 29, 2019, from https://www.gov.cn/zhengce/zhengceku/2019-10/21/content5442890.htm

[2]Du, W. (2025). On social aesthetic education. Literary Studies, (01), 5–15.

[3]Xiahou, L. (2020). Constructing aesthetic education concepts in the new era from the perspective of “fostering virtue through education.” Theoretical Journal, (02), 127–134.

[4]Du, W. (2024). Manual for aesthetic education teachers in higher education. Anhui Education Press.

[5]Wang, M., & Zeng, F. R. (2017). Modernizing the grand aesthetic education system in universities. China Higher Education, (07), 7–10.

[6]Xu, H. X. (2022, February 15). Constructing a new framework for aesthetic education in higher ed-

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

ucation in the new era. Chinese Social Sciences Network. Retrieved from https://baijiahao.baidu.com/s?id=1724807779539443022&wfr=spider&for=pc
[7]Zhou, Q. (2019). The value and implementation path of intangible cultural heritage in aesthetic education in higher education. Journal of Nanjing University of Science and Technology (Social Sciences Edition), 32(04), 22–27.
[8]Wang, S., & Liu, F. (2024). How aesthetic education in schools cultivates morality and character. Journal of Educational Science of Hunan Normal University, 23(01), 10–15.
[9]Rui, F. B. (2020). Innovative application of Yunnan folk "paper horse" art in university art education. Fine Arts Research, (04), 115–117.
[10]Ding, Y. Q. (2018). Strengthening aesthetic education in universities through aesthetic cultivation. China Higher Education, (24), 40–41.
[11]Yi, X. M. (2024, June). Upholding the integrated approach to discipline-based aesthetic education. China Education Daily.
[12]Hu, B., & Feng, L. (2024). Creating a relationship between aesthetic immersion and subject-based teaching. People's Education, (24), 45–48.
[13]Tan, C. B. (2024, June). The necessity and feasibility of subject-based aesthetic education. China Education Daily.
[14]Xie, X. H., & Li, B. L. (2024). Exploring the pathways to promote nationwide aesthetic education in the new era. People's Forum, (7), 14.
[15]Li, M., & Wen, S. (2022). The Aesthetic Education Scene: Innovative Pathways for Social Aesthetic Education and Project-Based Research. Hangzhou: China Academy of Art Press.
[16]Yuan, L. L. (2024, August). Exploring collaborative innovation and development in university aesthetic education. China Culture Daily.
[17]Yuan, J. (2023, May). University aesthetic education should actively integrate into the broader framework of social aesthetic education. China Education Daily.
[18]Yin, S. C., & Meng, M. (2021). The mutual imitation and gradual integration of school and social aesthetic education. Fine Arts, (02), 6–9, 14.
[19]Zhou, F. S., & Huang, Y. F. (2022). Participation of social aesthetic forces in school aesthetic education: Values, dilemmas, and pathways. China Educational Technology, (01), 105–114.
[20]Fan, D. A. (2018). A new mission for aesthetic education in the centennial era. China Higher Education, (18), 15–16.
[21]Qian, X. F. (2018). Remembering the mission and cultivating the healthy development of the younger generation. China Higher Education, (18), 17–19.
[22]Li, X. Y., & Wu, H. P. (2024). From the semantic dilemma of "aesthetic education" to the epistemological construction of "social aesthetic education". Public Art, (02), 19–28.
[23]Qu, B. (2024). In Place, Online, On Site: China's Community Aesthetic Education Action Plan. Guilin: Guangxi Normal University Press.
[24]Cheng, X. S., & Fei, C. C. (2020). Moving the classroom into the community: A case study of art and design education at Shanghai Academy of Fine Arts. Public Art, (01), 82–89.
[25]Beilock, S. (2016). How the Body Knows Its Mind: The Surprising Power of the Physical Environment to Influence How You Think and Feel (L. Pan, Trans.). Beijing: China Machine Press.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

[26]Glenberg，A．M．Embodiment as a Unifying Perspective for Psychology［J］．Wiley Interdisciplinary Ｒeviews:Cognitive Science，2010(4):586 596．
[27]Li, X. D., & Ye, H. S. (2015). Embodied cognition in ancient Chinese Confucian and Taoist thought. Acta Psychologica Sinica, 47(5), 702–710. https://doi.org/10.3724/SP.J.1041.2015.00702
[28]Shen, G. Y., & Yin, H. B. (2012). From “disembodied” to “embodied”: The normative transformation of moral education. Global Education Outlook, (2), 35.
[29]Zhao, L. L., & Zhang, Y. (2024). Theoretical perspectives on the spirit of Chinese aesthetic education and the construction of immersive aesthetic action fields. Educational Research, (11), 94.
[30]Heidegger, M. (2002). Nietzsche (Vol. 1) (S. Z. Xing, Trans.). Beijing: The Commercial Press. (Original work published in German)
[31]Kant, I. (1965). Critique of Pure Reason (N. Kemp Smith, Trans.). Toronto: Macmillan.
[32]Xu, W. (2024). Aesthetic experience and the field of aesthetic education in museums: A study from the perspective of cultural capital theory. Literary Contention, (10), 158.

© 2025 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)