

# Research on the Construction and Model Innovation of Business Aesthetic Education System in the New Era

Weihong Xu

Wuhan Business University, Wuhan, Hubei, China

**Abstract:** Against the backdrop of the digital economy reshaping commercial ecosystems and universities prioritising the cultivation of versatile applied talents, aesthetic education has emerged as a core driver of business innovation. Deepening its integration with business education represents a pivotal task in university pedagogy. This paper examines the common challenges in business aesthetic education—spanning curricula, faculty, and assessment—from the perspectives of collaborative education and applied undergraduate training. Aligning with the dual imperatives of ‘technology-enabled advancement and aesthetic value enhancement’, it proposes strategies for constructing and innovating business aesthetic education systems. These strategies centre on collaborative pedagogy as the core, embrace multi-disciplinary integration as the pathway, and adopt practice-empowerment as the guiding principle. Proposing strategies for constructing a business aesthetics education system and innovating its model. These strategies centre on collaborative education, pursue multi-dimensional integration as the pathway, and adopt practice-empowerment as the guiding principle. The feasibility of this approach is validated through case studies, providing theoretical and practical support for cultivating new-era business talents equipped with commercial acumen, aesthetic literacy, and technological capabilities, thereby advancing the high-quality development of business aesthetics education.

**Keywords:** Business Aesthetic Education; Collaborative Education; Application-Oriented Undergraduate Education; Curriculum System; Educational Model Innovation; Diversified Integration

## 1. The Era Value and Core Orientation of Business Aesthetic Education in the New Era

Digital technology has reshaped new business scenarios like new retail, metaverse and AIGC content generation, forming a "technology empowerment + aesthetic value-added" dual-drive model for commercial value creation. Cases such as CHAGEE's "neo-Chinese aesthetics" success and Tmall's 3D platform user experience upgrade confirm aesthetic literacy's core role in brand building, user experience and commercial innovation.

With higher education entering high-quality development stage, application-oriented universities have shifted business talent training from single skill orientation to compound capability cultivation integrating business thinking, aesthetic literacy, technological application and cultural inheritance.

Against this background, business aesthetic education has transformed from traditional aesthetic literacy cultivation to a core educational link serving commercial innovation practice and industry high-quality development, becoming a bridge connecting business knowledge with actual needs [1].

## 2. Common Dilemmas and Practical Challenges in the Development of Current Business Aesthetic Education

Currently, both the cultivation of new business talent and the implementation of aesthetic education in applied undergraduate programmes face multidimensional common challenges. These severely constrain the deep integration of aesthetic education with business disciplines, making it difficult to meet the demands for business talent in the new era. This is specifically manifested in four aspects:

### 2.1 Fragmented Curriculum Systems and Insufficient Integration of Aesthetic Education with Specialised Studies

Traditional business curricula prioritise the transmission of professional skills, while aesthetic education predominantly exists as general elective courses or extracurricular

activities. This lack of systematic integration with core business modules creates disciplinary barriers and knowledge gaps. Course content often fails to align with business requirements, focusing on generalised art appreciation rather than specialised areas such as commercial aesthetics or brand aesthetics. Consequently, students struggle to connect aesthetic literacy with business practice, hindering its conversion into innovative capacity [2].

## **2.2 Shortage of Resources and Faculty, Weak Educational Support System**

Aesthetic education resources suffer from 'internal fragmentation and external disconnection'. On-campus arts and humanities faculty resources are rarely shared with business schools, while external corporate and venue resources struggle to integrate effectively into curricula. Faculty exhibit a 'monolithic, non-interdisciplinary' profile, with a severe shortage of cross-disciplinary educators possessing both artistic literacy and business knowledge. Existing teachers struggle to teach from a business perspective, failing to meet diverse demands.

## **2.3 Rigid Teaching Models with Severe Lack of Practice Orientation**

Business aesthetics education remains predominantly 'static knowledge transmission', relying heavily on traditional methods such as classroom lectures and artwork appreciation. There is a lack of project-based and experiential teaching integrated with commercial practice. Digital technology application is insufficient, failing to fully utilise tools like big data and VR/AR to construct virtual scenarios. Students' aesthetic cognition remains theoretical, hindering the development of applied and innovative capabilities in real business contexts.

## **2.4 Monolithic Assessment Mechanisms and Narrow Measures of Educational Outcomes**

Current evaluations predominantly rely on summative assessments such as examinations and dissertations, exhibiting a tendency to 'prioritise knowledge over capability and outcomes over process.' This approach fails to comprehensively gauge students' core competencies in aesthetic perception and creative expression [3]. The singular assessment dimensions, which neglect practical indicators like cultural dissemination and user resonance,

may lead students to prioritise grades over the practical value and competency enhancement inherent in aesthetic education.

## **3. Core Principles for Establishing a Business Aesthetics Education System and Model Innovation**

To address the practical challenges of business aesthetics education, it is essential to align with contemporary commercial development needs and higher education objectives, establishing two core principles to lay a solid foundation for system construction and model innovation

### **3.1 Collaborative Education Philosophy: Establishing a Multi-Stakeholder Educational Ecosystem**

Collaborative education serves as the central guiding principle for constructing the business aesthetics education system. Centred on educational objectives, it integrates resources from universities, enterprises, government bodies, and industry associations, breaking down institutional barriers while clarifying each party's role and collaborative approach: Enterprises provide real-world projects, technical tools, market feedback, and industry mentors; Government offers policy support, resource coordination, and establishes industry-academia-research data-sharing platforms; Industry associations formulate competency standards, publish competency maps, and connect cultural and industrial resources. This forms a business aesthetics education ecosystem characterised by 'four-party collaboration, resource sharing, and complementary strengths,' addressing the challenges of fragmented resources and insufficient practical opportunities.

### **3.2 Diverse Integration Principle: Promoting Comprehensive Integration of Aesthetic Education and Business Studies**

Multidimensional integration serves as the core pathway for innovating the business aesthetics education model, permeating the entire process of curriculum, teaching, and practice: Firstly, disciplinary integration promotes cross-boundary integration of aesthetics with business, design, digital technology, and cultural disciplines, constructing a knowledge system of 'business + aesthetics + technology + culture'; Secondly, curriculum integration embeds aesthetic elements into core business courses

while concurrently offering business-specific aesthetics courses, establishing a curriculum system comprising ‘professional compulsory courses+ specialised electives + interdisciplinary practice’; Thirdly, teaching-creation integration combines aesthetic creation with commercial innovation, guiding students to complete business projects through aesthetic education practice, thereby simultaneously enhancing aesthetic capabilities and commercial innovation skill [4]. Fourthly, industry-education integration deepens university-enterprise collaboration, incorporating real corporate projects and market demands into aesthetic education teaching to foster close alignment between educational outcomes and industrial requirements.

#### **4. Practical Pathways for Business Aesthetic Education through Diverse Integration and Collaborative Empowerment**

Guided by the core principles of collaborative education and diverse integration, and aligned with the talent development requirements of new business disciplines and applied undergraduate programmes, this framework constructs a comprehensive, systematic pathway for business aesthetic education across five dimensions: curriculum, pedagogy, faculty, practice, and assessment. This approach drives the deep integration of aesthetic education with business specialisations.

##### **4.1 Establishing a Modular Curriculum Framework: ‘Three-Dimensional Objectives + Four-Dimensional Competencies’**

As the core vehicle for business education in aesthetics, the curriculum must be grounded in talent development goals and commercial competency requirements. A tiered, modular system is constructed to achieve the organic unity of ‘knowledge transmission – competency cultivation – value formation’.

Grounded in business logic to cultivate core competencies in data-driven decision-making and business model innovation; Centred on aesthetic literacy to hone visual expression, user experience design, and brand aesthetic shaping capabilities; Supported by technological applications to enhance digital tool operation, AIGC content generation, and VR/AR creative design skills, forming a closed-loop competency structure of ‘decision making-creation-implementation’.

Four core competency modules—Business Thinking, Aesthetic Literacy, Technology Application, and Cultural Heritage—are designed with horizontal integration and vertical progression [5]. The Business Thinking module integrates commercial aesthetics case studies and aesthetics-driven business model design; the Aesthetic Literacy module offers specialised courses in commercial aesthetics, brand VI design, and user experience aesthetics; the Technology Application module includes courses such as Python Business Visualisation, AIGC Art Creation, and Digital Media Design; the Cultural Heritage module features courses on intangible cultural heritage IP development and regional culture-brand design, achieving a capability leap from ‘tool mastery’ to ‘value creation’.

Advancing Embedded and Interdisciplinary Integration. On one hand, aesthetic education elements are embedded within core business courses such as Marketing, Brand Management, and Product Design—for instance, guiding students to design aesthetic posters and brand narratives within marketing modules. On the other hand, interdisciplinary collaboration between the Business School and the School of Art and Design is promoted through jointly developed elective courses, fostering the fusion and collision of knowledge across disciplines.

##### **4.2 Innovation of the ‘CDIO+PBL+Digital Technology’ Practical Teaching Model**

Breaking free from the limitations of traditional static teaching, we have established a practice-oriented, project-based teaching model underpinned by technology. This drives the transformation of business aesthetics education from ‘knowledge transmission’ to ‘capability incubation’, achieving deep integration between theory and practice.

Implementing Project-Based Learning through CDIO and PBL Integration. Utilising PBL as the vehicle, real-world business challenges such as ‘Generation Z National Trend Brand Upgrading’ and ‘Cultural Heritage Commercial Reconstruction’ are selected as research themes. Students are guided to form interdisciplinary project teams for inquiry-based learning; Guided by the CDIO methodology, students undertake end-to-end practical workflows encompassing market research, competitive analysis, creative design, prototype development, business plan drafting, project

pitching, and simulated market promotion to hone comprehensive project implementation capabilities [6].

Fully leveraging digital technologies including big data, VR/AR, AIGC, and digital twins to enrich teaching and practical scenarios. Employ big data analytics to understand consumer aesthetic preferences, providing data-driven insights for commercial design; utilise VR/AR to construct virtual commercial environments for immersive exhibition stand design and product display practice; leverage AIGC tools to assist in brand visual design and marketing content creation, enhancing creative efficiency and quality; showcase commercial aesthetics case studies through multimedia technology, enabling students to intuitively grasp aesthetics' application in business practice.

#### **4.3 Cultivating a Multi-disciplinary Faculty Team through 'Recruitment and Development + University-Industry Collaboration'**

Faculty constitute the core pillar of business aesthetics education. A multi-disciplinary team possessing business knowledge, aesthetic literacy, and practical experience must be developed through a 'recruitment-development + collaborative building' model to meet diverse teaching demands.

Integrating Recruitment and Development to Enhance Faculty Competence. On one hand, talent recruitment programmes should attract interdisciplinary professionals with backgrounds in both business and aesthetics, complemented by corporate practice experience [7]. On the other hand, existing faculty should receive enhanced training through specialised courses in aesthetics, art design, and digital technologies. Participation in interdisciplinary seminars and academic exchanges should be encouraged, alongside support for study visits to prestigious domestic and international institutions to elevate aesthetic literacy and interdisciplinary teaching capabilities.

Strengthening Practical Faculty Through Industry-Academia Collaboration. Establish collaborative mechanisms with enterprises, creating 'Industry Mentor Workstations' to invite industry experts—such as corporate brand design specialists, marketing directors, and intangible cultural heritage inheritors—to serve as part-time lecturers or practical mentors. These professionals will participate in

curriculum development, project supervision, and outcome assessment, providing students with commercially relevant guidance that compensates for the practical experience gap among university faculty.

#### **4.4 Establishing a 'Quadripartite Collaboration + Industry-Education Integration' Practical Empowerment System**

Practical application is pivotal for transforming business aesthetics literacy into commercial competence. This requires building a collaborative educational framework that integrates 'on-campus + off-campus' initiatives and fosters synergy among 'universities + enterprises + government + industry associations' to create a practical empowerment system offering students diverse experiential platforms.

Establishing On-Campus Practice Platforms. Universities should develop practical facilities such as business aesthetics laboratories, digital media design studios, and IP development workshops, equipped with professional digital design tools and equipment to support student creative design and project production. Organise on-campus activities like commercial aesthetics design competitions and intangible cultural heritage IP development contests to stimulate student enthusiasm for practical engagement.

Co-establishing Off-campus Practice Bases. Universities collaborate with enterprises, cultural institutions, and intangible cultural heritage (ICH) preservation bases to establish business aesthetics practice bases, providing students with off-campus platforms for field research, corporate internships, and project operations [8]. Students are guided to engage in authentic project practice at ICH heritage sites and enterprise frontlines—such as ICH IP development, brand visual upgrades, and marketing strategy design—enabling them to explore the symbiosis of commercial and aesthetic value within real-world contexts.

Establishing Outcomes Conversion Platforms. Organise course outcome exhibitions and project roadshows, inviting corporate representatives, government officials, and industry experts to evaluate projects and facilitate business connections, thereby advancing the commercialisation of outstanding aesthetic education initiatives. Universities and

enterprises should sign long-term cooperation agreements to establish project incubation mechanisms, providing technical and financial support for promising projects to achieve effective integration between aesthetic education practice and commercial implementation.

#### **4.5 Refining the Multi-dimensional and Process-Oriented Comprehensive Evaluation System**

Transcending the limitations of singular summative assessment, we shall establish a multi-dimensional, all-encompassing, and process-oriented evaluation framework for aesthetic education in business disciplines. This system will holistically gauge students' aesthetic literacy and practical competencies, thereby maximising the guiding and motivational impact of assessment.

Evaluation dimensions encompass theoretical literacy, practical abilities, and comprehensive competencies. This approach assesses students' aesthetic and business theoretical knowledge while prioritising evaluation of creative design, interdisciplinary collaboration, digital technology application, and commercial implementation capabilities [9]. Additionally, it incorporates indicators such as cultural heritage and social impact, including cultural dissemination volume, user emotional resonance, and project social value—to achieve comprehensive student assessment.

Combine quantitative and qualitative, formative and summative, as well as internal and external evaluation approaches. Quantitative assessment relies on examination results, portfolio scores, and project data; qualitative assessment incorporates student self-assessment, peer review, teacher feedback, and industry mentor evaluations; formative assessment monitors project practice, classroom participation, and group collaboration; summative assessment focuses on course outcomes, project deliverables, and practical achievements. External assessments involve professional reviews of student projects by enterprises and industry associations against commercial practice standards.

Utilising evaluation outcomes as key references for refining the curriculum framework and teaching methodologies. Regularly gathering feedback from students, teaching staff, enterprises, and industry associations [10].

Promptly adjusting course content, teaching approaches, and practical formats in response to identified issues. Creating a closed-loop system of 'evaluation-feedback-optimisation' to propel the sustained high-quality development of business-oriented aesthetic education.

#### **5. Conclusion**

In the new era, aesthetic education within business disciplines serves as a crucial pillar for cultivating versatile, application-oriented business professionals. The innovation of its systems and models demands sustained, long-term commitment. Guided by collaborative education and multi-faceted integration, we must drive the deep integration of aesthetic education and business studies through comprehensive reforms spanning curricula, teaching methodologies, faculty development, practical training, and assessment frameworks. This will solidify the foundational logic underpinning business innovation.

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