The Relationship Between Aesthetic Experience and Innovative Behavior Among Instructors at Hunan Mass Media Vocational and Technical College, China

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Abstract: This study aimed to investigate the status of aesthetic experience and innovative behavior among instructors at Hunan Mass Media Vocational and Technical College. Adopting quantitative research design, the study targeted full-time instructors at the college. Data was collected through a questionnaire survey consisting of the Instructors' Aesthetic Experience Scale and the Instructors' Innovative Behavior Scale. A total of 191 questionnaires were distributed, and all 191 were retrieved as valid responses, representing a 100% valid return rate. The results showed that both scales had strong reliability and validity. For the teachers' aesthetic experience scale, Cronbach's α values were 0.985 overall, and 0.979, 0.941, 0.963, and 0.970 for its four dimensions. For the innovative behavior scale, the overall α was 0.980, with 0.973 and 0.944 for its two dimensions. All values exceeded 0.70. KMO values were 0.958 and 0.963, with significant Bartlett's tests ($p < 0.001$), and the cumulative variance explained was 82.736% and 82.639%, indicating good construct validity. Data were analyzed using descriptive statistics, independent-samples t-tests, one-way ANOVA, and correlation analysis. The results showed that instructors exhibited relatively high overall levels of aesthetic experience and innovative behavior. Gender, age, academic discipline, and department showed no significant effects on either variable. However, professional title and educational qualification exerted significant influences on innovative behavior: instructors with higher professional ranks and higher academic degrees demonstrated higher levels of innovation. Furthermore, a significant positive correlation was identified between instructors' aesthetic experience and their innovative behavior. It was concluded that the coordinated improvement of aesthetic experience and innovative behavior could be promoted by establishing an aesthetic campus environment, optimizing professional development mechanisms, and implementing tiered training, thereby enhancing the overall teaching quality of the college.

Keywords: Instructors' Aesthetic Experiences, Instructors' Innovative Behavior, Instructors at Hunan Mass Media Vocational and Technical College.

1. Introduction

With the rapid growth of knowledge economy and creative industries, higher vocational education is shifting toward innovation and aesthetics. In media arts, instructors' aesthetic experiences are an important source of educational innovation, influencing teaching methods, classroom atmosphere, and students' creativity and engagement (Yang & Chang, 2024; Lindvall et al., 2025). Internationally, institutions in the United States and the United Kingdom emphasize integrating instructors' artistic experience into teaching. Schools such as Pratt Institute, Rhode Island School of Design, University of the Arts London, and the Royal College of Art use practice-based and collaborative approaches to enhance students' innovative abilities (Matsumoto & Park, 2022; Garcia & Lozano, 2023). In China, although policies highlight instructors' innovative behavior as key to vocational education development, research mainly focuses on external factors, with limited attention to internal factors such as aesthetic experience (Li, 2023). In art and media

vocational colleges, instructors' aesthetic experiences influence their emotions, teaching engagement, and creativity, thereby promoting innovative teaching practices and improving student development.

Instructors' aesthetic experiences shape their educational commitment and play a key role in fostering students' creativity and aesthetic abilities. By applying aesthetic understanding in teaching, educators can promote students' creative thinking and overall development (Ren et al., 2025). However, empirical research in China remains limited, as most studies focus on external factors rather than instructors' internal aesthetic experiences (Yang & Chang, 2025). Exploring this relationship is important for improving innovative teaching and advancing vocational education quality (Zhang & Wu, 2025). Hunan Mass Media Vocational and Technical College, a representative media-focused institution, provides a context rich in artistic practice. Instructors' aesthetic experiences stem from both creative work and teaching, yet how these experiences translate into innovative practices remains underexplored (Liu & Zhang, 2021).

However, a clear theoretical and empirical gap remains regarding the mechanism through which aesthetic experiences influence teachers' innovative behaviors, particularly in vocational media arts education. Existing studies rarely provide systematic quantitative evidence or explanatory models to clarify how aesthetic experiences are transformed into concrete teaching innovation practices among this specific group of instructors.

Therefore, examining the relationship between instructors' aesthetic experiences and innovative behaviors at Hunan Mass Media Vocational and Technical College is of both theoretical and practical significance. This study can inform teaching reforms by helping educators better integrate aesthetic experiences into instructional practices, thereby enhancing innovation and professionalism. It also contributes to improving theoretical frameworks for teacher development and provides guidance for curriculum design, teaching innovation, and student creativity in media-focused vocational institutions.

Research Objectives

1) To understand the current state of aesthetic experiences among instructors at Hunan Mass Media Vocational and Technical College.

2) To understand the current state of innovative behavior among instructors at Hunan Mass Media Vocational and Technical College.

3) To analyze differences in aesthetic experiences among instructors at Hunan Mass Media Vocational and Technical College across various demographic variables (gender, age, professional title, educational background, academic discipline, affiliated department).

4) To analyze differences in innovative behavior among instructors at Hunan Mass Media Vocational and Technical College across various demographic variables (gender, age, professional title, educational background, academic discipline, affiliated department).

5) To investigate the correlation between instructors' aesthetic experiences and innovative behavior at Hunan Mass Media Vocational and Technical College.

Conceptual Framework

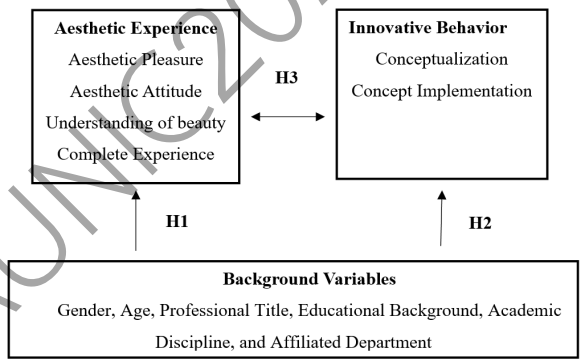

Figure1 Conceptual Framework

Based on the research questions and objectives outlined above, and in reference to this study's framework, the following hypotheses are proposed:

H1: Significant differences exist in the aesthetic experiences of teachers at Hunan Mass Media Vocational and Technical College across different background variables.

H1-1: Teachers' aesthetic experiences at Hunan Mass Media Vocational and Technical College differ significantly by gender.

H1-2: Teachers' aesthetic experiences at

Hunan Mass Media Vocational and Technical College differ significantly across age groups.

H1-3: Teachers at Hunan Mass Media Vocational and Technical College exhibit significant differences in aesthetic experiences based on professional title.

H1-4: Significant differences exist in the aesthetic experiences of teachers at Hunan Mass Media Vocational and Technical College with different educational backgrounds.

H1-5: Significant differences exist in the aesthetic experiences of teachers at Hunan Mass Media Vocational and Technical College based on their academic discipline.

H1-6: Teachers at Hunan Mass Media Vocational and Technical College exhibit significant differences in aesthetic experiences based on affiliated department.

H2: Teachers at Hunan Mass Media Vocational and Technical College exhibit significant differences in innovative behavior across different background variables.

H2-1: Teachers at Hunan Mass Media Vocational and Technical College exhibit significant differences in innovative behavior based on gender.

H2-2: Teachers at Hunan Mass Media Vocational and Technical College exhibit significant differences in innovative behavior based on age.

H2-3: Significant differences exist in the innovative behavior of teachers at Hunan Mass Media Vocational and Technical College based on their professional title.

H2-4: Teachers at Hunan Mass Media Vocational and Technical College exhibit significant differences in innovative behavior based on educational background.

H2-5: Significant differences exist in the innovative behavior of teachers at Hunan Mass Media Vocational and Technical College across academic disciplines.

H2-6: Teachers' innovative behavior at Hunan Mass Media Vocational and Technical College varies significantly across affiliated departments.

H3: Teachers' aesthetic experiences at Hunan Mass Media Vocational and Technical College are significantly positively correlated with their innovative behavior.

Literature Review

Aesthetic Experience Theory

Aesthetic experience theory views aesthetic experience as a comprehensive process involving perception, emotion, cognition, and reflection, going beyond simple sensory enjoyment. Building on John Dewey's ideas, recent studies highlight its important role in education and instructors' innovative behavior. Instructors' aesthetic experiences promote meaning-making, emotional engagement, and cognitive development, thereby enhancing creativity and teaching effectiveness (Pizzolante, 2024; Starr, 2023). Research identifies key dimensions of aesthetic experience, including emotional pleasure, cognitive understanding, immersion, and completeness (Świątek et al., 2023). In educational contexts, such experiences can strengthen instructors' sensitivity to teaching, transform their beliefs, and enrich instructional innovation and humanistic depth (Zhou et al., 2024). Chinese scholars further emphasize that instructors' aesthetic experiences support the integration of cultural identity and educational values, especially in media arts education (Liu, 2022).

Innovation Behavior Theory

Innovative behavior theory explains how individuals generate and implement new ideas to solve problems. It is a key driver of both organizational development and individual success (Avalos, 2022). In education, instructors' innovative behaviors play an important role in improving teaching quality, student development, and educational reform.

This theory typically includes two dimensions: idea generation and idea implementation. Idea generation involves creating new solutions, while idea implementation refers to applying these ideas in practice. These processes are iterative and influenced by both individual abilities and organizational factors. Supportive leadership and a positive organizational climate can significantly promote innovation (Sosik & Godshalk, 2021). Self-efficacy and exposure to new ideas also affect innovative behavior.

Instructors with higher self-efficacy are more likely to engage in innovation, while diverse social networks and new technologies can stimulate creative thinking (Nguyen et al., 2022; Drucker, 2020). In educational contexts, instructors' innovative behaviors enhance student learning outcomes and engagement. They adopt new teaching strategies, technologies, and interdisciplinary approaches to improve classroom effectiveness (Wei & Li, 2023).

Instructors' Aesthetic Experiences

Instructors' aesthetic experiences refer to a comprehensive process integrating perception, emotion, cognition, and reflection, through which instructors perceive and internalize beauty and apply it in teaching practice. Recent studies indicate that such experiences enhance instructors' creativity, emotional engagement, and instructional innovation, while also strengthening self-efficacy and promoting participation in teaching reform (Li, 2023; Yang & Chang, 2024). They further contribute to shaping teaching styles, encouraging student-centered and creative approaches, and improving students' motivation and learning outcomes (Garcia & Lozano, 2023; Wang, 2023). In addition, instructors' aesthetic experiences are closely related to emotional regulation and professional well-being, supporting more effective classroom interaction and teaching quality (König et al., 2021). In terms of measurement, current research mainly examines dimensions such as aesthetic pleasure, aesthetic attitude, aesthetic understanding, and integrated experience, often using self-report scales; however, due to their multidimensional and culturally influenced nature, more comprehensive approaches are still needed to fully capture their impact on teaching and innovation (Matsumoto & Park, 2022; Ren et al., 2025).

Innovative Behavior

Innovative behavior refers to a process in which individuals generate, promote, and implement new ideas within specific contexts, encompassing both idea generation and implementation (Rani et al., 2023; Yang & Chang, 2024). It is a multidimensional construct involving cognitive, emotional, and social interaction processes, shaped by factors such as individual perception, risk tolerance, organizational environment, and social networks (Asterhan & Lefstein, 2024; Amemasor et al., 2025). In education, instructors' innovative behavior manifests in teaching strategies, curriculum design, and classroom interaction, and is highly contextual and dynamic, often developing through continuous adjustment and micro-innovation rather than radical change (Lindvall et al., 2025). Research shows that such behavior is influenced by institutional support, collaborative interaction, and cultural context, particularly in China where innovation is often constrained by performance systems but supported through teamwork and gradual reform (Ren et al., 2025). In terms of measurement, recent studies emphasize multidimensional and process-oriented approaches, incorporating stages of innovation, contextual factors, emotional experiences, and social interaction to better capture the complexity of instructors' innovative behavior (Amemasor et al., 2025).

The Relationship Between Two Variables

Recent research shows a clear positive relationship between university instructors' aesthetic experiences and their innovative behavior. Instructors' aesthetic experiences, integrating emotion, cognition, and culture, not only enhance teaching quality and classroom atmosphere but also strengthen professional identity and confidence, thereby promoting innovative practices (Wu & Li, 2025; Liu et al., 2025). Studies indicate that aesthetic experiences stimulate creative teaching, deepen students' critical thinking, and support reflective practice, enabling instructors to continuously improve and innovate in their instruction (Zhang et al., 2025). In addition, aesthetic experiences foster emotional resonance and stronger teacher–student relationships, which further enhance teaching effectiveness and innovation (Yang & Li, 2025). Empirical studies in Hunan Province confirm that instructors' aesthetic experiences significantly predict innovation in teaching strategies, curriculum design, and classroom practices, although this relationship is influenced by factors such as institutional culture, disciplinary

differences, and organizational support (Liu & Zhang, 2024; Yang et al., 2025).

2. Materials and Methods

The quantitative research approach is employed, with well-established and validated scales selected as measurement tools. The research process begins with clarifying the topic through an in-depth analysis of the research background, problem statement, and objectives, followed by a comprehensive literature review. Subsequently, the research design is finalized, and questionnaires are developed and distributed to faculty members at Hunan Mass Media Vocational and Technical College using convenience sampling. After data collection, valid responses are screened and analyzed using SPSS to ensure scientific rigor. Finally, the study summarizes the key findings, proposes relevant recommendations, and completes the research report, forming a complete and structured research process.

The research subjects comprise all full-time faculty members at Hunan Mass Media Vocational and Technical College, spanning 8 schools and totaling 368 individuals. This study employed convenience sampling to investigate full-time faculty members at Hunan Mass Media Vocational and Technical College, with 191 valid questionnaires collected based on the sample size standard of Krejcie and Morgan (1970). The survey used established scales, including Lin (2021)'s Instructors' Aesthetic Experiences Scale (four dimensions: aesthetic pleasure, attitude, comprehension, and integrated experience) and Chen (2016)'s Innovative Behavior Scale (two dimensions: idea generation and implementation), both measured using a five-point Likert scale.

Table 1 Total Number of Faculty at Hunan Mass Media Vocational and Technical College

No.	College	Sample	Sampling
1	School of Journalism and Communication	64	34
2	School of Visual Arts	75	38
3	School of New Media Technology	41	22
4	School of Film and Television Arts	60	31
5	School of Management	42	22
6	School of International Communication	48	24
7	School of Marxism	25	13
8	Physical Education Teaching Department	13	7
Hunan Mass Media Vocational and Technical College		368	191

The reliability and validity analyses demonstrated that the measurement instruments used in this study possessed strong psychometric properties. For the teachers' aesthetic experience scale, the overall Cronbach's α coefficient was 0.985, while the α coefficients for aesthetic pleasure, aesthetic attitude, aesthetic comprehension, and integrated experience were 0.979, 0.941, 0.963, and 0.970 respectively. For the teachers' innovative behavior scale, the overall Cronbach's α coefficient was 0.980, with the α coefficients of conceptualization and concept implementation reaching 0.973 and 0.944 respectively. All reliability coefficients exceeded the recommended threshold of 0.70, indicating excellent internal consistency. In terms of validity, the KMO values for the aesthetic experience scale and innovative behavior scale were 0.958 and 0.963 respectively, and Bartlett's test of sphericity for both scales was statistically significant ($p < 0.001$), confirming the suitability of the data for factor analysis. The cumulative explained variance reached 82.736% and 82.639% respectively, indicating strong construct validity. Therefore, both scales demonstrated satisfactory reliability and validity, meeting the requirements for subsequent statistical analysis.

3. Results and Discussion

3.1 Demographic Analysis

The sample of 191 faculty members is predominantly female (78.01%), reflecting the gender distribution typical of media and arts institutions. In terms of age, most instructors are between 31–50 years old (about 79%), indicating a relatively young and middle-aged faculty with growing professional experience. The majority hold intermediate or senior professional titles (84.30%) and possess a master's degree or above (89.00%), demonstrating a high level of academic qualification. In terms of discipline, humanities and social sciences account for the largest proportion (60.70%). Faculty are distributed

across multiple departments, with higher representation from the School of Visual Arts, School of Journalism and Communication, and School of Film and Television Arts, while fewer staff are found in the School of Marxism and the Physical Education Teaching Department. Overall, the sample shows a well-educated, professionally developed, and relatively balanced disciplinary structure.

Table. 2: Basic Information of Participants

Variable	Item	N	%
Gender	Male	42	21.99
	Female	149	78.01
Age	30 Years Old and Under	22	11.52
	31-40 Years Old	75	39.27
	41-50 Years Old	76	39.79
	51 Years Old and Older	18	9.42
Professional Title	Junior	30	15.70
	Intermediate	90	47.10
	Advanced	71	37.20
Educational Background	Undergraduate and below	21	11.00
	Master's Degree and Above	170	89.00
Academic Discipline	Humanities and Social Sciences	116	60.70
	Science and Engineering	35	18.30
	Other	40	20.90
Affiliated Department	School of Journalism and Communication	34	17.80
	School of Visual Arts	38	19.90
	School of New Media Technology	22	11.52
	School of Film and Television Arts	31	16.23
	School of Management	22	11.52
	School of International Communication	24	12.57
	School of Marxism	13	6.81
	Physical Education Teaching Department	7	3.66
	Total	191	100.00

3.2 Hypothesis Testing

1) Data from this study showed that instructors at Hunan Mass Media Vocational and Technical College achieved a high overall score in aesthetic experience (M = 4.20, SD = 1.008), with balanced development across all dimensions. Among them, the dimension of pleasure of beauty scored the highest (M = 4.43, SD = 1.087), while aesthetic attitude (M = 4.14, SD = 1.059), complete experience (M = 4.19, SD = 1.065), and understanding of beauty (M = 4.01, SD = 1.085) also remained at high levels. This result reflected that instructors at the college generally possessed sound aesthetic perception, aesthetic judgment, and aesthetic comprehension, and were able to form relatively complete and stable aesthetic experiences in teaching and professional practice. Meanwhile, the overall level of instructors' innovative behavior was also high (M = 3.91, SD = 1.030), with similar performances in the two dimensions of idea generation (M = 3.95, SD = 1.023) and idea implementation (M = 3.84, SD = 1.085). This indicated that instructors could not only form innovative ideas and plans but also had the practical ability to implement such innovative conceptions.

2) This study found that the influences of demographic variables on instructors' aesthetic experience and innovative behavior were selective, and not all variables exerted significant effects.

Regarding gender differences, there were no significant differences between male and female instructors in aesthetic experience (t = -0.404, p = 0.687) or innovative behavior (t = -0.096, p = 0.923), suggesting that gender was not a key factor affecting instructors' aesthetic literacy and innovative behavior. Male and female instructors maintained stable performances in aesthetic perception, aesthetic understanding, and transforming aesthetic experience into innovative practice, with no obvious gender-based differentiation.

In terms of age differences, instructors of different age groups showed no statistically significant differences in aesthetic experience (F = 0.771, p = 0.511) or innovative behavior (F = 0.022, p = 0.996). Concerning professional title differences, there were no significant differences in instructors' aesthetic experience across titles (F = 2.183, p = 0.116), but significant differences existed in innovative behavior and its sub-dimensions (innovative behavior: F = 4.788, p = 0.009; idea generation: F = 5.372, p = 0.005; idea implementation: F = 3.548, p = 0.031). For educational background differences, instructors with a master's degree or above scored significantly higher than those with a bachelor's degree or below in innovative idea generation (t = -3.187, p = 0.037) and overall innovative behavior (t = -3.036, p = 0.041), whereas no significant

difference was found in aesthetic experience (t = -1.034, p = 0.302). Regarding disciplinary and departmental differences, there were no significant differences in aesthetic experience (F = 1.195, p = 0.305) or innovative behavior (F = 0.854, p = 0.427) among instructors of different disciplines, and a consistent trend was observed across departments (aesthetic experience: F = 0.571, p = 0.779; innovative behavior: F = 0.524, p = 0.815).

Table 3 Correlation Analysis of Teachers' Aesthetic Experiences and Teachers' Innovative Behavior

	AP	AA	AC	IE	TAE	CO	CI	TIB
AP	1	1	1	TIB				
AA	.873**	1	.873	.873	.873			
AC	.788**	.844**	1		.788**	.788		
IE	.829**	.849**	.865**	1	.829	.829	.849	
TAE	.936**	.949**	.928**	.941**	1	.936	.949	
CO	.770**	.808**	.838**	.866**	.872**	1		
CI	.725**	.786**	.804**	.833**	.836**	.939**	1	
TIB	.764**	.811**	.837**	.866**	.871**	.992**	.976**	1

**p<0.01, AP: Aesthetic Pleasure, AA: Aesthetic Attitude, AC: Aesthetic Comprehension, IE: Integrated Experience, TAE: Teachers' Aesthetic Experiences, CO: Conceptualization, CI: Concept Implementation, TIB: Teachers' Innovative Behavior

3) Correlation analysis results showed that there were significant and strong positive correlations between instructors' aesthetic experience (and its sub-dimensions) and innovative behavior (and its sub-dimensions). The correlation coefficient between overall aesthetic experience and overall innovative behavior reached 0.871 ($p < 0.01$), indicating that instructors with richer aesthetic experience and higher aesthetic literacy also possessed stronger abilities in generating innovative ideas and implementing them in practice.

3.3 Discussion

The findings indicate that instructors demonstrate relatively high levels of both aesthetic experience and innovative behavior, with balanced development across dimensions. This result is generally consistent with prior studies suggesting that aesthetic literacy provides an important foundation for enhancing creative teaching and innovation-oriented practice (Yang & Chang, 2024; König et al., 2021; Wang, 2023). From the perspective of constructivist and experiential learning theories, aesthetic experience can be understood as an internalized cognitive–emotional resource that supports teachers in interpreting and reconstructing teaching content, thereby fostering innovation in pedagogical practice. In this sense, the findings reinforce existing theoretical claims that aesthetic experience functions as a stable psychological and professional resource in media and arts education contexts.

The results further show that demographic variables have selective effects on instructors' aesthetic experience and innovative behavior. Gender, age, discipline, and department do not produce significant differences, which is consistent with studies arguing that aesthetic experience is primarily shaped by long-term cultural engagement and professional context rather than basic demographic characteristics (Hsieh et al., 2022; Garcia & Lozano, 2023). However, professional title and educational qualification significantly influence innovative behavior but not aesthetic experience. This divergence may be explained by the distinction between acquisition and application: aesthetic experience tends to develop through sustained exposure to artistic practice and teaching environments, which are relatively uniform across instructors within the same institutional context, whereas innovative behavior is more strongly affected by accumulated academic training, research capacity, and institutional recognition associated with higher professional titles. In other words, while aesthetic experience represents a relatively stable and shared perceptual–emotional foundation, the transformation of such experience into concrete innovative teaching practices depends more on professional capital and pedagogical expertise accumulated through career advancement. This finding aligns with professional development theory, which emphasizes that higher qualification levels often enhance teachers' capacity to implement and operationalize pedagogical ideas rather than necessarily altering their internal aesthetic sensitivity.

The study confirms a strong positive relationship between instructors' aesthetic

experience and innovative behavior. This finding is consistent with prior research indicating that aesthetic cognition enhances teachers' creative thinking and instructional innovation (Müller, 2023; Asterhan & Lefstein, 2024). From the perspective of emotional–cognitive integration theory, aesthetic experience enriches teachers' perceptual sensitivity and interpretive depth in teaching contexts, thereby stimulating idea generation and facilitating the implementation of innovative practices such as curriculum redesign and teaching method transformation. Therefore, aesthetic experience can be regarded as an important psychological and professional resource that supports innovative teaching. Strengthening aesthetic literacy through artistic practice and interdisciplinary engagement is thus essential for improving instructional innovation and overall educational quality.

4. Conclusion

This study reveals several key findings. Instructors at Hunan Mass Media Vocational and Technical College demonstrate generally high levels of both aesthetic experience and innovative behavior, showing strong performance in emotional engagement, holistic aesthetic perception, as well as in generating and implementing innovative ideas. Demographic factors such as gender, age, and disciplinary background have limited influence, whereas professional title and educational level exert more significant effects on innovative behavior, indicating that professional development and academic training are more critical than inherent characteristics. In addition, a strong and significant positive relationship exists between aesthetic experience and innovative behavior, suggesting that richer aesthetic experiences can effectively enhance instructors' capacity for innovation. Together, these findings highlight the important role of aesthetic experience as a psychological and cognitive foundation for fostering innovative behavior among vocational college instructors.

5. Recommendations

1) Research Limitations

This study has several limitations. First, the sample was limited to teachers from Hunan Mass Media Vocational and Technical College, which restricts the generalizability of the findings to other regions and types of institutions, and the uneven departmental distribution may have affected result stability. Second, data were collected through self-reported questionnaires, which may introduce social desirability bias despite the use of validated scales. Third, the model only examined the relationship between aesthetic experience and innovative behavior without incorporating relevant contextual factors such as organizational climate, leadership support, or teaching resources, and the measurement of aesthetic experience was not fully comprehensive. Finally, the cross-sectional design limited the ability to capture dynamic changes over time and to infer causal relationships between variables.

2) Suggestions

The college should integrate teachers' aesthetic experience development into its annual training system by organizing at least two aesthetic education training sessions per academic year, focusing on art appreciation, media aesthetics, and classroom design, and recognizing participation as continuing education credits. In addition, one curriculum aesthetic design workshop should be held each semester to facilitate practical optimization of teaching materials, cases, and classroom environments. Monthly art salons or reading-sharing activities should also be established, requiring teachers to participate regularly and submit reflective reports, thereby promoting the transformation of aesthetic cognition into teaching practice.

The college should incorporate teaching innovation outcomes into performance appraisal, promotion, and evaluation systems, with innovation activities accounting for at least 10% of assessment indicators. A dedicated teaching innovation fund should be established to support no fewer than 10 projects annually, alongside workload reductions of 1–2 class hours per week for participating teachers. Moreover, a developmental evaluation system should be adopted for innovative teaching, emphasizing process-oriented assessment rather than solely

student outcomes, and outstanding innovative practices should be rewarded to foster a supportive innovation climate.

To strengthen the transformation of innovative ideas into practice, a structured support mechanism should be established, assigning mentors to guide teaching innovation projects with biweekly consultations covering instructional design, technology integration, and classroom implementation. Meanwhile, two annual training sessions on intelligent teaching tools should be provided to reduce technical barriers. In addition, interdisciplinary teaching innovation teams should be formed to conduct monthly collaborative lesson planning and at least one demonstration class per semester, thereby improving the feasibility and scalability of teaching innovations.

Teachers should be encouraged to participate in at least two aesthetic or industry-related practice activities per semester, integrating artistic and industry experience into teaching. Regular reflective practice should be institutionalized through monthly teaching journals and semester-based instructional optimization. Furthermore, interdisciplinary collaboration should be promoted by encouraging teachers to co-develop courses or projects across disciplines, applying project-based and situational teaching methods. Through continuous experiential accumulation and reflection, teachers can form a sustainable development cycle linking aesthetic experience and innovative teaching practice, ultimately improving teaching quality.

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