

Research on the Interactive Mechanism between Ideological and Political Education and Aesthetic Communication in Higher Vocational Colleges in the Era of Converged Media

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Abstract: With the development of the information dissemination environment in the era of converged media, the relationship between ideological and political education and aesthetic communication at higher vocational colleges has changed, and the two are now closely linked by media technology. Based on the intersection of pedagogy, communication studies and aesthetics, this paper will systematically present and theoretically explore the form of interaction between the former two. Based on the reasons above, this paper will study the aesthetic changes in ideological and political education and the media logic of this change; define the necessary components of aesthetic communication and how to apply them in education; and propose an interactive mode that is a dynamic relational system with bidirectional regulation and co-evolution. In terms of the form of function, this paper will examine the integration of value orientation and sensory experience, the coupling of information encoding and aesthetic decoding, and the adaptation of media ecology and cognitive habits. Finally, the construction paths for the relationships mentioned above will be introduced in this paper; specifically, we will discuss how to build interactive relationships based on emotional resonance, the interactive process of symbol sharing and meaning negotiation, and the interactive effectiveness of dynamic balance and systemic self-consistency. In the era of converged media, this paper believes that ideological and political education and aesthetic communication have formed an interdependent and mutually reinforcing system; their first point of contact is emotional resonance, the main type is symbol sharing and meaning negotiation, and the final result is dynamic balance and systemic self-consistency, and all of them have nonlinear and open operational characteristics.

Keywords: Era of converged media, higher vocational colleges, ideological and political education, aesthetic communication, interactive forms

Introduction

With the beginning of the era of converged media, the entire environment for the spread of information has been altered, and the integration of all kinds of media technology has changed the relationship among all types of educational activities. Given the reasons mentioned above, ideological and political education and aesthetic communication at higher vocational colleges are becoming increasingly integrated at present. There are many theoretical problems that have not yet been addressed, such as whether there is an intrinsic interactive logic between the two, what form this interaction takes, and how the mechanism of interaction is established and operated. The two areas are not treated as separate entities in this paper; rather, according to the theory, it can be seen that they are close to each other and work together in the current era of converged media. With the development of media technology, people's cognitive habits and ways of learning have changed; thus, the creation of educational materials needs to be adjusted accordingly; there are various aesthetic demands and media consumption patterns among students at higher vocational colleges, so a more targeted analysis system is required; finally, the interactive relationship between the two has long been called instrumental "combination" or "infiltration", but its internal mechanism has not been studied in depth. Based on the above, this paper will systematically study the three aspects of conceptual integration, functional forms and construction paths to provide a theoretical basis for the interactive mechanism of ideological and political education and aesthetic communication in higher vocational colleges in the era of converged media.

1. Conceptual Integration and Logical Starting Point of Ideological and Political Education and Aesthetic Communication from the Perspective of Converged Media

1.1 The Aesthetic Turn of Ideological and Political Education in Higher Vocational Colleges and its Media Logic

With the spread of converged media in recent years, the form of information dissemination has changed, and thus, ideological and political education at higher vocational colleges has also begun to move away from rational indoctrination towards emotional education. The reason for this change is that educators have started to pay more attention to the emotional structure and aesthetic needs of educated students; thus, abstract value concepts are now presented as perceptible and experienceable aesthetic images to achieve the educational goals of cognition and emotion. Convergence of media technology has provided the technical foundation for this change, so all kinds of semiotic systems, such as images, sound, narrative and interaction, can be combined to create a multimodal and multidimensional form of educational expression. At the same time, ideological and political education does not need to be separate from the process of aesthetic creation; rather, through aesthetic works, it can reach a larger number of people and achieve an organic integration of educational content and receptive experience^[1].

Media Logic is also one of the above changes. Interactivity, immediacy and fragmentation of converged media have changed the organisation and distribution cycle of educational information; thus, content production for ideological and political education needs to be adapted to these changes in people's cognitive habits and attention spans. The media are no longer only used to spread information; they have also begun to take on educational functions in this regard. When the content of ideological and political education is presented aesthetically through media, its communication effect will depend not only on the strictness of logical reasoning but also on how well emotions are stirred and how rich the aesthetic experience is; this is now the basic operating logic for ideological and political education in higher vocational colleges in the era of converged media.

1.2 Core Elements of Aesthetic Communication and Their Educational Values

In order to present information through sensory experience, the three links of aesthetic communication are the selection of a semiotic system, the organisation of narrative structure and the creation of atmosphere and artistic conception. The range of a semiotic system includes all sorts of signs in a particular environment, such as images, sounds, touch, etc., that can convey information and evoke emotions in people. The order of the story, how quickly it is released, and the creation of suspense are all ways to attract people's attention and move them emotionally. Points of artistic conception refer to the general mood and emotional tone that have been created in the process of communication, and they are necessary conditions for the experience of aesthetics. The three parts are connected and work together to form the whole system of aesthetic expression; without any of them, the communication effect will be greatly reduced.

Based on the teaching of aesthetic communication at higher vocational colleges, it can be observed that values are conveyed indirectly in this subject. Aesthetic communication does not present educational content directly; rather, it creates a psychological world that can offer people values through aesthetic pleasure and emotion. Generally speaking, the mode of embedding is indirect and widespread; that is to say, educational goals are conveyed through aesthetic symbols, and the audience will naturally absorb and assimilate the educational content in the process of aesthetic experience. Therefore, the information will not be delivered in a lecture style, and students will be more motivated to learn by exploring it independently at their own pace.

1.3 Conceptual Definition of the Interactive Mechanism and Its Mutual Constructive Logic

Therefore, the subject of this paper will be a dynamic relational system of mutual influence and joint construction for ideological and political education and aesthetic communication. It should not be confused with "influence" or "cooperation"; rather, it refers to how the two work together to affect each other in the course of operation. Ideological and political education can provide a value system for aesthetic expression to set limits and goals for the content of aesthetic works, and at the same time, aesthetic works can offer a way for people to receive ideological and political education and spread its ideas more widely. The two are the results of interaction, and an irregular, open relational structure has been formed^[2].

The main content of the mutual constructive logic is to know that functional synergy is possible, and at the level of structure, both ideological and political education and aesthetic communication can be integrated. In terms of purpose, the aims of ideological and political education are to provide clear values, and aesthetic communication can move people's emotions in many ways and have a deep impact; together, they offer mutual support. The division between the two is often not clear in the operating environment of converged media, and educational content frequently takes an aesthetic form to achieve educational objectives through aesthetics. The two are in harmony, can be used together interactively, maintain the stability of the values of ideological and political education, and also provide rich expressions for aesthetic communication; thus, they should be organically integrated at the system level.

2. Functional Forms and Structural Element Analysis of the Interactive Relationship

2.1 The Form of Integration Between Value Orientation and Sensory Experience

The combination of values and sensations in the world of new media is a typical case of disordered functional integration. The general direction of the educational content is value orientation, and it should be conveyed effectively through the psychological channel of sensory experience. Sensory experience is given a deeper meaning and is also oriented towards values, not just aesthetic pleasure. Integration is not the addition of functions; rather, it is an organic unity that has been formed through communication, and value orientation is implicitly contained in sensory materials to enable sensory experience to serve as a way to transmit values to the inner world of educated people. Both types are used to increase the amount of knowledge and emotions that people can learn.

The result of the integrated form is based on the multimodal expressive space created by converged media. The values spread by traditional media are generally rational and logical, and the sense of experience is often considered to be in a different field, namely art. The technology of converged media has broken down this two-way division, and now sensory signs, such as pictures, sound, stories, etc., can carry value connotations and offer rich forms for the aesthetic expression of values. The cognitive characteristics of the student body at higher vocational colleges are also diverse; therefore, this integration will be more in demand, and the initial way of conveying educational information will need to be adjusted accordingly. Only by enclosing the sense experience can the value orientation be effectively placed and anchored in people's minds^[3].

2.2 The Coupling Mechanism of Information Encoding and Aesthetic Decoding

At the bottom of the working mechanism for interaction is the link between information coding and aesthetic decoding. Teachers are the recipients of the information, so they need to convert the teaching content into understandable symbols by choosing symbols, organising stories, adding all sorts of expressions, and so on. As the educated are the objects of aesthetic decoding, they interpret the meaning of the received information according to their own aesthetic experience and cultural capital. At the bottom of the coupling mechanism is how closely the meaning orientation set by the encoding end matches the meaning interpretation produced by the decoding end; the higher this degree of agreement, the more effective the cooperation will be. A typical characteristic of interactive convergent media is that they can show the results of this combination promptly, and therefore the encoder can adjust its encoding plan based on the decoding results.

The operation of the coupling device is based on the semiotic system and aesthetic conventions of both the encoding and decoding ends. When the aesthetic symbols used by teachers are in line with the aesthetic expectations of well-read students, decoding is relatively easy and pleasant; thus, they can absorb the educational content with less mental effort. At the same time, if there is no semiotic system or the aesthetic conventions are different, it will be difficult to understand and may result in errors. Educated students at higher vocational colleges have different generational characteristics and subcultural interests in terms of aesthetics, so teachers need to change their teaching methods. In order to build a good connection with the audience, teachers should know the aesthetic tastes of the audience well, use symbols that are in line with these tastes but can still convey the intended values accurately, and create a dynamic interaction between encoding intentions and decoding interpretations.

2.3 Structural Adaptation of Media Ecology and Cognitive Habits

The Structure of the media ecology and the cognitive habits of educated students at higher vocational colleges are closely related; thus, the interaction between them forms an ecological environment for the operation of the interaction mechanism. With the spread of information in the era of converged media, it has become fragmented, multi-tasking and contextualised; that is to say, information is spread in short and concise forms across many media platforms, and users frequently consume many sources of information at the same time. This media ecology is very suitable for the cognitive habits of the group of higher vocational college students; they are used to jump into reading, visual understanding and emotional judgment, and have little patience for linear logic and long-form discourse. The above adaptive relationship is a good way to communicate with the public in the current era of convergence and aesthetic language, and the traditional methods of ideological and political education have lost some of their effectiveness^[4].

Structural adaptation is to change the kind of medium in line with people's cognitive habits, and it also refers to how people make sense of the information. Convergence of media ecology has led to joint creation of meaning by users, and information is no longer a fixed product distributed by one side; rather, it is a semi-finished one that can be recreated and interpreted by users. The way of meaning creation is in line with the internal logic of aesthetic communication; that is to say, aesthetic significance is also produced by the participation of the audience. The cognitive habits of the educated students at higher vocational colleges are also constructive in nature, and they learn through interaction with information and the formation of form judgments via participation. Therefore, to ensure the good operation of the interactive mechanism, educators should be fully aware of and abide by this structural adaptation, place the design and dissemination of educational content within the general framework of the converged media ecology, and achieve educational goals in a way that is in line with the cognitive habits of the audience.

3. Construction Paths and Operating Characteristics of the Interactive Mechanism

3.1 Construction of Interactive Relationships Based on Emotional Resonance

Emotional resonance is the first link in the chain of activation for interaction; that is to say, the goal is to build an emotional bond between teachers and students. In a converged media environment, emotional resonance is created by the affective field of aesthetic communication; that is to say, symbolic emotional expressions can evoke emotional memories and feelings in educated people, leading them to unconsciously accept and internalise the emotional states communicated by educators. This resonance is not rational identification; rather, it is more physical and immediate, and it can reduce the psychological distance among the parties concerned in a short time to provide an emotional basis for further communication of meaning. The appearance of emotional resonance indicates that communication is no longer about one-way transmission of information; rather, it has become a mutual exchange of emotions^[5].

At the same time, as a result of interaction, emotions have also begun to appear. The first kind of resonance is at the level of intuition for aesthetic symbols; educated people have an immediate emotional response to formal attributes such as pictures, sounds and stories. Deep-level resonance refers to the values and sense of self of educated people, and it helps them achieve a stable state of mind through emotions. The technology of converged media has also developed in stages; that is to say, interactive functions can immediately show the results of emotions to increase the impact and duration of resonance. In the construction of emotional resonance in the educational environment of higher vocational colleges, one should fully consider the emotional structure and aesthetic preferences of the educated students, select symbolic resources that are related to their emotional experiences, and thus, the occurrence of resonance should be based on genuine psychology rather than artificial construction.

3.2 The Interactive Process of Symbol Sharing and Meaning Negotiation

Symbol sharing is the foundation for the development of interaction; it refers to the common understanding and consistent expectations that teachers and well-educated students have built regarding the use of symbols. In a converged media environment, the semiotic system is no longer solely the responsibility of teachers; gradually, it is being built and changed through the joint efforts of all parties. Aesthetic symbols are relatively open and polysemous, so there is a large space for symbol sharing, and

educated individuals can attach personal meanings to these symbols in accordance with their own cultural backgrounds and aesthetic experiences; however, this attribution will continue to be modified and approximated by collision with the intentions of educators. In fact, the process of symbol sharing is a way to increase interaction; the wider the scope and the higher the degree of sharing, the more effective this kind of interaction will be.

Meaning negotiation is an essential link in the process of interaction, and it generally refers to the shifting balance achieved by the intentions of educators and the interpretations of students. Meaning is not in the communicated content in advance; rather, it is created during the process of encoding and decoding, and this generation process has the special characteristic of negotiation. The educated subjects do not accept the given meanings blindly; rather, they interpret the received information according to their own cognitive schemas and values. If there is a difference between the results of interpretation and the teachers' goals, it will be considered a negotiation of meaning. The forms of speech are talk, questions, interpretation and reinterpretation, and converged media have also provided technical support for all these kinds of talk. The result of meaning negotiation is not only the achievement of the educators' original goals but also a shared understanding that develops gradually through communication between the two parties; this shared understanding will contain the main content of education and will be flexible enough to meet the different needs and creativity of the students.

3.3 Interactive Efficacy of Dynamic Balance and Systemic Self-Consistency

The mode of interaction has the attribute of dynamic equilibrium in operation, and this can be seen from the coordination and unity of the stability of value orientation and the diversity of aesthetic expression. A value-oriented curriculum should have a relatively stable main direction for content, and the direction of interaction among students should not be in conflict with the goals of education. Aesthetics refers to all kinds of shapes and styles that are in line with the tastes and purposes of different people and various media. The two are in opposition; if one is too focused on stability, it will be excessively rigid and lose its aesthetic value, and if there are too many different parts, they will be messy and fail to achieve the goal of education. In order to reach a state of dynamic equilibrium, the mode of interaction should have self-regulating properties and be able to flexibly adjust the balance between stability and diversity according to the circumstances^[6].

Systemic self-consistency is a specific kind of working ability for the interaction mechanism; that is to say, it is a state of harmony and mutual support among all the parts of the interaction. If there is a system of self-consistency in the interactive mechanism, then the teachers' encoding strategies will be in line with the decoding habits of educated students, values will be integrated with sensory experience, media forms will be adapted according to cognitive habits, and there will be no serious contradictions or conflicts among these factors. Systemic self-coherence is not a fixed state of equilibrium but changes over time. The internal environment of converged media should be stable, open and flexible; it needs to be in line with the external situation and provide direction for the whole system. The degree of systemic self-consistency in the interactive mechanism at higher vocational colleges directly affects the collaborative efficiency and all-round results of ideological and political education and aesthetic communication in practice, and it is also an important index of the development stage of the interactive mechanism.

Conclusion

Systematically construct the theoretical basis for the interaction mode of ideological and political education and aesthetic communication in higher vocational colleges in the era of converged media in this paper. The basic idea of the interaction mode is mutual construction based on the complementarity of functions and permeability at the structural level of the two, forming a rebound integration feature in the converged media environment. Ideological and political education offers a system of values for the expression of aesthetics, and at the same time, aesthetic expression can move people to learn these values. The operation of the interaction mechanism begins with emotional resonance, then symbol sharing is based on interaction, continuous development of meaning negotiation takes place, and the three together form an incremental and interconnected operational logic. The mature form of the interactive mechanism is dynamic balance and systemic self-consistency; that is to say, coordination and unity should be achieved among the stability of value orientation and the diversity of aesthetic expression to form a mutually supportive whole for elements such as encoding strategies, decoding

habits, media forms and cognitive methods. In the future, we will conduct more detailed studies on the correlation between platform attributes and types of interactions, different targets for various kinds of interactions, changes in media iteration and mechanisms over time, as well as the cultural context of aesthetic changes and value construction.

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