

Artistic Rural Construction Helps the Development of Rural Aesthetic Education in the Greater Bay Area

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Abstract: Currently, the development of rural aesthetic education in the Greater Bay Area is facing challenges such as lack of resources, single content, and backward concepts, while art rural construction, as an emerging rural development model, provides new ideas and methods for the development of rural aesthetic education. The study explores the influence mechanism of art rural construction on the development of rural aesthetic education in the Greater Bay Area, including resource integration, environmental optimisation, talent cultivation and conceptual updating. On this basis, the study proposes implementation strategies and paths for art to empower rural aesthetic education in the Greater Bay Area, which mainly include the excavation and utilisation of Lingnan culture and other local art resources, the construction of a diversified art education model, and the integration of art education and rural cultural construction. The implementation of these strategies not only enriches the content and form of rural aesthetic education, but also promotes the inheritance and innovation of rural culture in the Greater Bay Area, injecting cultural momentum into rural revitalisation. By assisting the development of rural aesthetic education through art rural construction, it is expected to cultivate more rural talents with artistic literacy and innovation ability, help the inheritance and innovation of rural culture, and ultimately achieve the comprehensive revitalisation and sustainable development of the villages in the Greater Bay Area.

Keywords: Art; Rural Aesthetic Education; Rural Revitalisation; Art Rural

Construction; Intangible Cultural Heritage

1. Introduction

With China's rapid economic and social development, the construction of rural culture and the development of education have become important issues, among which the importance of rural aesthetic education has become increasingly prominent. As an important way of aesthetic education and sentiment cultivation, aesthetic education plays an important role in improving the cultural literacy of rural residents, cultivating innovative talents and passing on excellent traditional culture. However, for a long time, due to the uneven distribution of resources, lagging education concepts and other reasons, the development of rural aesthetic education is relatively lagging behind, unable to meet the needs of rural revitalisation for cultural construction and talent cultivation. [1]Challenges faced by rural aesthetic education are mainly manifested in the following aspects: a serious lack of aesthetic education resources, and a lack of professional aesthetic education teachers, teaching equipments and venues in many rural schools; aesthetic education is single-content, and is often limited to simple The content of aesthetic education is single, often limited to simple painting and music teaching; the concept of aesthetic education is backward, ignoring its important role in the overall development of students. In addition, the building of rural culture faces the double pressure of the loss of traditional culture and the impact of modern culture. With the acceleration of urbanisation, a large number of rural young and middle-aged labourers have left the countryside, resulting in the crisis of traditional cultural inheritance; at the same time, the infiltration of urban culture

and network culture makes the rural cultural ecology face impact and reconstruction. In this context, exploring effective ways to develop rural aesthetic education has become an urgent task, and art rural construction, as an emerging rural development model, provides new ideas and methods to solve this problem.

Art rural construction is a rural development mode that takes art as a medium, through the participation of artists, designers and other professionals, and combines local cultural resources and social needs to carry out overall planning and construction of the countryside. It emphasises the organic combination of art and rural development, aiming to improve the quality of rural environment, activate rural culture and promote rural economic development through art intervention. The characteristics of art rural construction include: focusing on the inheritance and innovation of local culture; emphasising the integration of art and rural life; attaching importance to villagers' participation and community creation; and paying attention to the overall enhancement of the rural environment. [2] The corresponding rural aesthetic education refers to the aesthetic education and art education activities carried out in rural areas, aiming to improve the rural residents' aesthetic ability, art literacy and cultural cultivation. It not only includes aesthetic education programmes in school education, but also covers various art and cultural activities in social education. The connotation of rural aesthetic education includes: cultivating the aesthetic ability and art appreciation ability of rural residents; passing on the art culture to the public; inheritance and innovation of vernacular culture and art; enhancement of the aesthetic quality of the rural living environment; and promotion of the overall development and spiritual civilisation of rural residents. In the context of rural revitalisation strategy, art rural construction provides new ideas and methods for the development of rural aesthetic education. Through art intervention in rural construction, it can not only improve the physical environment of the countryside, but also activate the cultural resources of the countryside, providing rich educational materials and practical platforms for rural aesthetic education. At the same time, the implementation process of the art rural construction project itself is a kind of aesthetic

practice, which can directly participate in and influence the aesthetic experience and artistic cognition of rural residents.

This study aims to explore how art rural construction can help the development of rural aesthetic education, to propose the implementation strategies and paths of art-enabled rural aesthetic education, and to summarise the value and significance of art rural construction in promoting the development of rural aesthetic education. Through literature research, case study analysis, field research and comparative study, the study will systematically explore how art rural construction can provide new theoretical basis and practical guidance for promoting the development of rural aesthetic education and rural cultural construction through the excavation and use of local art resources, the construction of diversified art education models, and the integration of art education and rural cultural construction, which will ultimately help achieve the comprehensive revitalisation of the countryside and the sustainable development of the countryside. During the research process, we will pay special attention to the influence mechanism and practice path of art rural construction on rural aesthetic education, and explore how art can empower rural education and inject new vitality and momentum into rural cultural construction.

2. Implementation Strategies and Pathways of Art Enabling Rural Aesthetic Education in the Greater Bay Area

2.1 Excavation and Utilisation of Artistic Resources in the Greater Bay Area

The art resources in the Greater Bay Area are rich and unique, including Lingnan culture, Hakka culture, coastal folklore and other diversified cultures, and the excavation and utilisation of these local art resources is a key strategy for arts-enabled rural aesthetic education. In terms of resource excavation, it is necessary to comprehensively sort out and assess the existing art resources in the villages of the Greater Bay Area, including tangible cultural heritage such as Lingnan ancient building clusters, Hakka walled houses, coastal fishing villages and other architectural heritage, intangible cultural heritage such as traditional

crafts like Cantonese Opera, wood carving, ceramics and paper-cutting, as well as Lingnan School of Painting, Canton Colour Porcelain, and other local characteristic arts. The sorting out of these art resources requires the establishment of a systematic database to categorise and organise the resources and assess their value. In terms of resource utilisation, these local art resources can be integrated into the school aesthetic education curriculum system, for example, the sketching techniques and use of colours of the Lingnan School of Painting can be introduced into the fine arts curriculum, the singing and instrumental performances of Cantonese opera can be integrated into the music curriculum, and the practice of traditional craftsmanship can be added into the handicrafts curriculum, and so on. At the same time, social and aesthetic education projects based on local art resources can be developed, such as organising activities such as the Lingnan Culture and Art Festival and the Hakka Culture and Art Exhibition, so that villagers can come into close contact with and experience local art. Local art resources can also be protected and disseminated through modern technological means, such as using VR technology to reproduce the traditional craft production process, and using digital media platforms to display local specialties, which not only protects traditional art, but also provides vivid and intuitive teaching resources for the teaching of aesthetic education.

In the process of resource development and utilisation, it is necessary to pay attention to several important links: the originality and integrity of local art resources should be fully respected to avoid the loss of artistic value due to over-commercialisation [3]; attention should be paid to the living inheritance of local art resources, and innovation and development should be encouraged on the basis of maintaining the essence of tradition, [4] e.g. combining the traditional crafts of Cantonese embroidery and Guangcai with modern design to create art works with contemporary characteristics; attention should be paid to the cultivation of local art inheritors and to the training of local art practitioners, and to the use of digital media platforms to display local specialties. To attach importance to the cultivation and support of local art inheritors, for example, through the establishment of

institutions such as the 'Greater Bay Area Intangible Cultural Heritage Training Centre', which provides a platform for traditional craft inheritors to receive training and display their skills; to strengthen the cross-boundary integration of local art resources, and to explore the new value of local art resources in modern life, for example, by combining traditional ceramics with modern home design, which can not only pass on the traditional skills, but also create economic value; and to attach importance to the systematic development of local art resources, and to combine the development of a single resource with modern design, so as to create art works with contemporary characteristics. To focus on the systematic development of local art resources, combining the development of a single resource with the construction of an overall rural cultural ecology, for example, focusing on the Lingnan water village culture, integrating architecture, food, handicrafts and other forms of art, and constructing a complete cultural and art system; to attach importance to the social value of local art resources, combining them with social issues such as rural governance and environmental protection, for example, through the development of traditional handicrafts, to drive the employment of women in the countryside, and promote social harmony; to strengthen exchanges and co-operation among the art resources of the Greater Bay Area, and make use of the geographical advantage of the Greater Bay Area to promote the complementary sharing of art resources, such as organising joint creations by artists from the three places, and organising activities such as travelling exhibitions. Through the implementation of these strategies, the local art resources of the Greater Bay Area of the Greater Bay Area will not only be able to provide rich contents and forms for rural aesthetic education, but also promote the inheritance and innovation of rural culture and the sustainable development of rural culture. In this process, it is necessary to have the participation and support of the government, schools, social organisations and enterprises, to jointly build up a long-term mechanism for the development and utilisation of the local art resources and to ensure the sustainable development and effective utilisation of the resources. At the same time, attention should

be paid to strengthening the protection and dissemination of resources through digital means, using the Internet platform to expand the influence and coverage of art resources, so that more people can participate in the inheritance and development of local art.

2.2 Construction of a Diversified Art Education Model in the Greater Bay Area

Constructing a diversified art education model is a key strategy for promoting the development of rural aesthetic education in the Greater Bay Area. Such a model needs to take full account of the particularities of the villages in the Greater Bay Area, and innovate the form and content of education in the light of local resources and needs. In terms of innovation in the mode of aesthetic education in schools, the Greater Bay Area can break through the limitations of traditional classroom teaching and introduce new teaching methods such as project-based learning and experiential teaching. It can also promote cross-disciplinary integration, incorporating elements of fine arts into the teaching of language, history and other disciplines, so as to enhance students' cultural literacy and creativity. In terms of expanding the mode of social aesthetic education, the rich cultural resources of the Greater Bay Area can be fully utilised to organise various kinds of art activities and training. For example, through the organisation of 'cultural and arts festivals', traditional and modern arts can be combined to provide villagers with a rich aesthetic education experience. At the same time, artists can be encouraged to set up various kinds of art societies and interest groups in village schools, such as Cantonese opera troupes, painting and calligraphy societies, etc., to provide villagers with a long-term platform for art learning and practice. In the development of digital aesthetic education model, developed Internet technology and digital media can be used to expand the spatial and temporal scope of rural aesthetic education and provide quality online aesthetic education courses and resources for rural schools, effectively solving the problem of the lack of quality aesthetic education resources. [5]

In the process of building a diversified art education model, the Greater Bay Area needs to focus on key aspects such as resource integration, innovative methods, local adaptation and continuous evaluation. In terms

of resource integration, a co-operation mechanism among governments, schools, social organisations and enterprises in the Greater Bay Area can be established to jointly promote the development of rural arts education. In terms of innovative methods, advanced education concepts and technologies from the Greater Bay Area, such as STEAM education and virtual reality, can be introduced to enrich the form and content of aesthetic education.[6] For example, through the support of social welfare organisations, rural schools have introduced 3D printing technology into the teaching of traditional crafts, so that students can master modern design and production skills while learning traditional patterns. In terms of continuous assessment, it is necessary to establish a scientific assessment system to regularly evaluate and feedback on the effectiveness of aesthetic education, so as to continuously optimise the education model. For example, through the establishment of the 'Greater Bay Area Aesthetic Literacy Profile', students' aesthetic learning process and results can be tracked and assessed over time, providing strong data support for aesthetic teaching. At the same time, the Greater Bay Area can also explore the mode of combining art education with rural industrial development, which not only cultivates the aesthetic ability of villagers, but also injects cultural creativity into rural economic development. For example, by launching a rural cultural and creative industry cultivation programme, combining traditional handicraft education with product development, it not only inherits traditional skills, but also drives rural economic development. [7] In addition, the Greater Bay Area should also give full play to the strengths in arts education, and enhance the overall standard of rural aesthetic education through the establishment of a mechanism for teacher exchanges, joint development of curricula and sharing of educational resources.[8] At the same time, attention should be paid to the cultivation of local art education talents and the building of a teaching force that is both familiar with local culture and equipped with modern education concepts through the establishment of a special fund and the launch of training programmes. The construction of these diversified art education models will not only meet the aesthetic needs of different groups in the Greater Bay Area, but also

organically integrate with all aspects of rural revitalisation, becoming an important force in promoting the overall development of the countryside.

2.3 Integration of Art Education and Rural Cultural Construction in the Greater Bay Area

The integration of art education and rural cultural construction in the Greater Bay Area of the Greater Bay Area is an important strategy to achieve sustainable development of rural aesthetic education, which is reflected at various levels: integrating Lingnan cultural elements into the aesthetic education curriculum, utilising the cultural space of rural villages in the Greater Bay Area to carry out aesthetic education activities, facilitating the integration of aesthetic education with rural cultural industries, and enhancing cultural identity through aesthetic education activities. In terms of integrating Lingnan cultural elements into the aesthetic education curriculum, the Greater Bay Area can fully explore local cultural resources such as traditional arts, folk crafts, festive customs and so on, and turn them into teaching content. For example, Dadun Village, Le Cong Town, Shunde District, Foshan City, has introduced the Canton embroidery craft in the art curriculum, inviting Zeng Misheng, a senior instructor of the Canton embroidery studio, and the embroiderers to teach the students embroidery skills, which not only allows students to have close contact with and understanding of the folk crafts, but also inspires them to love the traditional culture, and injects new vitality into the construction of rural culture. In terms of using the rural cultural space in the Greater Bay Area to carry out aesthetic education activities, we can give full play to the role of Lingnan water towns, Hakka roundhouses, ancient villages and other unique places to carry out various forms of aesthetic education practices. For example, Xutian Village in Boluo County, Huizhou City, makes use of the rich natural and human resources of local ancient buildings and mountains and rivers to create an 'agriculture + tourism' complex, and organises artists and students to carry out sketching and photography activities in the village, which not only cultivates students' aesthetic ability, but also deepens their understanding of Hakka

culture. In terms of combining aesthetic education with cultural industries in the countryside, the Greater Bay Area In terms of combining aesthetic education with rural cultural industries, the Greater Bay Area can transform the results of aesthetic education into economic benefits and promote the development of rural cultural industries through the development of cultural and creative products and the organisation of cultural festivals. For example, Zhongshan City has organised the Sun Yat-sen Cultural Festival, which not only provides local students and villagers with a rich aesthetic experience, but also promotes the development of cultural tourism. In terms of promoting cultural identity in villages through aesthetic education activities, activities such as Cantonese opera exhibitions and Lingnan painting exhibitions can be organised to enhance villagers' pride in their local culture. enhance villagers' pride and identity in their local culture. For example, Liao Bu Township in Dongguan City organises the 'Yue Yun Xiang Shi' theatre and art activities to bring culture and art into the school campus, improve students' artistic quality, and inspire children to pursue and create beauty. [9]

In promoting the integration of arts education and rural cultural construction, the Greater Bay Area needs to focus on such aspects as innovating ways of integration, nurturing local artistic talents, establishing a long-term mechanism and promoting cross-regional co-operation. In terms of innovative integration methods, advanced art forms and technical means can be borrowed. For example, through the introduction of digital technology, traditional Hakka wood carving art can be combined with modern design to develop a series of creative cultural and creative products, which not only inherits the traditional crafts, but also strengthens their market competitiveness. In terms of nurturing local artistic talents, the Greater Bay Area can, through the establishment of village art schools and art training courses, train up a group of talents who are familiar with Lingnan culture as well as mastering modern art skills. For example, through the establishment of the 'Lingnan Culture Inheritor Training Base', a number of local artistic talents in traditional opera, ceramics, painting and other fields have been systematically trained to provide talent

support for the construction of rural culture. In terms of establishing a long-term mechanism, it is necessary to incorporate the integration of art education and rural cultural construction into the development plan of the Greater Bay Area, formulate relevant policies, and guarantee financial investment to ensure the continuity and stability of the integration work. For example, the construction of 'artistic villages' should be incorporated into municipal development plans, and special funds should be set up to support schools, cultural stations and other organisations to carry out artistic education and cultural construction activities. In promoting cross-regional co-operation, we can give full play to the geographical advantage of the Greater Bay Area to promote exchanges and co-operation among art workers and educators in the Greater Bay Area, so as to form a development pattern of sharing resources and complementing each other's strengths. For example, through the Bay Area Artists-in-Residence Programme, artists from the Greater Bay Area are invited to the villages to carry out creative work and teaching activities, which has injected enormous energy into the development of aesthetic education and culture in the villages. In addition, we can also explore combining rural aesthetic education with modern communication technologies to expand the influence of rural culture in the Greater Bay Area through online platforms, social media and other channels. [10] For example, through the development of online platforms, local traditional crafts, folk art and other cultural resources are digitised, which not only provides rich materials for the teaching of aesthetic education, but also expands the dissemination of rural culture. Through these diversified integration strategies, art education in the Greater Bay Area can not only enrich the content and form of rural aesthetic education, but also become an important force in promoting the inheritance, innovation and development of rural culture, and ultimately realise the goal of aesthetic education empowering the construction of rural culture.

3. Conclusion and Prospect

As an emerging model to help the development of rural aesthetic education in the Greater Bay Area, Art Rural Construction provides new ideas and methods for the development of rural

aesthetic education through the integration of art resources, environmental optimisation, talent training and conceptual updating. However, it still faces challenges such as uneven distribution of resources, lack of professional talents and imperfect mechanism for sustainable development in the process of promotion. In the future, the Greater Bay Area needs to further strengthen policy support and financial investment, and establish a long-term mechanism to ensure the sustainable development of art rural construction and rural aesthetic education; deepen the cultivation of talents, especially the cultivation of composite talents with knowledge of both art and the countryside; promote the combination of art rural construction and rural industry, and explore a new mode of art and aesthetic education to help the rural economic development; strengthen the application of digital technology, and promote modernisation and information; deepen co-operation among the Greater Bay Area, and draw on advanced experience at home and abroad to enhance the overall standard of rural aesthetic education. Through these measures, art rural construction in the Greater Bay Area will provide new possibilities for the development of rural aesthetic education, which will not only innovate the mode of education, but also promote the revitalisation of rural culture. Looking ahead, this development model is expected to nurture more rural talents with artistic literacy and innovation ability, continue to help the inheritance and innovation of rural culture, and ultimately realise the comprehensive revitalisation and sustainable development of the villages in the Greater Bay Area.

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