

Innovation of Mechanism and Model of Art Intervention in Rural Construction Under the Rural Revitalization Strategy

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Abstract: The Rural Revitalization Strategy provides top-level guidance for rural construction. With cultural activation, space reconstruction, and industrial empowerment as its core functions, art intervention has become an important path to solve the problem of homogeneous rural construction and activate the endogenous motivation of rural areas. Based on the general requirements of rural revitalization, this paper defines the core connotation and contemporary value of art intervention in rural construction, analyzes the current practical dilemmas such as subject misalignment, formalistic implantation, insufficient industrial connection, and lack of long-term mechanisms in art intervention, constructs a systematic intervention mechanism from three dimensions of motivation, coordination, and guarantee, and innovatively proposes four practical models: local co-creation, integration of culture and tourism, digital empowerment, and equity co-governance. It provides theoretical support and practical schemes for art empowering the construction of livable, suitable for business and beautiful villages, and promotes the coordinated development of rural culture, ecology, economy and society.

Keywords: Rural revitalization; Rural construction; Art intervention

Online publication: April 30, 2026

1. Introduction

The Rural Revitalization Strategy puts forward requirements of prosperous industries, livable ecology, etc., emphasizing that rural construction should shape form and cultivate soul, improve hardware, and activate cultural soft power. Traditional rural construction focuses on infrastructure and living environment, prone to problems like homogeneous style and cultural emptiness ^[1]. Art intervention, using aesthetic transformation, cultural inheritance, and creative empowerment, integrates various art forms into rural construction, upgrades industries and community governance, awakens local culture, reshapes space value, drives villagers' participation, and realizes endogenous development ^[2]. Currently, art intervention in rural

construction is in exploration, with problems like artists' dominance and short - term projects. Guided by the Rural Revitalization Strategy, this paper explores its internal logic and operational mechanism, innovates development models, promotes art - rural integration, and helps rural revitalization.

2. Practical dilemmas of art intervention in rural construction

2.1. Subject misalignment, insufficient and in-depth participation of villagers

At present, most art intervention projects in rural construction are led by external artists, capital, or the government, with obvious subject misalignment ^[3]. On the one hand, some artists over-pursue the personalization of artistic expression and visual effects, ignoring the real needs of villagers, and simply copy urban art concepts and creative models to rural areas, resulting in the disconnection between works of art and rural reality ^[4]. On the other hand, the main position of villagers has not been fully reflected. Most projects only invite villagers to participate in simple physical labor, lacking the right to participate in core links such as project decision-making, artistic creation, operation and management, and benefit distribution, and they are in a passive acceptance state ^[5].

2.2. Severe formalistic implantation and insufficient adaptability to rural context

The core of art intervention is “taking root in the countryside and serving the countryside”, but some current practices have the problems of “emphasizing form over connotation” and “emphasizing surface over effect”, and art implantation presents obvious formalistic and homogeneous characteristics ^[6]. First, works of art are disconnected from rural natural ecology, historical context, and folk culture. Most of them are isolated landscape decorations or abstract art sculptures, lacking the excavation and expression of local culture, unable to reflect the unique charm of the countryside, and even damaging the original rural style. Second, art intervention stays at the surface level, only focusing on the visual beautification of rural space, ignoring the core issues such as the improvement of rural infrastructure, the satisfaction of villagers' living needs, and cultural inheritance, leading art intervention to become a “face project” that is difficult to achieve the core goals of cultural empowerment and industrial drive.

2.3. Weak industrial connection and insufficient self-hematopoietic capacity

The sustainable development of art intervention is inseparable from industrial support and empowerment, but most current art intervention projects in rural construction have the problems of weak industrial connection and insufficient self-hematopoietic capacity ^[7]. First, the integration of art intervention and rural industries is not in-depth enough. Most projects stay at the level of space beautification and cultural display, and are not deeply integrated with rural characteristic agriculture, rural tourism, cultural and creative industries, etc. They lack market-oriented operational thinking and make it difficult to form a sound development pattern of “art+industry”. Second, the industrial chain is not perfect. Most art intervention projects lack a complete industrial chain from creative design and product production to market sales. Cultural and creative products are highly homogeneous with low added value, lacking market competitiveness and making it difficult to achieve sustainable profitability.

2.4. Lack of long-term mechanism and bottlenecks in sustainable development

Art intervention in rural construction is a long-term project that requires a sound long-term mechanism as a

guarantee. However, there is a lack of a systematic long-term mechanism in China's current art intervention practices, leading to bottlenecks in the sustainable development of projects ^[8]. First, the policy guarantee system is not perfect. At present, China has not issued a special policy specifically for art intervention in rural construction; the relevant supporting measures are not sound, and the government's capital investment is scattered and lacks sustainability, making it difficult to support the long-term operation of art intervention projects. Second, the talent guarantee is insufficient. On the one hand, there is a shortage of professional art talents. Most artists lack rural life experience and find it difficult to create works of art that are in line with rural reality. On the other hand, the cultivation of local art talents is insufficient. Local artists, returning entrepreneurs, and other talents lack systematic art training and support, making it difficult to form a stable team of local art talents, resulting in a lack of follow-up creative support and operation and maintenance for art intervention projects.

3. Construction of operation mechanism of art intervention in rural construction under rural revitalization

3.1. Motivation mechanism: internal and external coordination to activate multiple motives for art intervention

The motivation mechanism is the core support for art intervention in rural construction. It aims to form a sustained and stable development momentum through the coordinated efforts of endogenous and exogenous motivation, and solve the dilemma of "passive promotion and insufficient motivation".

Activate endogenous motivation: take villagers' needs as the core, tap rural local resources, stimulate villagers' willingness to participate and creativity, and form an internal driving force for rural self-development ^[9].

Strengthen exogenous motivation: rely on external resources such as the government, society, colleges and universities, and the market to provide policy, capital, talent, technology, and other support for art intervention, and solve the problem of insufficient rural resources.

3.2. Coordination mechanism: Multi-party linkage to build a pattern of co-construction, co-governance and shared benefits

Art intervention in rural construction involves multiple subjects such as the government, artists, and villagers. It is necessary to build a multi-party coordinated operation mechanism, clarify the rights and responsibilities of all parties, achieve complementary advantages and coordinated efforts, and solve the dilemma of "subject misalignment and separate operations".

The government plays a guiding and guaranteeing role and does a good job in top-level design and policy support. The government is responsible for formulating the development plan, special policies, and supporting measures for art intervention in rural construction, and clarifying the key areas and development direction of art intervention ^[10].

Artists play a professional empowerment role and provide creative and technical support. Artists go deep into the countryside, deeply understand the rural natural endowments, historical context, and villagers' needs, and create works of art that are in line with rural reality and highlight rural characteristics.

Villagers play the main role and participate in the whole process of project implementation. The village collective is responsible for coordinating rural local resources, collecting villagers' needs, connecting with

external subjects, and organizing villagers to participate in the whole process of project decision-making, artistic creation, operation, and management.

3.3. Guarantee mechanism: All-dimensional support to ensure the sustainable development of art intervention

The guarantee mechanism is an important support for the continuous promotion of art intervention in rural construction. It aims to solve the dilemma of “insufficient long-term effect and unsustainability” through various guarantees such as policies, talents, and funds, and ensure that art intervention projects are implemented effectively and develop over the long term ^[11].

In terms of policy guarantee: improve the policy system and strengthen policy support. Issue special policies specifically for art intervention in rural construction, clarifying the development goals, key tasks, implementation paths, and supporting measures of art intervention.

In terms of talent guarantee: cultivate diverse talents and strengthen talent support. Establish an artist resident mechanism, invite professional artists to go deep into the countryside to carry out artistic creation, guidance and training, and improve the professional level of local art talents.

In terms of fund guarantee: expand financing channels and improve the efficiency of fund use. Increase government financial investment, set up a special fund for art intervention in rural construction, and ensure the sustainability of fund investment.

4. Model innovation of art intervention in rural construction

4.1. Local co-creation model: Villager-led participatory art rural construction

The core of the local co-creation model is to highlight the main position of villagers. Based on rural local culture and living scenes, through the guidance of artists and the participation of villagers, carry out participatory artistic creation and community construction, realize the in-depth integration of art with rural life, cultural inheritance and rural governance, and activate the endogenous motivation of rural areas. This model is suitable for traditional villages with profound cultural heritage and strong willingness of villagers to participate ^[12].

Demand investigation and consensus building. Artists go deep into the countryside, communicate in depth with the village collective and villagers, understand the needs of villagers, cultural demands, and rural development needs, and jointly determine the theme, content, and form of art intervention to form a consensus on co-construction. Second, build a participatory creation platform. Set up villagers’ art workshops, community building workshops, etc., invite artists to carry out art training and guidance, and guide villagers to participate in public art creation, residential aesthetic transformation, rural story creation, folk art activation and other activities, so that villagers can inherit culture and improve skills in participation.

4.2. Integration of culture and tourism model: Art empowering the quality improvement of rural tourism

The core of the integration of culture and tourism model is to promote the in-depth integration of art and rural tourism, integrate art elements into the whole chain of rural tourism, create characteristic art tourism IP, cultivate new tourism formats, improve the recognition and competitiveness of rural tourism, and drive rural industrial upgrading and villagers’ income increase. This model is suitable for rural areas with a beautiful

ecological environment, convenient transportation, and a certain tourism foundation^[13].

Build an art landscape cluster. Combine rural natural ecology and cultural resources to create art villages, pastoral art landscapes, intangible cultural heritage art experience bases, art mural streets and lanes, etc., and build an art tourism scene of “one scene at a step, one art in one scene”. Second, cultivate characteristic tourism formats. Develop characteristic tourism products such as art research, agricultural art experience, intangible cultural heritage handwork, art homestays, cultural and creative markets, and festival performances, and extend the rural tourism industrial chain.

4.3. Digital art model: Technology empowering the innovative development of rural art

The core of the digital art model is to use the combination of digital technology and artistic creation to activate rural cultural resources, create immersive art scenes, expand art communication channels, attract the attention and return of young groups, and inject digital vitality into rural construction. This model is suitable for rural areas with inconvenient transportation, rich cultural resources but limited communication, or rural areas with a certain digital foundation^[14].

Digital cultural activation. Use digital art forms such as digital painting, light and shadow art, virtual reality(VR), and augmented reality(AR) to digitally restore and innovatively express rural historical context, intangible cultural heritage skills, folk customs, etc., create immersive rural art scenes, and allow tourists and villagers to experience the charm of rural culture in an immersive way. Second, online communication empowerment. Through short videos, live broadcasts, online art exhibitions, rural micro-short dramas, and other forms, spread rural art IP and cultural characteristics, break geographical restrictions, enhance the popularity and influence of the countryside, and attract young groups to pay attention to and return to their hometowns to start businesses.

4.4. Equity co-governance model: market-oriented long-term operation and development

The core of the equity co-governance model is to innovate the resource investment and benefit distribution mechanism, encourage villagers to invest in art intervention projects with idle houses, land, intangible cultural heritage skills and other resources, form a co-construction, co-governance and shared equity structure among village collectives, villagers, operators, artists and other parties, and realize the sustainable development of art intervention projects and win-win benefits for all parties through market-oriented operation. This model is suitable for rural areas with weak industrial foundation, strong demand for villagers' income increase and certain resource endowments^[15].

Resource integration and investment. The village collective coordinates rural idle houses, land, intangible cultural heritage skills and other resources, guides villagers to participate in art intervention projects through resource investment, and clarifies the equity ratio of all parties. Second, establish an operating subject. Set up an art industry cooperative or operating company composed of village collectives, villager representatives, operators, and artists, which is responsible for the whole process of project creative design, operation management, market sales, etc., and realizes the integrated operation of artistic creation, product production, and market sales.

5. Conclusion

Art intervention is an innovative path for rural construction under the Rural Revitalization Strategy. It

can solve problems like homogeneous construction, cultural emptiness and low - end industries, and realize coordinated development of rural culture, ecology, economy and society. Its core is to build three mechanisms: internal - external linkage, multi - party collaborative co - construction, and all - dimensional guarantee. Through models such as local co - creation, culture - tourism integration, digital art and equity co - governance, it promotes the integration of art and rural construction, benefiting villagers. In the future, we should deepen theoretical research and practical exploration, strengthen top - level policy design and local implementation, cultivate local art talents, promote the integration of art and rural characteristic industries, and improve long - term operation and benefit distribution mechanisms. Meanwhile, we should strengthen cross - regional exchanges, promote excellent cases, empower rural revitalization with art, build livable and beautiful villages, and support agricultural and rural modernization.

Funding

Exploration of Feasible Paths for Integrating Art Elements into Rural Development - Based on Art Practice Research in Five Cities and Eight Districts of Shandong Province (Project No. 2025220102)

Disclosure statement

The author declares no conflict of interest.

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