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# Research on the Cultural Innovation and Educational Role of the Art Village Construction Practice in Ancient Weir Painting Village

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## Abstract

*Taking the Ancient Weir Painting Village in Lishui, Zhejiang, China, as an example, we examine how the construction of an artistic countryside can be transformed into a sustainable educational process through cultural activities from the perspective of cultural innovation and the educational role. This study aims to identify the resource system and operating model of cultural innovation in Ancient Weir Painting Village, reveal the key mechanisms by which cultural activities are transformed into learning processes, and establish a traceable evidence chain to demonstrate the educational and heritage effects. A qualitative case study method was adopted, integrating participant observation, semi-structured interviews and the analysis of text and media materials, to reveal the resource system of cultural innovation in Ancient Weir Painting Village and the generation mechanism and evidence chain of the educational process. The results of the research show that the cultural innovation in Ancient Weir Painting Village is a systematic collaboration and coupling between activity systems, spatial nodes, and participation structures. In developing cultural activities, the learning process is organised through situation creation, community interaction, narrative construction, and feedback evaluation. This promotes the transformation of local experiences into on-site aesthetic educational practices. Its educational function can be identified in four dimensions: cognition, emotion, value, and action. Among these, action transformation is particularly dependent on the guarantee of channels and institutional support for continuous participation, showing higher sensitivity to these factors. To ensure the continued stable fulfilment of the educational function of art villages, it is necessary to encourage cultural innovation organisations to engage in extensive learning and promotion activities within society. The conclusion highlights that, to stabilise the effectiveness of real estate in producing people, the construction of artistic countryside must transform cultural innovation into a sustainable, socialised learning device; organise activity tasks and evaluations with curriculum logic; enhance community subjectivity with community logic; and form an extended path of action transformation through school-site collaboration, residency mechanisms, and achievement implementation. Future work could also involve gradually developing a systematic evaluation index system based on qualitative research, combining it with mixed research methods to improve the comparability of evidence and the effectiveness of extrapolating conclusions.*

**Keywords:** Art Village Construction, Cultural Innovation, Community Art Education, Place-Based Learning, Educational Impact, Ancient Weir Painting Village

## Introduction

The Ancient Weir Painting Village is located in the Oujiang River Basin in the Liandu District of Lishui City, Zhejiang Province. It is centred around the heritage of the Tongji Dam water conservancy and the artistic village of Dagangtou. The village has two distinctive features: the first is the historical engineering and local way of life concentrated around the ancient dam, and the second is the integration of artistic activities, such as artist residencies, sketching workshops, exhibitions, cultural exchanges, and tourism. In recent years, the establishment of art centres, implementation of residency programmes, and organisation of public cultural activities have become the

norm. The village has gradually developed into a place where culture is created, disseminated, learnt and passed down, with multi-party participation.



Source: Wang Yu, 2025

**Figure 1 The Artistic Rural Construction of Ancient Weir Painting Village**

In the context of rural transformation in China, culture and art are crucial driving forces behind local renewal. Art interventions in rural public spaces can enhance cultural value, create meaningful shared spaces, and boost community participation and interaction (Li & Zhang, 2025). However, policy research indicates that cultural revitalisation should not focus on iconic facilities or image-building (Lin & Hsing, 2009). Instead, sustainable transformation should prioritise community participation and culturally driven planning that integrates local realities (OECD 2025). Research on the Ancient Weir Painting Village shows that change has occurred, and future research could explore how cultural innovation can produce sustainable educational outcomes.

Research into community art education indicates that placing learning in real community contexts is highly significant for developing cultural understanding. Participation, cooperation, and public expression can establish social connections (Bowell, 2015). This evidence suggests that aesthetic education should be expanded in educational institutions. However, local experiences discussed in place-based education cannot be directly transformed into learning outcomes. However, the local physical environment, historical narratives, and community relationships can be integrated into the curriculum, and cooperation with local organisations can facilitate the integration of knowledge and

emotions (Yemini et al., 2025). Furthermore, artistic activities can promote community cohesion. However, their effects must be rigorously identified and evaluated rather than merely measured by the number of participants included (Heard et al., 2023). Therefore, by observing the construction of art villages within the participation network system of cultural activities, we can explore the verifiability of educational impacts through learning mechanisms and evidence chains that prove their effectiveness.

Accordingly, this paper analyses the Ancient Weir Painting Village art-based rural development practice through a unified lens of cultural innovation and educational impact. First, it maps the concrete forms of cultural innovation and its activity-space-participation resource system structure. Second, it elucidates the mechanisms through which cultural activities transform into educational processes. Third, it presents identifiable outcomes of educational impact and heritage effects via an evidence chain approach. Building upon existing art village development research that emphasises spatial and industrial dimensions, this study seeks to place learning and nurturing at the analytical core. It aims to provide more actionable academic support for evaluating the educational value of art village development, facilitating its curricular transformation, and ensuring sustainable governance in the future.

Although many studies have been conducted on art interventions in rural areas and culture-led revitalisation, gaps remain in the educational dimension. Cultural innovations are mostly incorporated into landscape and industrial narratives, and there is a lack of systematic explanations regarding activities, spaces, and participation as learning infrastructure. The role of education often remains confined to affirming ideas and experiences, lacking traceable processes and evidence chains. Mechanism analysis still lacks an understanding of the inheritance effect at the action level and its dependence on continuous participation and on institutional support. This study uses Guyan Painting Township as a case study to address these shortcomings.

## Research Object

- **Objective 1:** To analyse the cultural innovation forms in the construction practice of the Ancient Weir Painting Village as an artistic village.
- **Objective 2:** To reveal the internal mechanism by which cultural innovation in the Ancient Weir Painting Village transforms into educational effects.
- **Objective 3:** To identify and demonstrate the educational role and inheritance effect of the construction of the Ancient Weir Painting Village as an artistic village.

## Literature Review

### Art Village Construction and Cultural Innovation

Over the past decade, experience has shown that the focus of research on the construction of art villages has gradually shifted from examining individual projects to exploring key systems for sustainable cultural innovation. ‘Creative Place Creation’ is a transformative strategy that promotes social cohesion, economic resilience, and cultural sustainability through artistic and participatory interventions in urban and rural environments (Sampurno et al., 2026). In light of some unintentional exclusionary phenomena, it is crucial to analyse power relations, participation structures, and the redistribution of public spaces (Toolis, 2017). Culturally led, policy-level revitalisation is an important approach to non-urban transformation. The outcomes of this transformation depend on long-term institutional frameworks, participatory governance, and sustainable cultural infrastructure rather than the short-term effects of one-off activities (OECD, 2025). Based on these findings, cultural innovation can demonstrate practical capabilities in organising resources, constructing narratives, and maintaining participation networks.

Research on rural art intervention and artistic rural development in China indicates that, first, from the perspective of spatial production and rural reconstruction, discussions can cover how artistic practices change physical spaces, regional representations, and people’s everyday lives. The results reveal the coupling mechanism of exogenous and endogenous forces (Huang & Li, 2020; Long & Tu, 2017). Second, in terms of model comparison

and benefit hierarchy, the differences between artist-led, capital-led, and other approaches must be emphasised. Furthermore, the differences in multilevel benefits are highly significant. However, it should be noted that the simultaneous generation of landscape, social, and cultural benefits is not guaranteed (Zhuang et al., 2022). Furthermore, the process by which public art or project interventions fail is an important factor that must be considered. Without a structured institutional framework and community consultation, art interventions that are not deeply integrated into the local environment will find it difficult to achieve long-term sustainability (Jiao et al., 2020). These findings provide valuable insights into the cultural innovation of the Ancient Weir Painting Village. However, these studies also highlight some common shortcomings: the role of education is often underestimated, and the learning process, educational mechanism, and inheritance chain are not fully explained in these studies.

Current research on art villages reveals two main trends: The first focuses on festivals and events, examining their roles in shaping local identity. However, it also highlights the potential tension between cultural expression, standardisation, and commercialisation (Lim & Changchai, 2024). The second pays attention to public spaces and relationship practices, emphasising the importance of accessibility, participation, and daily use of public spaces for cultural innovation (Wu et al., 2025). Within the context of rural governance and sustainable development, related studies have examined how art villages can strike a balance between tourism development, cultural preservation, and community welfare (Qian et al., 2025).

Previous research has generally focused on individual projects and visible results, with particular emphasis on presentations. Current research, however, focuses on the systematic operation of cultural innovation. It emphasises the coupling of activities, spaces, institutions, and participation networks, focusing on the redistribution of power and public space. The key lies not in the amount of activity, but in establishing a sustainable resource organisation and narrative network, which lays the foundation for analysing the role of education

## Research on the Role of Education

As cultural innovation research has become more systematic, discussions in educational studies on the construction of art villages have shifted from aesthetic education to tracking learning mechanisms and effects. Community art education shows that art education does not have to be confined to school classrooms but can be incorporated into community life and public cultural practices. Through collaborative creation, public expression, and engagement with local issues, learners' cultural awareness and social connections are cultivated (Luo & Lau, 2020). This demonstrates that cultural activities in art villages serve not only as display and dissemination tools but also as instruments for social learning.

Localised education is based on a systematic theoretical framework. In addition to focusing on the acquisition of knowledge, its educational goals emphasise the cultivation of responsibility and the ability to take action, stressing the transformation of local experience into actionable tasks, dialogic narratives, and sustainable cooperative relationships. This closely connects classroom learning to community practice (Zhou et al., 2025; Puangpanya & Jantanukul, 2024). For research related to local art initiatives, the educational process and evidence of its effectiveness should be presented more rigorously.

Related research on heritage education and cultural governance provides a framework for demonstrating the heritage's effect. From a knowledge mapping perspective, the educational dimension of heritage management is becoming an important interface connecting cultural governance, public participation, and local sustainable development (Fontal et al., 2023). Caley et al. (2021) reviewed existing assessment frameworks, emphasising the need to establish a structured analytical framework linking

processes and outcomes. In light of the mechanisms and models employed in public space art research, the relationship between practice and value appears to be significant (Kühnapfel et al. 2025). Therefore, this research trajectory could inform educational construct research by starting with activities, tracking how learning occurs, and using evidence to inform judgements about the effect.

In contrast, previous studies on aesthetic education in art villages have mostly focused on promoting concepts and case publicity. Often, they used the scale of activities as a substitute for an analysis of effectiveness, lacking an in-depth examination of the learning process and the specific outcomes. Current research is shifting towards exploring mechanisms and providing empirical support. Through contextualised practices and systematic evaluations, this research aims to establish a verification path from process to result.

## Methodology

### Classification of Interview Sample Roles and Composition of Data

This study employed a qualitative case study approach, with the sample adhering to the principle of data saturation. The 30 respondents encompassed five key roles: the organisation and managers explained the institutional logic and resource allocation; the cultural producers elaborated on the activity design and narrative strategies; the learners reflected on the learning process and individual transformation; the community participants described local interactions; and the tourists provided external perspectives. Data collection and analysis were carried out simultaneously, and through comparative sampling, information from different levels of participation and perspectives was ensured.

**Table 1 Classification of Interview Sample Roles and Data Composition**

Category	Typical Role	Primary Inclusion Criteria	Data Type	Sample Size n (persons)
Organizations and Managers	Project operators, cultural institution staff, village cadres, etc.	Directly involved in cultural event planning, organisation, and resource allocation	Semi-structured interviews + institutional/project documentation	5

Cultural producers	Resident artists, curators, workshop mentors, teaching staff, etc.	Direct involvement in creation, teaching, or narrative output	Semi-structured interviews + event proposals/exhibition texts	5
Learners	Students, research participants, volunteers, etc.	Participation in activities leading to learning experiences and reflections	Interviews + Learning Journals/Portfolios/ Reflection Texts	10
Community participants	Village residents, local businesses, folk tradition bearers, etc.	Engaging with or being impacted by the activity	Interviews + Participatory observation records	5
Visitor	Tourists, short-term visitors, media representatives, etc.	Non-core participants who provide external perceptions and comparative perspectives	Brief interviews/open-ended Q&A + media materials	5
Total	—	—	—	30

### Source and Acquisition of Data

The data for this study were obtained from three sources, and the use of cross-validation with multiple data sources enhanced the credibility and traceability of the explanations.

**Semi-structured in-depth Interviews:** Conduct interviews focusing on experiences of participating in cultural activities, learning experiences, understanding of significance, value judgements, and changes in behaviour. For organisers and managers, institutional logic, goal setting, and evaluation of effects should be explored. For cultural producers, analyse activity design, aesthetic guidance, and narrative strategies. For learners, track participation motivation, key situations, and learning gains. For local residents, the focus is on local identity, daily influence, and transmission impact. Collect intuitive and differential perceptions of tourists regarding spatial nodes, local images, and activity narratives.

**Participatory Observation and Situational Recording:** The process of the activity, spatial layout and path guidance, interaction patterns, emotions and non-verbal cues, public discussions, and sudden conflicts in typical activities and at key spatial nodes were recorded. The observation should focus on whether learning is organised effectively.

**Analysis of Text and Media Materials:** Collect activity posters, planning documents, exhibition prefaces, guide texts, study guides, course materials, news reports, new media content, activity summaries,

and public feedback. This will help identify how the activity narrative is formed, how learning objectives are established, and how the narrative is reinforced or rewritten during dissemination.

### Data Analysis

This study's data analysis adopted a strategy that combined 'theme induction and mechanism extraction'. First, the interview records and other textual materials were systematically organised and open-coded to identify key aspects such as forms of cultural innovation, spatial nodes, participation structures, learning processes, and educational effects. This forms the preliminary concept. These concepts were then summarised into core theme clusters, such as activity types, situation triggers, community interactions, narrative expressions, and educational changes in each dimension. Finally, based on the research questions, the mechanisms were integrated and extracted. On the one hand, a description of the 'activity-space-participation' system coupling is formed, and on the other, the 'situation creation-interaction-narrative-feedback' educational process chain is refined to establish an 'effect evidence chain of cognition-emotion-value-action'.

### Trustworthiness and Reliability Strategies

To ensure the rigor of the research process, this study employed four quality control strategies. (1)

Triangulation of data and methods was used to cross-verify the key mechanisms of different material sources and analytical dimensions, thereby reducing bias from a single source. (2) Key respondents were invited to verify factual descriptions, and domain experts were invited to review the coding framework and mechanism explanations for member verification and peer review. (3) Emphasising consistency checks on negative example coding and retrieval through sample review and active analysis of negative examples to correct explanations and clarify the boundary conditions of the mechanism. (4) Establishing traceable and complete audit trails and systematically preserving the entire process record from the original materials to the final conclusion. The influence of the researchers' stance on the analysis process is reflected throughout to enhance the research's transparency and credibility. From an ethical perspective, interviews were conducted with the participants' informed consent. Personal information was anonymised, and an encoding table and analysis memo were retained to create an audit trail, thereby enhancing the credibility and reusability of the interviews.

## Results

### Cultural Innovation Forms and Resource Systems

Research indicates that the cultural innovation of the Ancient Weir Painting Village is supported by a long-running activity system, repeatedly accessible artistic spaces, and multi-party participation structures, all of which present systematic features. However, if innovation is merely understood as an increase in the number of activities, the real changes that occur in how the activities are organised, integrated into daily life, and continuously produce meaning may be overlooked. This is consistent with the emphasis on meaning production and participation structures in the creation of venues (Redaelli, 2018).

At the level of the activity system, the innovations of the Ancient Weir Painting Village can be summarised as follows: First, emphasis is placed on the continuity of practical learning, achieved through activities such as sketching, workshops, and creative camps oriented towards learning. Second, exhibition activities, such as art markets and

exhibitions, transform learning outcomes into public dissemination. Third, community festivals and public cultural activities evoke emotional resonance and provide a thriving environment for artistic practice. These three elements are interrelated. Learning-oriented activities provide content and methods, exhibition activities create public communication spaces, and community activities link cultural practices closely with local life, ensuring the project's sustainability.

At the spatial node level, cultural innovation manifests as a path-based organisational model. Through on-site observations, it was found that activities typically follow a sequence involving water conservancy heritage, rural streets, and art spaces. The landscape of the Oujiang River and its surrounding areas provides a macro narrative, whereas the streets, docks, and squares of ancient villages often serve as spaces for interaction and collective viewing. Art centres, galleries and studios provide stable spaces for teaching and creative work. Additionally, the organisers usually guide participants' behaviour through designated routes, locations, and tasks. From observation and discussion to creation and exhibition, this place constitutes an important part of the course structure, not only existing as a backdrop for the course.

At the structural level of participation, the Ancient Weir Painting Village has established a relatively stable collaborative network. The organisational management team is responsible for governance and resource allocation, and cultural producers oversee aesthetic guidance and narrative construction. Learners' participation is related to the transformation of their experiences and personal development. Community members contribute local knowledge and life experiences, as well as provide cultural legitimacy for the activities. Meanwhile, tourists perceive and convey local imagery from an external perspective. Research shows that when community members participate deeply in planning or narration, activities often shift from a display-oriented mode to a generative one, thereby enhancing their educational value. Conversely, if the community is merely placed in a position to be viewed, participation alienation is likely to occur.



Source: Wang Yu, 2025

**Figure 2 The Cultural Innovation Activities in Ancient Weir Painting Village (such as Sketching, Exhibitions, Workshops and Markets)**

Overall, the Ancient Weir Painting Village's cultural innovation does not rely on a one-off project. Instead, it integrates activities, spaces, and the main body into a sustainable resource system, providing a foundation for the continuous generation of educational results.

### **The Mechanism by which Cultural Innovation Transforms into Educational Impact**

Research has shown that the cultural activities in the Ancient Weir Painting Village have a significant educational impact, forming a mechanism that turns cultural experiences into a sustainable learning process. This mechanism consists of four interrelated elements: scenario creation, community interaction, narrative construction, and feedback evaluation. This structure is consistent with the community art education perspective, which emphasises participation, collaboration, and public expression to promote learning (Ulbricht, 2005; Maras, 2025). This aligns with the approach advocated by local educators for transforming local experiences into task-based relationship networks.

First, creating context initiates the learning process using real-life scenarios and task-based methods. Rather than starting with classroom lectures, many activities guide participants to complete observation tasks, take notes, track local clues, collect items, or retell stories. This quickly

immerses participants in the materiality and temporality of the location. Learners often gain a profound understanding by observing details, asking questions, and seeking explanations. They become sensitive to the scale of the street and the atmosphere of everyday life, recognising the difference between commercial displays and reality. The role of context is to transform local culture from an abstract concept into a tangible object of discussion.

Second, interactions within the community facilitate the transition from personal experience to social understanding. Various forms of group collaboration, mentor evaluations, public discussions, and community dialogues take place during the activities. Through these interactions, learners gradually form their aesthetic judgments and value stances. Mentors provide methods and aesthetic language, while community members offer life logic and value. Through collaborative creations, joint curating, and discussions, learners practice techniques and learn to negotiate, listen, and take responsibility, thereby giving aesthetic education a public dimension.

Once again, the narrative structure brings together disparate experiences to create a coherent chain of meaning. Activities in the Ancient Weir Painting Village typically produce both external narratives of rural scenes and internal learning narratives simultaneously. The educational effect depends on whether these two narratives can be integrated into a single narrative. When the activities link water conservancy heritage, rural life, and artistic practice into a traceable storyline that allows learners to find their own place within it, identification becomes easier. However, if the narration is overly template-like and merely consists of tick-box knowledge points, learners often remain at the surface level of appreciation and have difficulty forming well-grounded judgements. In line with the focus on meaning production in research on creative placemaking, narration is not just an embellishment but an important means of achieving educational outcomes.

Finally, feedback evaluation forms a cycle of learning through response and re-expression. Effective evaluation focuses not only on the technical skills involved but also on questions such as whether

the work demonstrates an understanding of the local background, respect for community experience, and commitment to sustainable development. When feedback highlights areas of understanding and responsibility, learners are more willing to correct their work and develop their thinking, which makes it easier to consolidate the educational effects. Conversely, activities without feedback often evoke only temporary emotions and superficial experiences.

### **Educational Role and Inheritance Effect**

In terms of identifying the educational impact, this study presents the educational outcomes of cultural innovation in the Ancient Weir Painting Village using a four-dimensional evidence chain comprising cognition, emotion, value, and action. The research found that these results are progressive, with a stronger reliance on activity design and subsequent participation channels the closer they are to the action level. This also responds to previous studies which indicated that while art projects are often expected to have educational and fairness aspects, they require stricter processes and evidence to support their effectiveness ([Egana del Sol, 2023](#)).

In cognitive terms, the most notable change is that learners progress from forming an initial, superficial impression of the landscape to developing a deeper understanding of the village's context. They can understand the connections between local landscape features and the community practices. Furthermore, learners demonstrate an understanding of the relationship between the spatial structure of a village and its production activities. However, this cognitive development only occurs through task-driven observation methods, and learners who merely visit often remain at the level of memorising concepts and recognising symbols.

On an emotional level, changes occur gradually.. Initially, novelty brings aesthetic pleasure, followed by empathy and respect. These emotions become more pronounced when communicating with community members and participating in collective activities. This is not a nostalgic emotion; it often encompasses sensitivity to real contradictions, such as commercial displays, population mobility, and the commercialisation of culture in scenic areas, all of which evoke complex emotions. This

fosters a genuine sense of identity and reflective consciousness.

In terms of values, education plays a role in redefining judgement criteria and fostering a sense of responsibility. Learners begin to discuss what constitutes appropriate expression and respectful local creations, internalising these as their own standards. The focus of expression shifts away from achieving a single, visual effect. Instead, greater emphasis is placed on the local context, public significance, and narrative accuracy. Cultural producers and organisers generally believe that learners who participate in the entire process are more likely to avoid stereotypical consumption and view creation as a form of public expression that requires responsibility.

At the operational level, differences in educational impact become more apparent. These actions mainly present three types of paths. The first is continuous participation, whereby participants conduct follow-up visits, join the community, engage in volunteer work, or take part in related activities. The second is secondary dissemination and renarration. Participants will expand their understanding through displays of work, course assignments, self-media expression, or research writing. The third type is career transformation, where participants integrate local research, community participation, and public expression into subsequent cultural practices or teaching activities. These phenomena indicate that effectiveness at the operational level depends on institutional support for cultural innovation. The effectiveness at the operational level also depends on long-term operation and maintenance.

Overall, the educational role of the Ancient Weir Painting Village can be summarised as providing a clear, progressive path: from observing the local culture to understanding it, and from finding inspiration to taking responsibility. For some learners, this ultimately manifests as a continuous participation and action. Therefore, cultural innovation can be seen as effective in education when it is organised within the curriculum, using space as a medium and consolidating short-term experiences into long-term capabilities through feedback and subsequent channels.

## Discussion and Conclusion

This study uses the Ancient Weir Painting Village as a case study, integrating cultural innovation and educational effects into the construction of the art village within the same explanatory framework. The research shows that the value of the Ancient Weir Painting Village lies in the long-term accumulation of the resource system formed by the activity system, spatial node organisation, and multi-party participation network, rather than in the popularity of individual activities or one-time spatial updates. Cultural innovation can produce educational effects because it is a systematic process. Cultural activities are designed as repeatable learning paths and tasks, with interactive organisation and evaluation feedback embedded in the process from the outset, enabling local experiences to be observed, discussed, and transformed in real situations. This finding suggests that art villages can be constructed not only from the perspectives of landscape, industry, or governance, but also as social learning devices. Similarly, educational research does not have to be confined to school classrooms; learning effectiveness can also be observed and developed through local public cultural practice.

This study, which was based on an assessment of educational outcomes, identified evidence chains in four areas: cognition, emotion, values, and action. The impact of education exhibits a certain hierarchical structure: stimulating cognition and emotion is relatively easier to achieve, whereas internalising values often necessitates in-depth conversations and reflections. Simultaneously, transformative action relies particularly on continuous participation channels and institutional support. This hierarchical framework helps avoid two common misconceptions: equating short-term emotional resonance with deep education and equating the scale of participation or media exposure with substantive results. Regarding the Ancient Weir Painting Village, if the ultimate goal is action, then cultural activities must be closely integrated with a continuous participation mechanism, implementation path, and school-town cooperation projects. Otherwise, the educational effect may remain at the level of experience transmission and be difficult to transform into a lasting, inherited practice.

This study also revealed a relationship between cultural innovation and education. When local narratives become standardised, activities become ritualised, and the logic of performance takes precedence, learners are more likely to acquire symbolic impressions, and community members are more likely to find themselves under observation. This restricts the space for community interactions and value negotiations. Therefore, the educational significance of the Ancient Weir Painting Village lies not in perfect narratives but in the ability to develop understanding, judgement, and responsible expression in a complex reality.

Based on the above conclusions, this article sets out practical recommendations at three levels: policy, education, and community. At the policy level, there should be a shift from short-term projects to long-term institutional provisions. Art spaces and cultural activity networks should be integrated into the local cultural infrastructure. Continuous support should be provided through cross-sectoral collaboration. Both process quality and community effectiveness should be considered in evaluations. At the educational level, activities should be organised based on curriculum thinking, with clear goals and pre-assessment feedback. Attention should be paid to the depth of cultural understanding and narrative responsibility, and the transformation of knowledge and practice should be promoted through school-local cooperation to achieve this. At community level, the focus should be on enhancing subjectivity and negotiation space, incorporating local knowledge into narratives and organisations, and establishing long-term mechanisms such as community maintenance, with the aim of cultivating an endogenous local identity through ongoing interaction.

This study has two limitations. First, the single-case qualitative study emphasises the explanation of mechanisms and situational understanding, and external validity still needs to be tested through cross-case comparison. Second, owing to the limitations of the research cycle and data accessibility, long-term transformation has not been continuously tracked, and the action dimension is time-sensitive. Future research could take two approaches: first, cross-regional and cross-type case comparisons could be conducted alongside longitudinal tracking to test the

impact of different governance conditions, activity systems, and participation structures on educational mechanisms. Second, mixed research methods could be introduced based on qualitative research, and operational educational effectiveness indicators and quantitative tools could be developed, such as participation intensity, narrative understanding, and action commitment, to enhance the comparability of the evidence chain and policy reference value.

This study posits that the essence of cultural innovation lies in integrating diverse elements into a sustainable resource system, while the crux of education is guiding the transformation of experience into profound learning and verifying it through cognitive, emotional, value-based, and behavioural evidence chains. It is particularly important to establish whether institutional support can be obtained and a continuity path can be established in the action dimension, as this determines whether educational effectiveness can be transferred from short-term experience to long-term legacy. This is also a key criterion for evaluating whether an artistic countryside project has developed endogenous capabilities.

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