

Pathways for University Aesthetic Education to Serve Local Rural Revitalization: A Study on University Art Inquiry-Based Learning Practices of Shanghai's Marine Intangible Cultural Heritage from the Perspective of Aesthetic Immersion

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Abstract

Against the dual backdrop of the rural revitalization strategy and the Ministry of Education's Aesthetic Immersion Initiative, this study explores how university aesthetic education can serve local rural development through art inquiry-based learning focusing on Shanghai's marine intangible cultural heritage (ICH). Using action research, it constructs an "Cognition-Experience → Co-creation-Transformation → Nourishment back to the Rural" model. Findings indicate that university art inquiry-based learning can facilitate ICH's shift from static preservation to living transmission via three pathways: awakening aesthetic perception, transforming local knowledge, and building collaborative networks. The study expands the social function boundaries of aesthetic education and provides an operable model for "university-rural" synergy.

Keywords

University Aesthetic Education; Rural Revitalization; Aesthetic Immersion; Marine Intangible Cultural Heritage; Art Inquiry-Based Learning; Pathway Research

1. Introduction

1.1. Research Background

1.1.1. The Imperative of Cultural Revitalization under the Rural Revitalization Strategy

The rural revitalization strategy addresses "agriculture, rural areas, and farmers." Cultural revitalization is its "soul-casting project." The "Rural Revitalization Strategic Plan (2018-2022)" and the "Rural Revitalization Promotion Law" (2021) emphasize exploring and creatively transforming farming culture. As an

international metropolis, Shanghai's coastal rural areas—Jinshanzui Fishing Village, Chongming Island, Nanhuizui, Fengxian Bay—carry unique marine cultural memories but suffer from cultural identity loss under urbanization. Cultural revitalization in megacity suburbs is a key issue.

1.1.2. Policy Guidance of the Aesthetic Immersion Initiative and the Mission of Universities

In December 2023, the Ministry of Education issued the "Notice on the Comprehensive Implementation of the School Aesthetic Education Immersion Initiative," emphasizing that aesthetic education should immerse students, teachers, and schools. Universities, as hubs of aesthetic education resources, should play a leading role in serving local aesthetic education. Transforming professional resources into public goods for rural communities is a key question.

1.1.3. Challenges and Opportunities for the Transmission of Shanghai's Marine ICH

Shanghai's marine ICH includes national-level items such as "Shanghai Harbor Wharf Work Songs" and "Chongming Folk Songs," and municipal-level items like "Jinshanzui Fishing Village Customs" and "Fengxian Sea Salt Sun-Drying Techniques." They face severe transmission challenges: disappearance of living spaces, rupture of transmission subjects (aging inheritors, youth out-migration), and misalignment in value perception. Yet, opportunities exist as "maritime ICH" enters public discourse. University aesthetic education through art inquiry-based learning could be a flexible intervention pathway.

1.2. Research Purpose and Significance

1.2.1. Research Purpose

Guided by aesthetic immersion and focusing on Shanghai's marine ICH, this study aims to: first, diagnose ICH transmission status and its relation to rural revitalization; second, clarify the coupling mechanism between aesthetic immersion and rural cultural revitalization; third, design and test pathways for art inquiry-based learning to facilitate ICH living transmission; fourth, provide policy recommendations for "university-rural" aesthetic education synergy.

1.2.2. Research Significance

Theoretically, it enriches the framework of university aesthetic education serving rural revitalization by introducing "aesthetic immersion" into rural studies. Socially, it supports cultural revitalization and economic development in Shanghai's coastal villages. Practically, it constructs a "university-rural" synergistic development model based on mutual benefit.

1.3. Research Approach and Methods

This study follows the overall trajectory of "theoretical construction – status survey – action intervention – experience extraction." First, literature review establishes

the theoretical interface between aesthetic immersion and rural cultural revitalization, forming the analytical framework. Subsequently, fieldwork in Shanghai's coastal fishing villages captures the real picture and deep needs of marine ICH transmission. Based on this, action research, using university art inquiry-based learning as the intervention vehicle, tests and refines service pathways. Finally, case analysis extracts replicable experience models and institutional recommendations. Specific methods include:

1.3.1. Literature Review

Systematically reviewing literature in three areas: first, aesthetic education theory, especially the conceptual evolution and implementation pathways of aesthetic immersion; second, policy documents and academic research on rural revitalization and cultural revitalization, focusing on various cultural intervention models; third, research on marine ICH protection and transmission, particularly in Shanghai and the Yangtze River Delta region. Literature analysis forms the theoretical basis and analytical framework.

1.3.2. Fieldwork

Selecting representative Shanghai coastal fishing villages such as Jinshanzui, Chenjia Town in Chongming, and Shuyuan Town in Nanhui as field sites. Employing participant observation, in-depth interviews, and oral history recording to understand the survival status of marine ICH, challenges faced by transmitters, community cultural needs, and local expectations and concerns regarding university intervention, providing authentic grounds for subsequent action design.

1.3.3. Action Research

This is the core method. The researcher acts as a “participant observer,” actively involved in planning, organizing, and implementing university art inquiry-based learning, collaborating with faculty-student teams, ICH transmitters, community workers, and other stakeholders to design and execute programs. Continuous feedback collection and strategy adjustment occur during the process, forming a spiral of “plan-act-reflect-improve.”

1.3.4. Case Analysis

Selecting several typical cases of university art inquiry-based learning practices for in-depth analysis. Analyzing dimensions such as goal setting, process organization, output effectiveness, and multi-party evaluation to identify successful experiences and lessons learned, extracting generalizable pathway elements and operational mechanisms, providing empirical support for model replication.

2. From Aesthetic Education Connotation to Inquiry-Based Learning Resources: The Transformation Logic of Shanghai's Marine ICH

2.1. History and Current Status of Shanghai's Marine ICH

As a major coastal city in eastern China, Shanghai possesses a rich and unique marine cultural heritage. This heritage not only bears witness to the historical co-existence and prosperity of coastal communities with the sea but also embodies the survival wisdom, technological ingenuity, and aesthetic concepts accumulated through long-term production and life practices. Shanghai's marine intangible cultural heritage primarily includes reed weaving, salt sun-drying techniques, net making, fishing tool fabrication, and various crafting techniques for making daily utensils from marine resources. Rooted in specific geographical environments and resource conditions, these skills directly derive from profound knowledge and ingenious utilization of marine resources such as the ocean, tidal flats, and wetlands. They represent living cultural traditions formed by coastal communities in adapting to their environment and sustaining their livelihoods, constituting a core component of regional cultural identity.

Historically, the ancestors of Shanghai's coastal areas lived by the sea, developing a production-lifestyle and cultural system closely linked to the marine ecosystem. Reed weaving, for example, involved utilizing widely available reed resources from the Yangtze River estuary coastal wetlands. Through a series of elaborate and skillful manual steps—cutting, drying, splitting, and weaving—reeds were transformed into practical and earthy living utensils and crafts such as baskets, crates, mats, and hats. This process not only demonstrated maximum utilization of local materials but also embodied a creation philosophy of harmony with nature and transforming the ordinary into the extraordinary. Salt sun-drying, utilizing natural elements like tidal flats, sunlight, and wind, involved traditional steps like constructing evaporation ponds, channeling brine, brine concentration, and crystallization to extract salt from seawater. Once an economic mainstay of coastal areas, its procedures reflect ancestors' understanding and harnessing of natural laws. Net and fishing tool making directly served core fishing activities, with aspects like material choice (e.g., ramie, cotton thread to later synthetics) mesh design, weaving techniques, and float-sinker configurations crystallizing generations of practical experience and wisdom regarding fish behavior and tidal patterns. These skills are not mere productive techniques; they are deeply embedded in the community's social structure, festivals, and daily life, serving as vital carriers of collective memory, local knowledge transmission, and cultural identity reinforcement.

However, with rapid globalization and urbanization, the living context of Shanghai's marine ICH has fundamentally changed, facing an unprecedented systemic transmission crisis. First, there is a severe intergenerational rupture in transmission subject. Elderly masters skilled in exquisite traditional crafts are aging, while younger generations, due to out-migration for education/employment or low identification with traditional manual labor's value, generally lack the interest and

motivation to continue the legacy, putting many skills in danger of disappearing with their masters. Second, socioeconomic restructuring has led to contraction in demand for these skills. Mechanized production, modern fishing technologies, and industrial products have substantially replaced the practical functions of traditional crafts. Traditional industries like salt-making have declined due to economic inefficiency, causing ICH skills to lose their original livelihood basis and market space. Third, ecological changes pose objective constraints. Coastal development, tidal flat reclamation, and water environment alterations affect the growth environment and quality of raw materials like reeds, also changing traditional production landscapes. Furthermore, cultural space compression due to urbanization, loosening rural community structures, and the impact of fast-paced consumer culture constantly dilute the soil for traditional culture, weakening younger generations' cultural identity and sense of belonging.

Nonetheless, in the new era, backed by national policies like the rural revitalization strategy, comprehensive ICH protection, and the "Aesthetic Immersion" initiative, Shanghai's marine ICH faces a historic window for transformation and revival. Its value is no longer limited to preserving historical memory but is being rediscovered and reinterpreted as activatable, transformable, and empowering developmental resources. From a cultural dimension, this ICH is an irreplaceable resource for rebuilding rural cultural confidence, continuing historical lineage, and conducting local education. From an economic dimension, through deep integration with creative design, tourism experiences, and educational study tours, ICH skills can be transformed into distinctive cultural products, experience programs, and courses, creating new economic value, injecting cultural momentum into rural specialty industries, and boosting villagers' incomes. Finally, from aesthetic education and social development dimensions, the values embedded in marine ICH—harmonious ecological views, craftsmanship spirit, creative wisdom, and formal beauty—serve as vivid teaching materials for aesthetic training, fostering innovative thinking, and enhancing humanistic literacy. Through systematic innovative transformation and living transmission practices—such as integrating their essence into university art inquiry-based learning courses, community aesthetic education workshops, and rural cultural tourism experiences—Shanghai's marine ICH can fully transcend mere "protection" to become core cultural capital and a creative engine driving cultural revitalization, industrial upgrading, and sustainable community development in coastal villages, glowing with renewed vitality.

2.2. Unearthing the Aesthetic Education Connotations of Reed Weaving

Reed weaving's aesthetic education value manifests as a multi-layered network, connecting individual aesthetic perception, cultural identity formation, ecological ethics cultivation, and innovative practice development.

First, it shapes individual aesthetic literacy. As a manual art requiring bodily engagement, reed weaving trains the eye for formal beauty (proportion, symmetry,

rhythm), the hand for craft precision, and the mind for unity of function and aesthetics. This hands-on aesthetic cognition is more profound than passive appreciation.

Second, it constructs cultural identity. Learning this local skill involves participating in a cultural dialogue across time and space. Understanding reed growth cycles, weaving patterns' folk symbolism, and transmitters' stories enables learners to rebuild emotional connection with local history. For youth estranged from local traditions, this deep immersion effectively cultivates cultural pride and responsibility, realizing the goal of "cultivating people through culture."

Third, it embodies ecological aesthetic education. Using renewable, biodegradable reeds, following seasonal harvesting, and pursuing material economy—these practices convey a sustainable development ethic. Reed weaving transforms ecological protection from abstract slogan into tangible daily practice, fostering environmental responsibility and appreciation for green lifestyles.

Fourth, it stimulates innovative thinking. Encouraging learners to pursue creative transformation based on core craft spirit is key. Cross-boundary fusion with other materials, digital techniques (e.g., parametric design), or applying reed weaving textures to modern products—this transition from "inheritance" to "creation" hones students' comprehensive innovative capacities, preparing them for real-world problem solving.

In summary, reed weaving's contemporary aesthetic education value is a dynamic, mutually nourishing complex, offering a compelling paradigm for rethinking aesthetic education in the new era.

2.3. The Contemporary Aesthetic Education Value of Reed Weaving

Reed weaving's contemporary aesthetic education value is multidimensional. First, it deepens aesthetic literacy through hands-on material dialogue. Learners touch, observe, and weave reeds, internalizing principles of formal and functional beauty via active exploration. Second, it strengthens cultural identity. Learning this local skill involves engaging with local knowledge, marine memory, and community emotion, providing solid cultural coordinates amid globalization. Third, it embodies ecological aesthetic education. Using renewable reeds and practicing sustainable harvesting vividly interprets the philosophy of "taken from nature, integrated into life," cultivating ecological awareness. Fourth, it hones innovative thinking. Based on mastering traditional techniques, learners are encouraged to integrate reed weaving with contemporary materials or digital tools, transitioning from "inheritance" to "creation." Thus, reed weaving is not a remnant of the past but a precious seed that can take root in contemporary aesthetic education and bear future fruits.

2.4. From ICH Craft to Inquiry-Based Learning Curriculum Resources: Aesthetic Connotations as Foundation, Inquiry-Based Learning as the Activating Vehicle

Aesthetic connotations form the foundation for inquiry-based learning course design, while inquiry-based learning practice serves as the dynamic vehicle for activating these connotations. Transforming Shanghai's marine ICH (e.g., reed weaving) into university art inquiry-based learning resources requires structured educational design. This transformation is not simple skill instruction but converting the beauty of skill, form, function, and culture embedded in ICH into knowledge and abilities that students can perceive, operate, internalize, and innovate.

Course design must integrate theoretical overview, skill analysis, practical operation, and cultural investigation. Through literature study, master demonstrations, and fieldwork in coastal villages, students construct a multidimensional knowledge picture. The course must implement practice-orientation, providing ample hands-on opportunities for students to personally feel the aesthetic pleasure of material tension, structural balance, and formal rhythm. Extending the classroom to the field transforms abstract cultural identity into concrete emotional connection and responsibility.

An interdisciplinary perspective enriches the course: ecology addresses sustainable resource management, design explores innovative applications, and sociology analyzes community changes behind skill transmission. Encouraging innovative transformation is key—integrating reed weaving with new materials or digital technologies, developing cultural products or social design projects. This process opens new paths for ICH's contemporary survival while honing students' innovative thinking and practical abilities.

Finally, a scientific, diverse, and dynamic evaluation system—observing participation, assessing works, understanding cultural depth, and team collaboration—ensures continuous optimization through a “design-implement-evaluate-optimize” closed loop, making the course a vibrant bridge connecting university wisdom with rural development and tradition with innovation.

3. Design and Practice of University Art Inquiry-Based Learning Courses

3.1. Course Design Philosophy and Principles

The course adheres to cultivating people through aesthetics, emphasizing immersive artistic experience and comprehensive curriculum. Three guiding principles: goal-orientation (ICH activation and rural revitalization), problem-orientation (addressing scarce rural aesthetic education resources and intergenerational rupture), and innovation-orientation (integrating ICH with contemporary life through bidirectional empowerment).

3.2. Course Content System

This course team designed and launched the “Maritime Melody & Local Tunes: Exploring Intangible Heritage and Maritime Culture” thematic inquiry-based learning activity. The course system comprises two modules, corresponding to the main threads of “cognition/experience” and “rural practice.”

3.2.1. Maritime Culture Cognition and Artistic Expression Module (Location: China Maritime Museum)

Guided by museum docents and university project team instructors, students focus on visiting the museum’s collection of wooden ship models, learning traditional woodworking techniques like mortise and tenon joints, and understanding the mechanical principles and manual art charm they contain. Through on-site teaching, they explore the inheritance and innovative value of traditional crafts in modern shipbuilding and marine engineering design. Subsequently, project team members guide students in on-site ship sketching, requiring them to complete line drawings or color modeling exercises based on their understanding of mortise and tenon structures, strengthening the ability to visually transform the form and function of traditional crafts.

3.2.2. Rural ICH Experience and Creative Transformation Module (Location: Waizao Village)

Students learn reed weaving from local transmitters, complete simple items (baskets, coasters), then engage in paper-cutting appreciation and secondary creation. A rural color collection activity extracts a “sea rhythm” color palette. Natural material collage uses reeds, leaves, and pebbles. Public art creation includes wall painting and courtyard beautification. Cross-age co-creation projects (parent-child handcraft classes, rural memory exhibitions) root aesthetic education in local soil. Offline activities include dynamic exhibitions and rural art parades.

3.3. Teaching Implementation Pathways

The pathway is “University Leading → Rural Practice → Social Synergy.”

The teaching team consists of university art students (course design, theory lectures), ICH transmitters (skill instruction, storytelling), and rural artisans. A bidirectional mobility mechanism is established.

Teaching methods: field-based aesthetic workshops, differentiated project tasks (for primary/secondary students: “Little ICH Inheritor”; for villagers: “Rural Beautifier”), and interdisciplinary integration (history, geography, literature). Digital methods include a “cloud aesthetic education classroom” for digital collection and storage.

Social synergy involves government support (integrating into local study base programs), industry collaboration (cultural and creative enterprise cooperation), and new media communication to build the “Sea Rhythm ICH” brand.

3.4. Evaluation System Construction

3.4.1. Curriculum Plan Evaluation

To comprehensively measure the effectiveness of integrating Shanghai marine ICH culture into university art education curricula, this course constructs a three-dimensional dynamic evaluation system covering curriculum plan, curriculum content, and curriculum process. Adhering to the core concepts of “promoting teaching through evaluation, promoting learning through evaluation, and promoting creation through evaluation,” it aims to use scientific, diverse, and developmental assessment means to ensure effective achievement of aesthetic education goals and promote the living transmission of ICH culture and sustainable development of rural aesthetic education.

The curriculum plan is the blueprint for implementation. Its evaluation focuses on the foresight, logic, and feasibility of the course design. It closely centers on the dual strategic goals of “ICH activation” and “rural revitalization,” clearly defining the three-stage competency development model of “cognition-experience-innovation.” Key aspects include: evaluating the consistency of course objectives with university art education program training plans and their support for core competencies like cultural understanding, aesthetic perception, and creative practice; examining whether the course structure follows the closed logic of “skill learning → artistic practice → outcome output,” ensuring modules are tightly connected and progressively structured (e.g., confirming “ICH Story Theater” effectively lays emotional groundwork for subsequent skill experience, “Rural Color Collection” naturally leads to public art creation); evaluating the rationality of teaching resource allocation, including the “dual-qualification” structure of the teaching team (e.g., ratio of university art students to ICH transmitters), the adequacy of on-campus workshops and off-campus bases, and the sustainable supply of local materials like reeds, ensuring the plan has practical implementation guarantees.

3.4.2. Curriculum Content Evaluation

Curriculum content is the core vehicle for instruction. Its evaluation focuses on the appropriateness, cultural richness, and innovation of the content. It deeply delves into the cultural genes of Shanghai marine ICH, integrating the marine wisdom in reed weaving, the mortise and tenon philosophy in ancient shipbuilding, and the integrity culture in local legends into the teaching, avoiding superficial handicraft activities and ensuring students grasp the historical context of the Chinese national community consciousness through skill learning. Content design follows the principle of age-appropriate allocation, emphasizing engagement and enlightenment for primary/secondary students, and practicality and economic potential for villagers. The course breaks conventions of traditional skills, effectively guiding students to integrate ICH elements with modern life, embodying the ICH protection concept of “seeing people, seeing objects, seeing life.” Course content breaks disciplinary barriers, integrating history, geography, literature, etc. For example, incorporating local geographical environment analysis during color collection and folk literature during story narration enhances the academic depth and

comprehensive educational value of the course.

4. From Action to Outcomes: Multiple Pathways for University Aesthetic Education to Serve Rural Areas

4.1. Direct Pathways to Serve Rural Aesthetic Education

4.1.1. Aesthetic Education Courses Going to the Countryside: Enhancing Aesthetic Literacy of Rural Children and Villagers

The team offered ICH reed weaving and paper-cutting experiences in Waizao Village. Participating students showed positive changes in hands-on ability and understanding of local ICH. This forms a bidirectional empowerment mechanism characterized by resource sharing, co-cultivation of talent, and cultural symbiosis.

4.1.2. Living Transmission of ICH: Cultivating a New Generation of Learners for Folk Skills

Incorporating ICH living transmission into course goals, participants learned reed weaving under project team guidance and incorporated creativity, achieving experience and preliminary transmission.

4.2. Indirect Pathways to Drive Rural Economy

4.2.1. Study Tours Bringing Consumer Flow

The thematic inquiry-based learning activity stimulated consumption in catering, transportation, and other sectors in and around Waizao Village, forming an initial micro-cycle of the "study tour economy."

4.2.2. Cultural and Creative Product Development

Based on the reed weaving and paper-cutting skills involved in the inquiry-based learning activities, subsequent exploration can transform ICH elements into cultural and creative products, attempting a collaborative model of "university design, villager participation in production, multi-channel sales." This would promote the transformation of "fingertip skills" into a "fingertip economy." This direction helps extend the value chain of aesthetic education practice and could provide sustainable handicraft-based income increase opportunities for villagers, representing a viable pathway connecting cultural transmission and rural development.

4.3. Feedback Pathways to Empower University Education

4.3.1. Enhancing Student Practical Abilities and Social Responsibility

Participating university students gained real project experience in course design, on-site teaching, and rural communication, honing teamwork and professional application abilities.

4.3.2. Enriching the University's In-Situ Aesthetic Education Resource Library

Systematically organizing teaching materials forms a "Shanghai Marine ICH Aesthetic Education Study Resource Pack," integrating student group activities with

professional course practice.

5. Conclusions and Prospects

5.1. Research Conclusions

5.1.1. Theoretical Coupling Level

The concept of aesthetic immersion and the goal of rural cultural revitalization possess inherent logical consistency, showing high compatibility in cultivating people through aesthetics, forging the soul with culture, and ecological symbiosis. University aesthetic education is no longer confined to campus settings but can extend to immersive, in-situ, and sustainable practical forms within rural society, providing theoretical support and methodological pathways for rural cultural revitalization.

5.1.2. Resource Transformation Level

Shanghai marine ICH (exemplified by reed weaving) possesses fourfold aesthetic education connotations: aesthetic value, cultural value, ecological value, and educational value. These can be systematically transformed into curriculum resources for university art inquiry-based learning. Through a process of skill analysis → cultural interpretation → practical experience → innovative transformation, ICH can achieve a leap from “static preservation” to “living transmission,” providing an authentic, local, and operable teaching vehicle for inquiry-based learning.

5.1.3. Model Construction Level

This study has formed a closed-loop model for university art inquiry-based learning: cognition-experience → co-creation-transformation → nourishing back to the rural. Supported by curriculum design, teaching implementation, and diverse evaluation, it has opened up the connection channel between “university professional resources → marine ICH resources → rural development needs,” validating this model’s comprehensive effectiveness in ICH activation, rural aesthetic education, cultural tourism integration, and talent cultivation.

5.1.4. Pathway Effectiveness Level

University aesthetic education can serve rural revitalization through the three-dimensional synergy of direct pathways, indirect pathways, and feedback pathways:

Direct Pathways: Aesthetic education courses going to the countryside and ICH skill transmission, filling gaps in rural aesthetic education.

Indirect Pathways: ICH-inspired cultural and creative product development and study tour attracting flow, driving rural cultural tourism and increasing villagers’ incomes.

Feedback Pathways: Rural fields feeding back into university practical teaching,

enhancing students' social responsibility and innovation abilities, achieving mutual benefit and symbiosis between university and rural areas.

5.1.5. Practical Value Level

Empirical evidence from Shanghai's coastal villages shows that university art inquiry-based learning can effectively awaken the aesthetic value of marine ICH, cultivate rural cultural subjectivity, and catalyze new forms of cultural tourism. It promotes the integration of marine ICH into contemporary life, providing a replicable and scalable practical model for rural cultural revitalization in the suburbs of megacities.

5.2. Research Limitations

5.2.1. Field Site and Sample Limitations

The study focuses on Shanghai's coastal villages and a single ICH item (reed weaving), resulting in limited sample coverage. The generalizability of conclusions to inland areas or other types of ICH requires further verification.

5.2.2. Practice Duration and Long-Term Effectiveness Limitations

The action research period was relatively short. There is insufficient follow-up on the long-term social benefits, economic sustainability, and cultivation of endogenous community momentum of the study model, making it difficult to fully assess long-term mechanisms.

5.2.3. Evaluation System Limitations

Evaluation is primarily process-oriented and stage-based, lacking sufficient quantitative indicators. There is a lack of long-term data support for measuring aesthetic immersion effects, cultural identity enhancement, and industrial impact.

5.2.4. Synergy Mechanism Limitations

The research focuses on the university and rural village ends, with insufficient discussion on the multifaceted synergy mechanisms involving government policy support, corporate market operations, and sustained participation of social organizations. The institutionalization of support pathways still needs improvement.

5.3. Future Prospects

5.3.1. Theoretical Deepening: Expanding Intersectional Research on Aesthetic Immersion and Rural Revitalization

Deepen the in-situ theory of aesthetic immersion, construct an integrated theoretical framework of "marine ICH → university aesthetic education → rural revitalization," conduct cross-regional, multi-type ICH comparative studies, and enrich the theoretical system of rural aesthetic education with Chinese characteristics.

5.3.2. Model Optimization: Constructing Long-Term, Institutionalized University-Community Synergy Mechanisms

Promote the establishment of rural aesthetic education practice bases and ICH study workstations by universities, forming a bidirectional flow mechanism for regular faculty-student going to the countryside and inheritors entering campus. Integrate art inquiry-based learning into talent cultivation programs and rural cultural construction plans.

5.3.3. Practice Expansion: Promoting Integrated Innovation of “ICH + Aesthetic Education + Digital + Industry”

Utilize digital technologies for marine ICH digital collection, online aesthetic education classrooms, and virtual study experiences. Deepen ICH-inspired cultural and creative design, marine aesthetic education tourism, and rural public art creation, extending the industrial chain and enhancing rural endogenous “hematopoietic” capacity.

5.3.4. Subject Cultivation: Building a Localized Transmission and Aesthetic Education Talent System

Provide aesthetic education skills training for villagers, returning youth, and rural teachers, cultivating a local team of “ICH inheritors + aesthetic education volunteers,” achieving a transformation from “external blood transfusion” to “endogenous blood formation.”

5.3.5. Regional Radiation: Forming Shanghai Experience to Serve Yangtze River Delta Rural Aesthetic Education Synergy

Summarize the Shanghai marine ICH aesthetic education study model, producing standard curricula, operational manuals, and policy recommendations, promoting its application to coastal villages in the Yangtze River Delta region, contributing to regional urban-rural cultural integration and comprehensive rural revitalization.

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