

From "Cultural Blood Transfusion" to "Cultural Hematopoiesis" : A Study on the Theoretical Logic and Practical Mechanism of Red Aesthetic Education Empowering Rural Endogenous Development

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Abstract

Against the strategic backdrop of comprehensively advancing rural revitalization, the revitalization of rural culture is in urgent need of a paradigm shift from external "blood transfusion-style" supply to internal "hematopoiesis-style" development. The current practical model dominated by one-way "cultural delivery" often leads to the disconnection between the inheritance of red culture and the fabric of rural life, making it difficult to effectively stimulate endogenous motivation. This study aims to propose and demonstrate "red aesthetic education" as a key enabling path to achieve this transformation. It is argued that red aesthetic education is not a simple artistic education activity, but a comprehensive social practice integrating value guidance, emotional activation and subject creation. Through theoretical deduction, this paper constructs a trinity theoretical analysis framework of "Value Identity-Subject Empowerment-Space Production", and systematically explains how red aesthetic education drives the endogenous development of rural culture through three practical mechanisms: emotional activation and memory reconstruction, knowledge production and skill inheritance, and social connection and capital appreciation. The results show that red aesthetic education can effectively promote the in-depth integration of red genes and local values, reshape the subjectivity of rural culture, and activate rural public cultural spaces. Thus, it provides a solution with both theoretical depth and practical operability for breaking the predicament of "cultural alienation" and cultivating sustainable endogenous development capacity. This study offers a new theoretical perspective and practical path for the creative transformation of red cultural resources and the revitalization of rural culture in the new era.

Keywords

Red Aesthetic Education; Cultural Hematopoiesis; Endogenous Development;

1. Introduction

1.1. Research Background and Problem Proposal

The revitalization of rural culture is a "soul-forging" project of the rural revitalization strategy, which is related to the continuation of local civilization and the construction of farmers' spiritual home. However, a review of current practices shows that cultural revitalization work in many regions has fallen into the paradigm dilemma of "cultural blood transfusion" to varying degrees: it mainly relies on the one-way resource input and content delivery by the government or external institutions, such as holding mobile performances, building standardized bookstores, and distributing cultural equipment [3]. Although this "embedded" supply model can enrich the superficial aspects of rural culture in the short term, its drawbacks of "alienation" have become increasingly prominent—it is often separated from villagers' real cultural needs, daily life rhythms and local knowledge systems, leading to low participation, weak recognition and poor sustainability.

As an important part of socialist culture with Chinese characteristics, red culture contains rich revolutionary sites, historical memories and spiritual heritage in rural areas. Its inheritance and promotion also face challenges: on the one hand, traditional publicity and education methods sometimes become a formalized and symbolized one-way indoctrination, which is difficult to arouse emotional resonance and value identity among the younger generation and the general villagers; on the other hand, red resources have not been fully integrated with the industrial development, community governance and life aesthetics of contemporary rural areas, and their vitality and enabling potential in the new era have not been fully released. This state confirms the appeal differences and discourse tensions of multiple subjects in rural revitalization practice pointed out by Ye Jingzhong and others [1]. If the externally endowed "revitalization" agenda cannot effectively activate the enthusiasm and creativity of internal subjects, it will be difficult to take root and grow.

Therefore, a core question needs to be answered urgently: in the field of rural cultural revitalization, especially the inheritance of red culture, how can we realize a fundamental paradigm shift from external "blood transfusion" to internal "hematopoiesis"? What innovative path can truly activate the internal cultural subjectivity of rural areas and transform external red cultural resources into endogenous motivation that villagers consciously identify with, take the initiative to inherit, and creatively apply to their own life and development practices? The exploration of this issue is not only related to the continuation of red culture itself, but also of far-reaching strategic significance for cultivating rural endogenous development capacity and realizing comprehensive revitalization.

1.2. Research Significance

This study focuses on the theme of "red aesthetic education empowering rural endogenous development", which has both important theoretical value and practical significance.

At the theoretical level, this study helps to deepen and develop the cultural dimension of the theory of rural endogenous growth. By introducing the concept of "red aesthetic education", which combines aesthetics and social practice, into the analytical center and constructing an enabling logical framework of "Value-Subject-Space", it can more elaborately explain the generation mechanism of cultural endogenous motivation. This will promote interdisciplinary dialogue among the theory of cultural governance, community aesthetic education research and the theory of cultural heritage activation, and provide a new theoretical combination point and analytical case for understanding art's intervention in society and aesthetics' empowerment of development.

At the practical level, this study aims to provide a set of operable "hematopoiesis" schemes and mechanism references for breaking the current bottleneck of rural cultural work, especially the inheritance of red culture. By analyzing how red aesthetic education acts on emotions, knowledge and social relations in detail, the research results can provide ideas for local governments, cultural institutions and rural community workers to design more participatory, integrated and sustainable cultural projects. For the vast rural areas rich in red resources, the path explored in this study helps to transform the advantages of red heritage into development advantages for promoting the integration of culture and tourism, community cohesion and the construction of a civilized rural custom, so as to realize the dual appreciation of social and economic values of cultural resources.

1.3. Literature Review

Focusing on the research theme, relevant academic discussions are mainly concentrated on the following four levels:

First, research on the paradigm of rural cultural development. Scholars have keenly observed the evolution and transformation of the rural cultural supply model. Sun Ruofeng summarized it into four stages or aspects: "delivery", "cultivation", "demand response" and "prosperity", which profoundly revealed the internal logic from external delivery to cultivating endogenous seeds, then to responding to internal demand and finally realizing prosperity [3]. Corresponding to this is the discussion on the paradigm shift from "embedded" development to "endogenous" development, which emphasizes the necessity of cultivating the internal cultural growth capacity of rural areas. These studies provide a solid theoretical background for this research to define the limitations of "cultural blood transfusion" and the inevitability of "cultural hematopoiesis".

Second, research on the relationship between public cultural space and endogenous

motivation. Rural public cultural space is not only a physical place, but also a carrier of social relations, cultural memory and collective identity. Yang Qinghuai pointed out that reshaping rural public cultural space is the key to empowering the comprehensive revitalization of rural areas [5]. Research by He Cuilian, Zhou Ran and others further shows that the activation and value reshaping of traditional public cultural space is crucial for enhancing community belonging and promoting cultural inheritance [6][7]. These discussions clarify the importance of "space" as the basic field for cultural "hematopoiesis", and provide a basis for this study to analyze how aesthetic education practice "constructs the field".

Third, research on community participation and cultural empowerment. The core of endogenous development is the participation of subjects and the improvement of their capabilities. Numerous studies in the field of rural tourism development show that the degree of community participation directly affects the sustainability and comprehensive benefits of projects [8-12]. Gu Jiarong's research on Bai silversmiths vividly shows how craft practice carries the meaning of individual life and empowers industrial development, highlighting the core position of the subjectivity of "people" in cultural inheritance and innovation [2]. These studies provide a wealth of perspectives for this research to understand the logic of "subject empowerment" and how aesthetic education stimulates creativity through the participation process.

Fourth, research on the social functions of aesthetic education and rural practices. The category of aesthetic education has expanded from traditional school art education to community construction and social intervention. Li Miao and others sorted out the evolution path of Chinese community aesthetic education and revealed its close connection with social development [13]. Wen Shuang's discussion on the application of paper-cut art in local aesthetic education shows the vitality of traditional art forms in contemporary education [14]. He Qizong and others examined the construction of the knowledge system of modern aesthetic education from a macro perspective [15]. However, most existing studies focus on universal aesthetic education or traditional folk art, and the research on systematically integrating "red culture", a specific spiritual resource, with the mechanism of "rural endogenous development" through the path of aesthetic education is still weak. This is exactly the breakthrough point and innovation of this study.

1.4. Research Ideas and Methods

This study is carried out in accordance with the overall idea of "problem proposal-theoretical construction-mechanism analysis-case verification-conclusion refinement". First, systematically analyze the predicament of the "cultural blood transfusion" model and clarify the problem orientation of the transformation to "cultural hematopoiesis". Second, on the basis of literature review, innovatively propose "red aesthetic education" as an enabling medium, and deeply explain its

triple theoretical logic of driving endogenous development. Third, based on the theoretical logic, further extract three core mechanisms of the operation of red aesthetic education at the practical level. Fourth, through in-depth description of typical cases, specifically show the practical forms of the above logic and mechanisms, and analyze their effects and challenges. Finally, summarize the research findings and put forward optimization paths and future prospects.

The main research methods adopted are as follows:

Literature research method: Systematically sort out domestic and foreign relevant theories and research results on rural endogenous development, cultural governance, community aesthetic education, red culture inheritance, etc., to lay a theoretical foundation for the thesis.

Theoretical deduction method: On the basis of literature analysis, carry out interdisciplinary concept integration and logical deduction to construct the core analysis framework of this study.

Case analysis method (prepared for subsequent chapters): Select 1-2 typical villages that have carried out red aesthetic education practices and achieved initial results as cases, and through process tracking, concretely present and verify the aforementioned theoretical logic and practical mechanisms.

2. From "Blood Transfusion" to "Hematopoiesis": The Theoretical Logic of Red Aesthetic Education Empowering Rural Endogenous Development

2.1. Analysis of Core Concepts

"Cultural blood transfusion" and "cultural hematopoiesis": These are a set of metaphorical concepts used to describe two different paradigms of rural cultural development. "Cultural blood transfusion" refers to an externally led, one-way input and passively accepted model. Its operation relies on the resource distribution of the administrative system or external market. Cultural products and services are like "blood" input into the rural organism, which can solve the immediate needs but fail to cultivate the rural area's own function of producing "blood". In contrast, "cultural hematopoiesis" emphasizes an internally driven, subject-participated and sustainable growth model. It focuses on how to stimulate the internal cultural consciousness, creative ability and organizational vitality of rural communities and individual villagers, make cultural practice deeply rooted in local life, and enable it to constantly self-renew, transform and appreciate. The shift from "blood transfusion" to "hematopoiesis" is essentially a fundamental change in development momentum from exogenous dependence to endogenous innovation.

Red aesthetic education: In this study, "red aesthetic education" is defined as: a comprehensive social practice that takes red cultural heritage (including material remains, historical events, character stories, spiritual values, etc.) as content materials and spiritual core, and through organized and guided perceptual

education methods such as aesthetic experience, artistic creation, design practice and cultural expression, stimulates participants' emotional resonance, deepens value identity, cultivates aesthetic creativity and critical thinking, and ultimately promotes individual growth and community development. It transcends the limitation of taking red culture as a pure cognitive object or political symbol, and also transcends the category of confining aesthetic education to classroom skill teaching. Instead, it creatively combines the two, making aesthetic education a bridge to activate red resources and connect history with the present, and making red culture a source to nourish aesthetic education and enhance its spiritual pattern.

Rural endogenous development: This concept emphasizes that the driving force of development comes from inside rural areas. It advocates taking local residents as the core subjects of development, fully identifying, activating and efficiently utilizing various internal resources including natural resources, historical culture, human capital and social networks, and forming a sustainable development capacity of self-decision-making, self-driving, self-accumulation and benefiting the local community. Cultural endogenous development is its key dimension, which means that culture is no longer an object to be consumed, but a core capital that subjects consciously construct, inherit and innovate to improve life, condense identity and create value.

2.2. Theoretical Construction: The Triple Logic of Red Aesthetic Education Empowerment

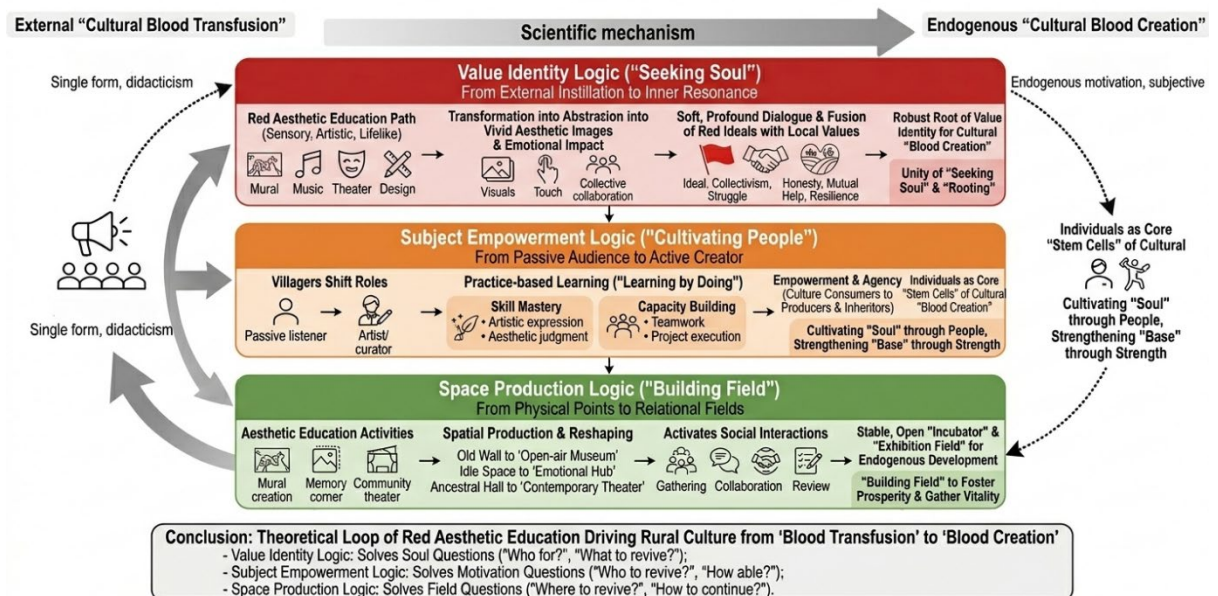


Figure 1. Tripartite logic of red aesthetic education empowering rural cultural revitalization

(1) Value Identity Logic ("Seeking the Soul"): From External Indoctrination to Internal Resonance

In the "cultural blood transfusion" model, red education sometimes leads to the "alienation" of value concepts due to a single form and strong didacticism, making it difficult to truly penetrate into people's hearts. Red aesthetic education breaks through this predicament through perceptual, artistic and life-oriented paths. It transforms abstract red spirit and profound historical narrative into viewable murals, audible music, performable dramas and designable handicrafts. For example, organize villagers to express revolutionary stories with local traditional paper-cut skills [14], or jointly paint wall paintings carrying the village's red memory under professional guidance. In this process, history is no longer distant knowledge in books, but transformed into vivid and perceptible aesthetic images and emotional impacts through embodied experiences such as vision, touch and collective cooperation. This way of "guiding goodness through beauty and influencing people through emotion" can touch people more gently and profoundly, and promote the in-depth dialogue and integration between the ideals and beliefs, collectivism, striving spirit carried by red genes and the inherent values such as honesty, mutual assistance and perseverance in rural society, thus laying a solid foundation of value identity for rural cultural "hematopoiesis" and realizing the unity of "seeking the soul" and "taking root".

(2) Subject Empowerment Logic ("Cultivating People"): From Passive Audience to Active Creator

The primary premise of endogenous development is to activate the subject. Drawing on Gu Jiarong's research on the life of craftsmanship [2], craft practice is an important way to realize the value of individual life and construct cultural identity. The core link of red aesthetic education is to guide and assist villagers to become the "subjects" of cultural practice. When villagers transform from "audiences" listening to revolutionary stories to "authors" and "curators" who create red-themed works of art and plan community red exhibitions, their roles undergo a fundamental change. In the practice of "learning by doing", they not only re-understand the history of their village, but also exercise multidimensional abilities such as aesthetic judgment, artistic expression, team cooperation and project execution. This process is a process of empowerment and capacity enhancement, which restores villagers' right of speech and creativity in the cultural field, transforming them from "consumers" of culture to "producers" and "inheritors" of culture. Countless empowered individuals constitute the core and most dynamic "stem cells" of rural cultural "hematopoiesis". This is exactly the embodiment of the logic that "cultivating people" means "cultivating the soul" and "strengthening people" means "strengthening the foundation".

(3) Space Production Logic ("Constructing the Field"): From Physical Spots to Relational Fields

Rural public cultural space is a container for cultural activities and even a generator of social relations. Scholars such as Yang Qinghuai and He Cuilian have emphasized

the far-reaching significance of reshaping such spaces for rural revitalization [5,6]. The practice of red aesthetic education naturally has the characteristics of space production and reshaping. A collective mural creation with red themes can turn a blank old wall into an "open-air art museum" telling the village's history; a "red memory corner" where villagers collect old objects and arrange exhibitions can transform idle space into an "emotional hub" condensing collective memory; a community drama performance compiled based on local red stories can turn ancestral halls and squares into a "contemporary theater" full of ritual sense and resonance [7]. These aesthetic education activities are not only about beautifying the environment, but also about producing new spatial meanings and social scenarios. They attract villagers to gather, communicate, cooperate and comment, and in the process, reconstruct or strengthen the emotional connection and social network among community members. This public space activated by aesthetic education activities and continuously carrying new cultural practices provides a stable, open and attractive "incubator" and "exhibition field" for the endogenous development of rural culture, that is, completing the supporting function of "constructing the field" to "boost industry" and "gather vitality".

In summary, red aesthetic education solves the soul problems of cultural revitalization—"for whom to revitalize" and "what to revitalize"—through the value identity logic; solves the motivation problems—"who to revitalize" and "how to have the ability"—through the subject empowerment logic; and solves the field problems—"where to revitalize" and "how to sustain"—through the space production logic. These three logics are intertwined and reinforce each other, jointly forming a complete theoretical closed loop for red aesthetic education to drive rural culture from "blood transfusion" to "hematopoiesis".

3. Mechanism Analysis: The Practical Process of Red Aesthetic Education Driving Endogenous Development

3.1. Mechanism of Emotional Activation and Memory Reconstruction

The key reason why "cultural blood transfusion" is ineffective is the lack of emotional bonds. The primary mechanism of red aesthetic education is that, through the perceptual path of aesthetics and art, it activates the sleeping emotions, connects macro history with individual life history, and realizes the reconstruction and internalization of collective memory.

(1) From symbols to stories: Embodied experience activates empathy. Aesthetic education activities guide villagers to no longer regard red relics as static and unfamiliar symbols, but to explore the specific figures, families and village stories behind them through art sketching, collection of old objects and oral history interviews. For example, organize villagers to rehearse the deeds of revolutionary predecessors in the village in the form of a drama workshop. In the process of acting and figuring out the roles, participants generate emotional identification and

empathy across time and space.

(2) From reception to expression: Artistic translation reconstructs memory. When villagers compose red stories with local folk song modes and express revolutionary spirit with traditional weaving patterns, they are not simply retelling history, but carrying out active "artistic translation". This process requires them to understand and digest historical materials and re-create them with their familiar cultural codes, thus reconstructing the external and textbook-style historical narrative into a "local red memory" inherent in the aesthetic and emotional structure of the community. This kind of memory has more vitality due to the participation in the creation process and the intimacy of the expression form.

(3) From private domain to public domain: Ritual performance strengthens identity. The completion and performance of aesthetic education achievements (such as murals, sculptures, plays) in rural public spaces themselves become a new cultural ritual. When villagers appreciate and tell these works created by themselves or their neighbors together, individual emotional experiences and memories are converged and amplified, and sublimated into public emotional events and collective cultural identity. This mechanism effectively solves the problem of emotional alienation in the inheritance of red culture and injects the most basic emotional motivation into "hematopoiesis".

3.2. Mechanism of Knowledge Production and Skill Inheritance

The key to endogenous development lies in the vitality of local knowledge and the creative ability of subjects. Red aesthetic education places villagers in the position of "researchers" and "creators", gives birth to the joint production of new knowledge, and provides opportunities for the inheritance and innovation of traditional craftsmanship in the context of the new era.

(1) Excavation and integration of knowledge: From "knowing" to "understanding". In preparing for the creation of red-themed works of art, villagers need to work with researchers and artists to deeply explore local historical materials, interview elders and survey sites. This process stimulates villagers to systematically sort out and rediscover local historical knowledge, transforming them from "passive knowers" of history to "active excavators" and "authoritative interpreters". Red historical knowledge is organically integrated with local chronicles, family histories and traditional craft knowledge in this process, forming a unique "local knowledge system" with rural roots.

(2) Activation and transformation of craftsmanship: Contemporary empowerment of traditional crafts. Just as the craftsmanship of Yunnan Bai silversmiths is the carrier of their life and culture [2], red aesthetic education provides new themes, application scenarios and market values for many rural traditional crafts facing inheritance dilemmas (such as paper-cutting, embroidery, wood carving, hand-woven cloth, etc.). Guiding craftsmen to create with red themes not only

endows traditional craftsmanship with a noble spiritual connotation and the theme of the times, but also improves its artistic and contemporary aesthetic value through design empowerment, making the "old craftsmanship" glow with "new life" and realizing the productive transformation of cultural capital.

(3) Cultivation of innovative ability: Learning in solving practical problems. Aesthetic education projects (such as designing a red cultural square and planning a local exhibition) are themselves creative practices that require the comprehensive use of historical knowledge, aesthetic judgment, material technology, space planning and organizational coordination abilities. Under the cooperation of professionals, villagers participate in all links from conception to implementation, which is essentially cultivating critical thinking, problem-solving ability and innovation awareness imperceptibly in "project-based learning". This ability internalized in practice is the most precious intellectual capital for rural areas to realize sustainable "self-hematopoiesis".

3.3. Mechanism of Social Connection and Capital Appreciation

Rural endogenous development is inseparable from a close social network and a virtuous circle of diverse capital. As a social practice with strong collectivism and publicity, red aesthetic education naturally has the function of reshaping social relations and promoting capital transformation and appreciation.

Reconstructing social networks and trust: Aesthetic education as a community "bonding agent". A collective mural creation requires villagers of all ages to jointly discuss themes and divide labor for cooperation; a community drama requires close coordination between the front stage and the back stage. These aesthetic education activities create new public communication scenarios beyond daily labor and blood relations. In the process of working together for the cultural honor of the village, intergenerational estrangement is bridged, neighborhood relations are improved, and community belonging and collective honor are significantly enhanced. Aesthetic education practice reproduces a more compact and dynamic social capital (trust, norms and networks).

Promoting the transformation and appreciation of capital forms. The practice of red aesthetic education promotes the benign interaction and appreciation of several key capital forms, as shown in the following table:

Table 1. The mechanism of capital transformation and appreciation in the practice of red aesthetic education

Capital Type	Input Form	Transformation Process through Aesthetic Education Practice	Output/Appreciation Form
Cultural Capital	Static red sites and archives; endangered traditional craftsmanship.	Excavated, interpreted and artistically translated; integrated and innovated with traditional craftsmanship.	Dynamic and experiential "local red knowledge"; cultural and creative products and works of art with contemporary value; improved aesthetic ability and

			cultural confidence of villagers.
Social Capital	Potentially alienated neighborhood relations; weak rural public life.	Frequent interaction and cooperation in collective creation and performance preparation, forming common goals and collective memories.	Enhanced community cohesion, trust and cooperation norms; newly emerging rural cultural self-organizations (such as art cooperatives and literary and art teams).
Symbolic Capital	Village history that may be forgotten or narrated in a stereotyped way.	Forming a village cultural brand and narrative with high recognition and appeal through unique artistic expression.	Improved village reputation and cultural uniqueness; a "cultural business card" attracting external attention, study visits and tourism.
Economic Capital	Limited village collective income; idle houses and venues.	Cultural brands attract cultural and tourism consumption; cultural and creative products bring direct income; activated spaces are used for research study and homestays.	Increased income from tourism and related industries; appreciation of collective assets; new opportunities for villagers' entrepreneurship and employment.

Moving towards inclusive growth: The core of this mechanism is that through the integration of aesthetic education, cultural capital that may be isolated, dormant or unrecognized is activated, and transformed into strengthened social capital and unique symbolic capital in the process of collective practice. Finally, when conditions are ripe, it can be partially transformed into tangible economic capital. This appreciation is not a zero-sum game, but an inclusive growth aimed at benefiting the community, which consolidates the social foundation and economic feedback loop for the sustainable operation of the "hematopoiesis" function.

4. In-Depth Case Description and Path Optimization

4.1. Case Selection and Background Introduction: The Practice of "Soviet Area Art Market" in Western Fujian

This study selects Tianyuan Village (a pseudonym), a traditional village in the core area of the former Central Soviet Area in western Fujian Province, as a typical case. The village has a profound red heritage and many revolutionary sites, but for a long time, red resources have only been displayed in simple exhibition rooms, disconnected from villagers' lives. With young people going out to work, the problems of village hollowing and insufficient cultural vitality have become prominent. Since 2022, with the support of the local government, the local public welfare organization "Rural Art Academy" has stationed in the village and launched the "Soviet Area Art Market" project, aiming to activate red culture and rural life through continuous aesthetic education intervention.

4.2. Specific Presentation of the Empowerment Process of "Red Aesthetic Education"

Phase 1: "Joint Exploration and Translation" — Salvaging Emotions and Forms from History

Instead of directly "sending courses to the countryside", the project team formed a "story collection group" with village elders and old party members to visit old sites

and record oral histories. At the same time, it led villagers (especially left-behind women and children) to find the "most beautiful corners" and "memorable patterns" in the village. They combined the collected revolutionary stories with traditional Hakka costume patterns and architectural component forms, and jointly determined the aesthetic theme with "Red Star · Hakka Charm" as the core, creatively "translating" the red spirit and local Hakka cultural visual symbols.

Phase 2: "Joint Creation and Sharing" — Reshaping Space and Subject in Cooperation

Centering on the theme, a series of participatory art workshops were carried out:

Mural Creation of "Red Star Reflecting Tulou": Artists and villagers together painted the collected revolutionary story fragments and traditional patterns on the old rammed earth walls in the village, turning the dilapidated walls into an "open-air revolutionary history gallery".

Reconstruction of Handicrafts with "Hakka Female Embroidery · Red Memory": Organize women in the village who are good at embroidery and weaving to create a series of cloth art and bamboo weaving works with red stories as the theme. These works are not only exhibited in the village history museum, but also developed into the first generation of cultural and creative products.

Drama Workshop of "War Flames in Children's Voices": Guide children to adapt local red stories into short plays and perform them in front of the renovated revolutionary sites for all villagers. After the performance, the revolutionary sites have naturally become a public space for villagers to gather and discuss history.

Phase 3: "Endogenous Continuity" — From Project to Normalized Practice

The project team consciously transferred the leading power. Catalyzed by the project, the "Tianyuan Village Cultural Cooperative" composed of women backbones, returning young people and veteran cadres was established in the village, responsible for maintaining the murals, organizing regular handicraft salons and planning festival cultural activities. The cooperative also uses part of the income from the sale of cultural and creative products to set up a "Little Red Commentator" fund to encourage children to continue learning and explaining the village's history.

4.3. Effects, Challenges and Optimization Paths

(1) Analysis of Practical Effects

Emotion and identity: Villagers' familiarity and pride in the village's history have been significantly improved, especially among children and young people. Murals and dramas have become their "first choice stories" to introduce the village to outsiders.

Knowledge and ability: A unique "Tianyuan Red Hakka Pattern Gallery" has been formed; women's handicraft skills have been recognized by the market; and the backbones of the cultural cooperative have basic project planning and execution capabilities.

Society and capital: The community atmosphere has become significantly active, and the cultural cooperative has become a new platform for participating in public affairs. Due to its unique red aesthetic features, the village has attracted the first batch of research study teams and art lovers to visit, starting the initial exploration of cultural and tourism development.

Table 2. Corresponding table of practical mechanisms and effects of the "oviet Area Art Market" project in tianyuan village

Practical Mechanism	Specific Practical Carriers	Key Embodiments of Effects
Emotional Activation and Memory Reconstruction	Oral history collection, theme murals, community dramas	Villagers' (especially young people's) historical identity is enhanced; red stories become part of the village's daily narrative.
Knowledge Production and Skill Inheritance	Red Hakka pattern design, handicraft workshops, cultural and creative product development	Form local characteristic knowledge assets; innovative inheritance of traditional female embroidery skills; some villagers obtain new income-increasing skills.
Social Connection and Capital Appreciation	Collective mural creation, establishment of cultural cooperative, reception of research study visits	Increased frequency of community cooperation and enhanced cohesion; emergence of endogenous cultural organizations; initial formation of cultural brand effect and meager economic benefits.

(2) Existing Challenges and Reflections

Sustainability anxiety: The initial stage of the project relies on the guidance of external professional teams. After the team withdraws, the independent operation capacity and creative sustainability of the cooperative are facing tests.

Insufficient depth and breadth: At present, aesthetic education activities are mostly concentrated on visual art and handicrafts, with limited touch on the deeper philosophical and ethical dimensions of the red spirit; the participating villagers are mainly women and children, and how to attract a wider range of villagers (such as young and middle-aged men) to participate in depth is a difficult point.

Fragile "hematopoiesis" system: The initially formed "culture-society-economy" capital transformation chain is still very fragile; the market channels for cultural and creative products are narrow; tourism income is meager; and a strong endogenous economic support has not yet been formed.

(3) Systematic Optimization Paths: To promote red aesthetic education from "effective practice" to "sustainable hematopoiesis", it is necessary to construct the following support systems:

Table 3. The optimization path system for sustainable "Hematopoiesis" of red aesthetic education

Optimization Dimension	Specific Paths	Goals and Functions
Coordination of Subject Network	1. Cultivate "local aesthetic education collaborators": select and train from returning young people, rural sages and teachers. 2. Construct a three-level network of "external think tank + local backbones + ordinary villagers": clarify their respective roles and cooperation	Reduce dependence on external teams and ensure the localized continuation and iteration of aesthetic education practice.

	mechanisms. 3. Establish an inter-village exchange platform: share experience and avoid isolated development.	
Long-term Effect of Activity Mechanism	1. Combine with rural life rhythms: integrate aesthetic education activities into traditional festivals and agricultural solar terms. 2. Set up a "community aesthetic education fund": support small-scale cultural projects proposed by villagers on their own initiative. 3. Develop school-based courses: cooperate with rural schools to curriculumize local red aesthetic education content.	Make aesthetic education an organic part of rural life rather than an additional project to ensure sustained vitality.
Diversification of Achievement Value	1. Deepen the excavation of spiritual connotation: introduce scholar resources to carry out dialogue and discussion on the red spirit and contemporary rural ethics. 2. Promote the integration of "aesthetic education + governance": incorporate the beautification and maintenance of public space into village regulations and folk conventions, and take cultural activities as a governance tool to condense consensus. 3. Expand the interface of "aesthetic education + industry": cooperate with cultural and tourism and e-commerce platforms to systematically develop and market high-quality cultural and creative products and experience projects.	Go beyond superficial beautification, deeply empower rural spiritual construction, social governance and economic development, and form a stable "hematopoiesis" cycle.

5. Conclusions and Prospects

5.1. Main Conclusions

Focusing on the demand for the paradigm shift of rural cultural revitalization from "blood transfusion" to "hematopoiesis", this study deeply discusses the theoretical logic, practical mechanisms and optimization paths of red aesthetic education as a key enabling path, and forms the following core conclusions:

First, red aesthetic education is a comprehensive social practice integrating value transmission, subject activation and community construction. Through perceptual, artistic and participatory methods, it effectively breaks the formalized and alienated predicament that may exist in traditional red education, and provides a feasible path for the creative transformation and innovative development of red culture.

Second, red aesthetic education drives rural endogenous development in accordance with three closely related theoretical logics: the value identity logic ("seeking the soul") realizes the in-depth integration of red spirit and local values; the subject empowerment logic ("cultivating people") promotes villagers to transform from cultural audiences to active creators; the space production logic ("constructing the field") activates public spaces and reproduces positive community relations. These three together constitute the theoretical closed loop of "cultural hematopoiesis".

Third, at the practical level, red aesthetic education mainly plays a role through three micro mechanisms: the mechanism of emotional activation and memory reconstruction transforms history into tangible collective emotions; the mechanism of knowledge production and skill inheritance updates the local knowledge system

and activates traditional craftsmanship in creation; the mechanism of social connection and capital appreciation reconstructs community networks and promotes the benign transformation and appreciation of cultural capital and social capital into symbolic capital and even economic capital.

Fourth, cases show that successful red aesthetic education practices can significantly enhance community cohesion and cultural confidence and breed new development possibilities, but their sustainability faces challenges such as subject dependence, content depth and system support. In the future, efforts need to be made to construct a systematic support path of coordinated subject network, long-term activity mechanism and diversified achievement value to ensure the long-term and stable operation of the "hematopoiesis" function.

5.2. Research Innovations and Limitations

The possible innovations of this study are as follows:

(1) Perspective integration: It organically integrates three relatively independent research fields of "red culture inheritance", "aesthetic education" and "rural endogenous development", and puts forward a new analytical perspective and theoretical framework of "red aesthetic education empowerment".

(2) Mechanism refinement: Beyond the macro discussion of policies and models, it deeply analyzes the specific and micro practical mechanisms of red aesthetic education driving endogenous development, and provides a procedural explanation for understanding how "cultural hematopoiesis" occurs.

(3) Path systematization: Based on practical challenges, it proposes a systematic optimization path covering the dimensions of subject, mechanism and value, which has both academic value and practical guiding significance.

The study also has limitations:

(4) Depth and breadth of cases: It is mainly based on the in-depth description of typical cases in a single region, and the universality of its experience in rural areas with different regions and resource endowments needs to be verified by more diversified case comparison studies.

(5) Lack of long-term tracking: The study lacks tracking of the medium and long-term effects of aesthetic education practice (such as 5-10 years later), and its in-depth impact on rural social structure and intergenerational concepts needs to be tested by time.

(6) Insufficient quantitative evaluation: The study mainly adopts qualitative methods, and lacks a precise quantitative measurement index system for the effects of aesthetic education empowerment (such as the increment of social capital and economic benefits).

5.3. Future Prospects

Looking forward to the future, the research and practice of red aesthetic education

empowering rural endogenous development can be deepened in the following directions:

(1) In terms of research depth: Multi-case comparative studies can be carried out to refine the red aesthetic education practice models of rural areas with different regions and types; an integrated evaluation index system for the empowerment effects of red aesthetic education can be attempted to construct, integrating qualitative and quantitative methods.

(2) In terms of practice expansion: Active exploration should be made on the combination of digital technologies (such as VR/AR and digital art) and red aesthetic education to innovate experience and communication methods; research on the coordination mechanism between red aesthetic education and other dimensions of the "five rural revitalizations" should be strengthened, especially the specific strategies in promoting the construction of a civilized rural custom and helping industrial integration.

(3) In terms of policy support: It is called for including "aesthetic education empowerment" in the policy toolbox for rural cultural revitalization, supporting the cultivation of local aesthetic education talents, and setting up special funds to encourage community-independent cultural innovation projects.

In a word, as a bridge, red aesthetic education connects the glorious history with the vivid present, and connects the noble spirit with daily life. It is not only an "activator" for inheriting red genes, but also a "catalyst" for stimulating rural endogenous motivation. Promoting its development from conscious practice to systematic construction is of far-reaching and important significance for composing a magnificent chapter of the comprehensive revitalization of rural areas in the new era.

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