

How art can save poor rural landscape - A case study of Chongqing Jangjun Village

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ABSTRACT

Since the 21st century, with the rapid development of China's economy, rural development has become an important issue to be addressed by the Chinese government, and art, as a unique cultural resource, is considered to have the potential to promote rural revitalization and sustainable development. This study will reveal the specific patterns and effects of art-enabled rural landscape revitalization in Jiangjun Village, Chongqing through interviews and observations in a case study of the village. The study draws the following conclusions: Firstly, artistic empowerment has brought vitality to Jiangjun Village, creating a rural landscape with an artistic and cultural atmosphere that attracts more tourists and resources. Secondly, artistic empowerment stimulates the development of rural tourism and improves the quality of life of villagers, thus promoting rural revitalization and sustainable development. This study provides valuable development strategies for the revitalization and development of art-enabled rural landscapes, as well as new ideas and practices to learn from for China's rural revitalization and sustainable development in other regions and the world.

Keywords: Artistic Empowerment, Rural Landscape Revitalization, Sustainable Development, Jangjun Village, Cultural Atmosphere

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1. Introduction

The issue of agriculture, rural areas and farmers has always been a key concern for China's economic development and is fundamental for the nation's economy development and people's livelihood. The No.1 Central Document of the central government has elaborated on and prioritized the theme of agriculture, rural areas and farmers for 20 consecutive years from 2004 to 2023, which demonstrates that developing the rural economy, increasing farmers' income and achieving agricultural modernization have always played an unshakable and important role in China's economic development [1]. The goal of implementing the rural revitalization strategies is to make more farmers prosperous. By leveraging the advantages of rural resources, ecology and culture, farmers can increase production and income, narrow the urban-rural gap and promote the development of rural industries [2].

In 2018, the Chinese government issued the "Rural Revitalization Strategic Plan (2018-2022)", which elevated rural development to the level of an important national strategy. The document puts forward the requirements for implementing the rural revitalization strategy and clarifies the need to protect rural culture, enrich rural life, and develop rural industries. The implementation of the rural revitalization strategy has brought new development opportunities to rural areas and has also promoted artistic creation with the theme of rural revitalization [3]. Art has become an important means of promoting rural revitalization. Many art schools and



artists have begun to enter rural areas, expressing their emotions and thinking through creation, and at the same time showing the unique charm of rural areas through various art forms. Artists' resident creations, rural style collection and the development of cultural and creative industries have injected new vitality into rural revitalization and formed a new group full of vitality [4].

2. Research method

Jiangjun Village is located in the north of Bishan, Chongqing City, on the "Yuhe Ancient Road" section of the Qinba Ancient Road. It was named Jangjun Village because Wang Jian, a famous Jangjun of the Southern Song Dynasty, stationed his troops here. In the past, Jangjun was a very typical hollow village. Most of the residents living in the village were the elderly and children. There were only 21 people in the entire village. They were scattered in 8 dilapidated adobe houses. Other houses in the village had been uninhabited for a long time. The ruins and ruins are everywhere. In addition, it was once a famous leather shoe production and processing place in the country. The prosperity of the industry has brought many environmental problems. Sewage flows everywhere, farmland is polluted, and the living environment is very poor. At that time, Jangjun Village looked lifeless, and the elderly and children living here lived in great pain. How to solve the problem of Jangjun Village once became a difficult problem for local residents and the government (see Figure 1).



Figure 1. Undeveloped old photos of Jangjun Village (photo source <https://www.sohu.com>)

By chance, the local government, the Sichuan Academy of Fine Arts, and the Chongqing Sculpture Society came into contact and came up with the idea of "artistic rural construction", that is, activating the sleepy Jangjun Village through art. At the beginning of 2021, with the support of designers from Sichuan Fine Arts Institute, the "Art Empowerment" team conducted detailed research, planning and design on Jangjun Village, and explored a development model with the theme of art empowerment. In just a few years, through cultural and tourism assistance from the local government and in the context of the national revitalization of villages, Jangjun Village has introduced art into the countryside (art revitalization and renewal of buildings, art farmland sculpture landscapes, art exhibitions, art fairs, etc.) to gather popularity and promote the revitalization of the local rural tourism industry, completing the transformation from a poor village to a wealthy village. In the past year, it received more than 80,000 people, generated revenue of more than 1.5 million yuan, attracted more than 100

surrounding villagers, and promoted the income of surrounding orchards, poultry and other industries to more than 8 million yuan. To gain an in-depth understanding of how art-themed tourism has helped the specific village get rid of poverty, a qualitative approach was used in this field research. The chosen methodology allowed for a comprehensive exploration of the multifaceted aspects of permission-themed tourism, the dynamics within Jangjun Village and the nuanced perspectives of the local community. Qualitative methods, including semi-structured interviews, participant observation and document analysis, were selected to provide rich, context-specific insights into the village's journey toward economic transformation through tourism and to ensure the triangulation of data. The detailed description of the data collection methods was as below:

- **Semi-structured interviews:** In conducting semi-structured interviews with villagers, local authorities, tourism operators and other key stakeholders, the research aimed to capture a diverse range of voices and experiences related to permission-themed tourism. This approach facilitated open-ended conversations that delved into the motivations, challenges and outcomes of tourism development. Participants shared their stories and perceptions, shedding light on the strategies employed to harness tourism as a poverty alleviation tool and the impact of these strategies on their lives.
- **Observation:** The researcher's presence within Jangjun Village was instrumental in understanding the day-to-day dynamics of the community and the integration of tourism into the local way of life. Participant observation provided insights into how the village's natural and cultural assets were being leveraged for tourism, the interactions between residents and tourists and the overall impact on the local economy. This method allowed for a deeper understanding of the lived experiences of the community members as they embarked on this transformative journey.
- **Document analysis:** The examination of relevant documents, including government reports, community development plans, tourism promotional materials as well as the researchers' reflection journals, contributing to a contextual understanding of the official policies and narratives guiding the development of Jangjun Village. Document analysis complemented the insights gathered from interviews and observations by providing a broader perspective on the village revitalization initiatives and their alignment with broader regional and national strategies for poverty alleviation.

The collected data was then subjected to rigorous analysis to uncover meaningful patterns and themes. Transcriptions of interviews were carefully reviewed and coded, with a focus on identifying recurring ideas, challenges and opportunities. Concurrently, notes from participant observation were organized to provide a detailed account of art, development model of art enabling rural revitalization and the impact of art in Jangjun Village. Document analysis involved scrutinizing official documents to discern the alignment of local tourism efforts with broader policy goals. The qualitative data analysis process was marked by an iterative approach, where emerging themes were cross-verified among various data sources to ensure their validity and reliability. Through this methodological approach, the study aimed to provide a nuanced and comprehensive understanding of how permission-themed tourism contributes to poverty alleviation in Jangjun Village, emphasizing the intricate interplay between community engagement, policy frameworks and the lived experiences of the villagers.

3. Results and discussion

3.1. Art in Jangjun Village empowers rural design expression

(1) Architectural artistry

Advocating nature and diversity, and despising homogenization and modern fetishism are the concepts of the Jangjun Village Art Empowerment Team. The Jangjun Village Courtyard Art Revitalization Project uses numerous residential buildings and vacant and abandoned spaces for creative renovation and upgrading. For residential buildings, it mainly uses traditional building materials, with appropriate use of modern materials; the

form is consistent with the traces of the existing buildings' age. Secondly, without destroying the appearance of the building, the exterior of the building is artistic, focusing on the decoration with local artistic characteristics, such as the "cat" passing through the wall on the house, the twisted guardrails on the windows, and the colored glazed glass on the stone house. Bricks: artistically transform the internal functions of the building to meet the needs of modern life, and create themed core art areas such as art museums, research institutes, libraries, and rural theaters, as well as supporting facilities such as restaurants, cafes, and B&Bs [5]. Work with villagers to build rural interactive areas such as specialty B&Bs and specialty restaurants. Through artistic treatment, the pigsty house of villager one was transformed into a spacious and bright living room; the old house of villager two, located in the west of the village, which was about to collapse, was replaced with beams, stone pillars were added, and the top and bottom were renovated into A two-story B&B; in the south of the village, the old house of villagers three and four has been transformed into an art exhibition hall for the entire village. The idle and abandoned old houses are revived and turned into a fashionable spatial form connected with the present. The overall building retains the local style while giving the dilapidated courtyards and village roads a new look, making them more artistic and ornamental. The abandoned dilapidated old houses in Jangjun Village have been designed with local characteristics through artistic design, which is suitable for the local environment. They are modern and full of vicissitudes accumulated by the times [6] (see Figure2).



Figure 2. Appearance of Jangjun Villager Residence after restoration (Photo source taken by the author)

(2) Artistic farmland landscapes

The integration of art into the farmland landscape is another highlight of Jangjun Village. Jangjun Village is dotted with farmland around it, and the income of its residents relies mainly on crops such as rice and rapeseed flowers. However, due to the transfer of young people to big cities, most of the farmland is non-deserted,

coupled with a single mode of production does not meet the growing consumer demand of the villagers and tourists to visit the sense of experience, at the beginning of the planning and design, the Sichuan Fine Arts Institute, Chongqing Sculpture Society, Qitang Township, the tripartite collaboration of the government of the farmland landscape as an entry point, with the help of the concept of art, design thinking, design methodology, design culture, the village farmland transformation and upgrading and art, to create farmland public art space. Teachers and students of these colleges and designers can use the farmland of Jangjun Village as a space for art creation, and make use of equipment, straw or withered tree trunks and other primitive materials in the farmland to create and build a large-scale public art exhibition space in the farmland, such as "Meditation on Nature" created by students of Sichuan Fine Arts Institute, which is to take the paddy field as a field space, and make use of the natural material of straw as an element to be stacked up and compiled to become a man with a straw hat, which looks like a man with a pillow on his head. The form of a person with a straw hat, like a natural growth in the rice paddies, lying leisurely in the field meditation, so that tourists can be close to take pictures to play cards can also be used as a landscape sculpture to increase the interest of the farmland; or the work of "This Summer" is the use of the designer of the fire after the burning of the trees to create a landscape field paths, the work of the use of these burned trees to express the indestructibility of life and pay tribute to the work uses these burnt trees to express the indestructibility of life and to pay tribute to every ordinary but great life; or as in the case of "Fresh Breeze through the Curtain Corridor", the work is decorated in the form of corridor and curtains on the landscape countryside road, and the light frame and the overlapping of meandering and undulating bamboo strips creates a sense of rhythmic movement of spatial levels and enriches the order of the whole channel [7]. Under the breeze, the crisp sound of the bamboo strips ripples lazily at the top, vaguely shaking out a sense of transparency and echoing the rolling waves of wheat in the field, forming a natural connection between heaven and earth. Entering the curtain corridor, the intimacy of local materials enables the public to feel more deeply the atmosphere of local culture and identity, and draws visitors closer to the local natural environment, and at the same time has both visual and place functions. Every piece of work in the farmland of Jangjun Village condenses the designer's love for art and praise for life, while the vast farmland provides the designer with unlimited imagination and creative world and injects a new soul into the originally bland and uninteresting farmland [8] (See Figure 3).



Figure 3. Rural Landscape of Jangjun Village (Photo taken by the author)

(3) Art and industrialization

The construction of Jangjun Village focuses on the introduction of cultural industries, attracting talents such as art workers, artists, local villagers and other talents to carry out art and cultural creativity, tourism, art performances and other activities, forming special industries and brands. From September 2021-to present, Jangjun Village has successfully organized 20 large-scale art activities such as the first rural art collection in Chongqing Municipality, the second rural art collection in Chongqing Municipality, and the sculpture biennale, to let the art really come into the field. Secondly, the local community also carries out rural art education, hiring sculpture artists and regularly conducting farmer cultivation camps for teaching [9].

At the same time, in order to promote rural revitalisation Jangjun Village also cooperates with enterprises, Jangjun Village has also established 3 agricultural science bases such as Yuxi Seed Research and Development Centre, Insect Kingdom, 11 large-scale fruit orchards, and built 8 thematic cultural and human habitats such as Art Courtyard, Nostalgia Farming Culture Courtyard, Xiangjia Yard Family Culture Courtyard, and other thematic cultural and human habitats. In addition, Jangjun Village also improves the quality of life of farmers and tourists and enhances the sense of well-being of the masses through artistic rural construction [10]. By organizing village evenings, folklore cultural performances and art bazaars, it effectively combines rural rituals and traditional culture with modern urban lifestyles, which greatly enriches the spiritual and cultural life of the villagers. By establishing a demonstration site for art activities, Jangjun Village has radiated the integration and development of tourism resources in the surrounding area, creating a special brand for rural art to revitalize rural tourism (see Figure 4).



Figure 4. Art Industry in Jangjun Village (Photo taken by the author)

3.2. Jangjun Village art enabling development ideas

(1) Creating a modern new countryside with a holistic design

Rural revitalization is the comprehensive overall enhancement of rural economy, culture, humanities, environment and governance effectiveness. Jangjun Village builds a synergistic integration mechanism between village appearance, art empowerment, eco-tourism industry and other key development industries from the top-level design, attaches importance to the living inheritance, scientific protection and rational use of rural art empowerment in the new era, and endeavors to explore new paths, new methods and new forms of its creative transformation and innovative development [11]. In the process of culture incubating industry and industry expanding market, the rich and diversified art and culture in the process of inheritance and development will be integrated into the track of common development of urban and rural areas, and join the process of China's modernization and development, and continuously extend the organic articulation chain in the aspects of protection, development, innovative production and market consumption expansion, so as to realize the expanding production of rural non-legacy, intergenerational inheritance and sustainable development [12].

Art empowered to promote innovation in rural revitalization practices, Jangjun Village focuses on creating a modern picture of a new countryside with holistic design. This involves the following three levels. At the activity

level: designing creative art-themed rural activities, including creative farmland art experiences, creative bazaars, folk activities, farming performances and other elegant gatherings; giving full play to the advantages of the "Village Night" activities, which integrate specialty lodgings, rural experiences, intelligent farming, and interesting tours in the countryside; encouraging rural youth to become the designers and developers of the activities; bringing the attention and participation of a large number of people radiating in the centre of the youth; at the product level: creating a modern new rural landscape by means of whole-area design. The product level is to integrate artistic elements into the appearance, functions and types of villages, and to design the original culture of Jangjun Village and related agricultural products into artistic souvenirs and cultural and travelling gifts; the service level is to organically integrate cultural and educational elements into the process of rural development, and to provide agricultural, cultural and travelling integrated services with strong participation and excellent experience [13].

(2) Art colleges and universities participate in co-construction

Jangjun Village actively attracts university scholars and experts with high knowledge reserves, new creative thinking and trendy fashion aesthetics who identify with and love local culture to move into the countryside to play a leading, linking and radiating role as new township sages of the new era, thus effectively driving the gathering of high-level talents such as local craftsmen, new youth, non-genetic inheritors, rural planners, entrepreneur investors, rural cultural tourism project managers, and so on. The formation of synergistic interaction of multiple talent resources, in culture, talent, organization, industry and other aspects of the depth of the comprehensive revitalization of the countryside. The art of colleges and universities empowers the rural revitalization of Jangjun villages, encouraging the "government + colleges and universities + villagers" combination of superimposed talent resources cooperation mode, and jointly designing and launching rural cultural products with the spirit of inheritance, market concepts and high-quality products concept [14]. In the enhancement of rural public landscape art, actively absorbing crafts, artists as local villagers practice class instructors, set up a "creative studio" in colleges and universities, in the revitalization of the countryside to play the role of crafts, art creation and other aspects of inheritance and education and radiation, give play to the advantages of colleges and universities, to cultivate more young people to inherit and develop the handicrafts, creative arts, but also for the Jangjun Village rural village. Art, but also for the Jangjun village crafts, creative industry development reserves with modern design spirit of fresh power. At the same time, university students and local villagers' inheritance leader can also be in the university teaching, learning, production, research activities to enhance their comprehensive quality, thus expanding the school rural enterprise cooperation development field, convergence of cultural clusters, promote the industry to take shape and continue to grow, and solidify the foundation of sustainable development of university empowerment of rural intangible cultural wisdom empowerment. Local governments should build various platforms, so that based on rural revitalization of handicrafts, creative industry development crowd, new township sages, entrepreneurs who invest in rural development, and all kinds of talents who are willing to devote themselves to the practice of rural revitalization innovation, converge into a diversified team of subjects, and build a happy countryside together [15] (Figure 5).

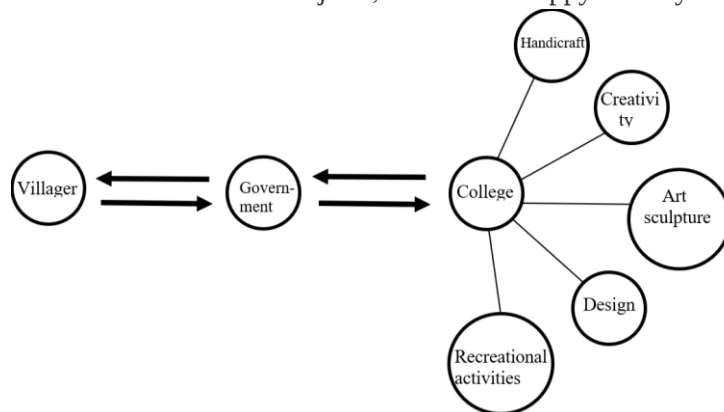


Figure 5. Art colleges and universities' participation in co-construction framework (picture source: self-drawn by the author)

(2) *The value of villagers' subjectivity*

Art empowers the construction of Jangjun Village, not only focusing on the landscape of the countryside and relying solely on artists to create landscapes and objects, but also fostering villagers to participate in the art of rural construction of the subjectivity and creativity, so that art really "intervenes" in rural life, cultivating the cultural self-awareness and self-confidence of the villagers, so as to give birth to a kind of independent and sustainable development power. Development power [16]. In the case of Jangjun Village, the local government and the university organized a series of art courses and training sessions to help villagers learn art forms such as painting, music and dance, and it was found that through art education and training, the residents' artistic cultivation and creativity were improved, and their understanding and appreciation of art were enhanced. These educational programs have enabled Jangjun Village to better participate in artistic activities and facilitated the implementation of artistic empowerment in Jangjun Village. By going into the villages, artists penetrate the village life world with an artistic attitude and creative spirit, assisting and guiding the villagers to give full play to their own creativity, so that they can take up the task of building an artistic countryside, rather than aiming to satisfy their personal aesthetic interests. The relationship between artists and villagers is more of an interactive and cooperative one, a relationship of co-creation, co-experience and appreciation in the field of art [17]. When artists go into the countryside, they need to "share the same breath and common destiny" with the villagers, and they cannot be pure creators and practitioners, or dictate to the villagers with their own personal aesthetic intentions, reducing them to purely aesthetic observers. The villagers are not "watching from the wall", let alone "standing on the sidelines", but are involved in the process of artistic creation in an all-round way with the artists, building their own homes together with the artists. They are the creators of art and the experiencers of its results [18] (See Figure 6).

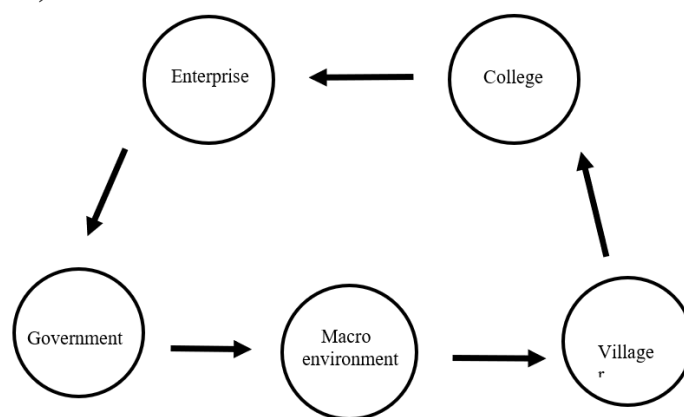


Figure 6. Jiangjun Village art empowerment development model (Picture Source: Drawn by the author)

3.3. The Impact of arts enabling practices on rural revitalization in Jangjun Village

Jangjun Village, as a case of rural revitalization, has achieved remarkable results through the introduction of arts empowerment practices. Firstly, art empowerment has brought vitality to Jangjun Village and created an attractive cultural atmosphere. Led by the art empowerment practice, Jangjun Village began to organize various art exhibitions, performances and activities, attracting many tourists and resources. These activities not only enriched the cultural life of Jangjun Village, but also provided villagers with more economic opportunities and promoted rural tourism. The art empowerment practice not only brings economic benefits to Jangjun Village, but also enhances the popularity and image of the village and plays a positive role in promoting rural revitalization [19].

Secondly, arts empowerment practices have stimulated the creativity of the villagers in Jangjun Village and enhanced their quality of life. In a village community dominated by traditional agriculture, the art empowerment practice provides villagers with opportunities to participate in art creation and performance. By participating in art activities, villagers not only enjoy the fun of art, but also exercise their creativity and expression. This sense of participation and achievement improves the villagers' self-confidence and sense of identification with the countryside, further enhancing their motivation and initiative to participate in rural revitalization. In addition,

the art empowerment practice also promotes the inheritance and innovation of traditional culture in Jangjun Village. Through the leadership and support of art empowerment, traditional culture has been better protected and inherited [20]. With its unique historical background and cultural resources, Jangjun Village combines traditional culture with modern art through artistic expression, interpretation and innovation, forming art forms and styles with local characteristics. This cultural integration and innovation have not only opened up the space for the development of traditional culture, but also provided unique cultural resources and characteristics for the rural revitalization of Jangjun Village [21].

Finally, the Jangjun Village "to the art of empowering production, to the art of tourism" to build "culture, tourism, sports and recreation" new industry, took an important step in the art of township construction, for the countryside to explore a revitalization of the road of art. Nowadays, Jangjun Village is constantly improving the visibility and reputation of the village. So far, the Jangjun village has received a total of more than 100,000 people, to achieve operating income of more than 1.5 million yuan, prying the town to achieve more than 4 million yuan in tourism revenue, more than 10 villagers have returned to their hometowns to start their own businesses, more than 80 villagers to achieve the employment of the home, the village per capita income of more than 20,000 yuan per year.

3.4. Ways forward

Firstly, since Jangjun Village has been in a backward state for a long time, this has also led to a Jangjun low level of education among the farmers in the village. Although there are now some links between colleges and villagers; to fundamentally improve the villagers' artistic cultivation, it is necessary to strengthen the basic education of art in Jangjun Village. In the basic education, focus on the cultivation of children, and increase the contents and courses about art and literature, such as art appreciation courses, painting courses, handicraft courses and so on. Through basic education, improve the farmers' children's knowledge and understanding of art and culture. At the same time, it is important to train teachers and improve their professionalism and ability to teach art, to ensure the quality and effectiveness of education [22].

Secondly, the current development of Jangjun Village relies more on government support and cooperation with institutions of higher learning, a model that has brought the development of Jangjun Village to a new level. In order to promote a more permanent and effective development of Jangjun Village, Jangjun Village needs to expand the channels for the use of resources. Actively guide social capital to participate in the development and use of village art resources, and encourage enterprises, civil organizations and other relevant projects and activities. Through co-operation in the construction of art theme parks, tourist routes, cultural derivatives, etc., the Jangjun Village art tourism experience will be enriched [23].

Finally, the Jangjun's Village can carry out cooperation projects with national cultural and artistic institutions or international organizations. By applying for funding for cultural and artistic exchange programs, we can invite famous artists and scholars from home and abroad to come to Jangjun Village to carry out cultural exchange activities, hold lectures, workshops and other activities, and promote the development of local cultural undertakings. At the same time, the cultural resources of Jangjun Village can also be promoted to the international market, attracting foreign tourists to come to Jangjun Village for visits and exchanges, and enhancing the international popularity and influence of Jangjun Village. Overall, by actively carrying out cultural exchanges and co-operation, Jangjun Village can establish good co-operative relations with external regions, countries and even international organizations, learn from the successful experience of others, absorb external resources, and promote the development of local cultural undertakings. This will not only help enrich the cultural connotation of Jangjun Village and enhance the cultural literacy of the villagers, but also promote rural revitalization and economic development [24].

4. Conclusions

The essence of art empowerment is to solve the problem of the relationship between art and society. Nowadays, art empowerment is no longer a form of face-saving intervention such as painting a wall or repairing the external

surface of a house in the countryside as in the traditional impression, but more emphasis on the impact of art on the social behavior of the whole countryside. From a common point of view, art empowerment refers to the way of art creation in which art initiators target specific problems in the countryside and intervene with art planning or art events to mobilize the internal drive of the villagers, influence the behavior of the people, and reflect on and improve the problems in the countryside with their own sense of identity [25]. In this paper, artistic empowerment of rural construction in Shogun Village is a form of artistic empowerment from the material level of protection of the village environment, historical and cultural values, and from the spiritual level of art's contribution to the cultivation of the townspeople's sense of subjectivity and sense of self-worth, and so it is better than the traditional perception of building repairs and wall painting as a form of village construction, but rather incorporates the concepts of art to improve the vitality of the countryside, and to promote the rural society, economic, ecological and cultural development, is a practical sense of village aesthetic behavior [26].

This study explores the role of arts empowerment in rural revitalization and sustainable development using Jangjun Village as a case study. By analyzing the implementation methods and impacts of arts empowerment in Jangjun Village, this study reveals the importance and positive effects of arts empowerment on rural revitalization and sustainable development [27]. Combining the findings and discussions of this study, several conclusions can be drawn firstly, artistic empowerment brings vitality to villages, creates an attractive cultural atmosphere, and attracts more tourists and resources. These artistic activities and works not only enhance the image of the countryside, but also promote the development of local cultural industries. Secondly, artistic empowerment stimulates the creativity of the townspeople and improves their quality of life. By participating in artistic creations and activities, villagers not only get fun and satisfaction, but also increase their income and employment opportunities. In addition, artistic empowerment promotes the inheritance and innovation of local traditional culture and promotes cultural self-confidence and identity in villages [28].

However, there are some shortcomings in this study. Firstly, due to the limited research time and resources, only Jangjun Village was selected as a research case in this study, which cannot represent all rural revitalization and sustainable development. Second, this study still has some limitations in research methodology and data collection and fails to make full use of various surveys and observations to comprehensively assess the effects of arts empowerment. Therefore, future research can delve into the following directions: firstly, more villages can be selected as research cases to conduct comparative studies on arts empowerment in different geographical and cultural contexts to further validate the findings of this study. Secondly, more research methods can be adopted, combined with the questionnaire survey method of data collection, to fully understand the evaluation of art-empowered villagers on art-empowered village development. In addition, the impact of artistic empowerment on rural community governance, education and training can be explored to provide more comprehensive references and practical suggestions for rural revitalization and sustainable development.

In summary, this study reveals the important role of artistic empowerment in rural revitalization and sustainable development through the investigation and analysis of the Jangjun Village case. The conclusions and insights of this study have certain theoretical guidance and practical significance in promoting rural revitalization and sustainable development. However, the shortcomings of this study also need to be further improved and refined in future research. It is believed that through continuous efforts and research practices, arts empowerment will provide a greater boost to rural revitalization and sustainable development and promote the prosperity and development of other rural communities.

Declaration of competing interest

The authors declare that there are no known competing financial or non-financial interests that could have appeared to influence the work reported in this paper.

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