

Research on the Innovation of Public Service Paths and Community Promotion of Drama Education from the Perspective of New Era Social Aesthetic Education

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ABSTRACT Against the background of the new era, social aesthetic education has been incorporated into national strategy, and drama education has become an important public service carrier for improving public aesthetic literacy and strengthening community cultural cohesion. Based on social aesthetic education theory, public service theory, community governance theory, and drama education theory, this paper systematically reviews the development status of China's public service of drama education and analyzes key problems in supply, demand, promotion, and guarantee links. By examining typical cases such as the "Three-Dimensional Collaboration" model of the Central Academy of Drama and the Longfu Outdoor Drama Festival, the study proposes path innovation strategies from four dimensions: supply model, service content, communication channels, and guarantee mechanism. It further designs targeted community promotion plans covering preliminary preparation, implementation, and long-term operation. The research provides theoretical reference and practical guidance for equalizing public cultural services, improving community-level drama education, and realizing the broad popularization of social aesthetic education in the new era.

INDEX TERMS social aesthetic education, drama education, public service, community promotion, path innovation

I. INTRODUCTION

A. RESEARCH BACKGROUND AND PROBLEM STATEMENT

IN the new era, the transformation of China's principal social contradictions has driven the upgrading of people's spiritual and cultural needs. By integrating the rich artistic heritage of craftsmanship into the national strategy, aesthetic education serves as a key path to enhance public aesthetic literacy and cultivate cultural confidence. Relevant policies have clearly proposed building a collaborative system of "school aesthetic education + social aesthetic education" [1, 2], providing a policy opportunity for integrating drama education into public services.

With its unique advantages of experience, interaction, and humanity [3], drama education can not only enhance the comprehensive literacy of participants but also play an important role in community governance, cultural communication, and other fields [4], becoming a high-quality carrier connecting aesthetic education and public services.

However, the current public service of drama education

and its community promotion still face many difficulties. Problems such as the concentration of high-quality resources in large cities and professional institutions, homogenized service content, lack of long-term mechanisms for community promotion, and shortage of professional teachers and funds [5,6] have seriously restricted the full release of its aesthetic education value, urgently requiring systematic path innovation and optimization.

B. RESEARCH SIGNIFICANCE

By integrating the tactile and visual artistry of the industry into the intersection of social aesthetic education and drama education, this paper clarifies the internal connection between these fields and constructs a comprehensive research framework that enriches interdisciplinary achievements.

At the practical level, by extracting replicable supply models and promotion strategies from multiple typical cases, it can provide precise guidance for the government to formulate policies, universities and professional troupes to participate in public services, and communities to carry out

drama education activities, helping drama education truly sink to the grassroots and serve the masses.

C. REVIEW OF DOMESTIC AND FOREIGN RESEARCH STATUS

1) Research Progress of Foreign Public Service of Drama Education and Community Promotion

Foreign public service of drama education started early and has formed diverse and mature models. The United States focuses on the combination of drama and community governance, the United Kingdom implements the DIE (Drama in Education) model [7], and Japan emphasizes localized creation [8]. Their common feature is the construction of a multi-stakeholder collaborative system involving the government, social organizations, and communities, with emphasis on residents' independent participation and clear incentive mechanisms for social forces, providing important reference for China.

2) Research Status of the Integration of Social Aesthetic Education and Drama Education in China

With the increasing application of drama, it has gradually developed into a means integrated into education.

Domestic research focuses on three directions: the social service practice of university drama education, the aesthetic value of drama education, and the optimization of public cultural service supply [9-11]. However, most studies are limited to single cases or local issues, lacking systematic discussion on the overall path of public service of drama education and community promotion strategies, and rarely involve incentive compatibility design for multi-stakeholder collaboration or quantitative analysis of service effects.

3) Deficiencies of Existing Research and Research Entry Point of This Paper

Existing research has three core deficiencies: insufficient theoretical integration, scattered practical research, and weak pertinence of countermeasures.

Based on this, guided by the new era social aesthetic education, this paper focuses on the innovation of public service paths and community promotion of drama education, and proposes a scheme with both theoretical and practical operability combined with cases.

II. DEFINITION OF CORE CONCEPTS AND THEORETICAL BASIS

A. DEFINITION OF CORE CONCEPTS

1) New Era Social Aesthetic Education

Breaking through the limitations of traditional aesthetic education in the field of art, the core of new era social aesthetic education (chronologically defined as 2017 to the present, distinguished from previous phases by three key policy shifts: from "elite-oriented" to "universal coverage", from "school-centered" to "whole-society collaboration", and from "skill transmission" to "cultural empowerment")

is to improve the overall aesthetic literacy of the people and cultivate cultural confidence through diverse forms relying on public cultural resources [12].

It has the characteristics of inclusiveness, diversity, practicality, and localization, with the core goal such as increasing the proportion of residents participating in aesthetic activities to 50% by 2027 and building a healthy social and cultural ecology [13].

2) Public Service of Drama Education

The public service of drama education is provided by multiple subjects such as the government, universities, professional troupes, enterprises, public welfare organizations, and communities, offering drama-related services to the public of all age groups.

Its core attributes are public welfare, professionalism, and equality, aiming to meet public needs and give play to the aesthetic education and social governance functions of drama.

B. THEORETICAL BASIS SUPPORT

1) Social Aesthetic Education Theory

The core of social aesthetic education theory is the sociality and universality of aesthetic education, emphasizing that aesthetic education should be integrated into social life and cover all the public [14]. This provides a core orientation for drama education to break professional boundaries and sink to grass-roots communities, and also offers theoretical support for the innovation of its content towards localization and daily life.

2) Public Service Theory

With multi-stakeholder collaborative supply and service equality as the core [15], public service theory guides the public service of drama education to break the single government supply model, encourage the participation of multiple forces, and tilt resources towards the grassroots, so as to realize the equal enjoyment of high-quality services by different groups. This theory also highlights the importance of "incentive compatibility", emphasizing that each subject's participation should align with its own interests to achieve sustainable collaboration.

3) Community Governance Theory

Community governance theory emphasizes the enabling role of culture in community identity and community building [16]. As a highly interactive cultural carrier, drama education can build a communication platform for residents, integrate community issues, and provide a theoretical basis for its promotion and implementation as well as empowering community governance.

4) Drama Education Theory

The core of drama education theory is "experiential learning", emphasizing the improvement of comprehensive literacy through active participation [17]. In the public service

scenario, this theory requires drama education to design highly interactive and low-threshold content to meet the participation needs of different groups.

III. DEVELOPMENT STATUS AND PROBLEM ANALYSIS OF PUBLIC SERVICE OF DRAMA EDUCATION IN THE NEW ERA

A. SORTING OUT THE DEVELOPMENT STATUS

1) Policy Support

The state has issued a number of policies to support the development of public service of drama education: The "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era" proposes "promoting the opening of high-quality aesthetic education resources to the society and encouraging professional art colleges and universities to participate in public cultural services";

The "14th Five-Year Plan for the Construction of Public Cultural Service System" emphasizes "enriching the supply of public cultural products and encouraging the development of community drama and other mass cultural activities".

Local governments have also actively responded. For example, Beijing has promoted the construction of a "City of Drama", incorporating drama education into the core services of community cultural service centers, providing a sound policy environment.

2) Practical Exploration

At present, China has formed a diverse supply model, among which the university-led collaborative model is the most typical. The "Three-Dimensional Collaboration" model of the Central Academy of Drama has covered 120 communities in 8 provinces, with a cumulative resident participation rate of 68% and a resource utilization efficiency of 62%; the "Long-Lasting Drama Charm" project in Suzhou has trained 300 community drama instructors and supported the creation of 56 local-themed plays; the Longfu Outdoor Drama Festival in Beijing has transformed 8 urban public spaces into "outdoor theaters", attracting 45,000 participants over three sessions and achieving a 72% resource utilization rate [data from the project's 2024 annual report]. These cases cover university-local cooperation, community counseling, public space integration and other types, accumulating valuable practical experience for the industry.

3) Community Foundation

With the improvement of the public cultural service system, remarkable achievements have been made in the construction of community cultural positions in China. By 2024, more than 500,000 community cultural service centers have been built nationwide, providing hardware support for the introduction of drama education into communities. However, this massive hardware foundation has not effectively mitigated the concentration of high-quality resources, mainly due to three factors: first, 78% of community centers lack professional drama instructors (survey data from

2024 national public cultural service assessment); second, resource allocation is tilted towards large cities, with per capita drama education funding in first-tier cities being 4.2 times that of county-level areas; third, 65% of centers only have basic activity spaces without professional stage equipment or curriculum resources, leading to the coexistence of "hardware surplus" and "resource scarcity".

At the same time, residents' demand for drama education continues to grow, with prominent needs from groups such as teenagers' parents and the elderly, indicating broad development space for community drama education.

B. ANALYSIS OF CORE PROBLEMS

Combined with research and case analysis, the public service of drama education and its community promotion have four core problems. The specific manifestations and impacts are shown in the following table (Table 1):

TABLE 1. Manifestations and Impacts of Core Problems

Problem Type	Specific Manifestations	Core Impacts
Supply-side problems	Concentration of high-quality resources (70% of professional troupes and 85% of drama education funds are concentrated in first-tier and new first-tier cities); homogenized service content (68% of community activities focus on basic performance training); shortage of professional resources (only 22% of communities have full-time drama instructors)	Failure to realize service equality and meet the needs of different groups
Demand-side problems	Insufficient understanding of drama education (35% of residents perceive it as "professional performance only"); poor channels for demand expression (only 18% of communities have established regular demand feedback mechanisms); low supply-demand matching (residence satisfaction with existing activities is 41%)	Weak residents' participation willingness and low utilization rate of service resources
Promotion link problems	Imperfect community landing mechanism (80% of activities rely on short-term external support); single and unattractive promotion methods (75% of communities only use WeChat group notifications); short-term activities without long-term planning (average duration of community drama projects is 2.3 months)	Narrow promotion coverage and difficulty in forming sustained influence
Guarantee system problems	Insufficient capital investment (90% of community drama activities rely on government financial subsidies); lack of training and incentive mechanisms for professional talents (only 15% of communities have talent incentive policies); imperfect evaluation mechanism (no systematic evaluation in 72% of projects)	Difficulty in improving service quality and weak sustainable development capacity

1) Supply-Side Problems

Supply-side problems are mainly reflected in three aspects:

(1) Uneven geographical distribution: High-quality drama education resources are concentrated in large cities such as Beijing and Shanghai, while the service supply in small and medium-sized cities and rural communities is seriously insufficient;

(2) Homogenized content: Most community drama activities focus on basic performance training, lacking customized content for the needs of different groups;

(3) Shortage of professional resources: There is a large gap in professional drama teachers, and curriculum resources are mostly scattered activity plans without systematic design.

2) Demand-Side Problems

Some residents still perceive drama education as "professional performance", believing it has a high threshold and is irrelevant to themselves, resulting in weak participation willingness;

At the same time, channels for residents to express their needs are not smooth. Communities lack systematic research before carrying out drama education activities, leading to low matching between service content and residents' needs.

3) Promotion Link Problems

The introduction of drama education into communities lacks a sound landing mechanism, and most activities rely on short-term support from universities or professional troupes;

Promotion methods are single, mostly relying on community announcements and WeChat group notifications, which are not attractive;

Meanwhile, activities are mostly carried out in stages, such as short-term performances during festivals, making it difficult to form sustained influence.

4) Guarantee System Problems

Most community drama education activities rely on government financial subsidies, with low participation of enterprises and public welfare organizations and a single source of funds;

There is a shortage of professional talents, including both teachers with both drama professional ability and teaching ability, and compound talents good at activity organization and operation management; The evaluation mechanism is lacking. Currently, there is no scientific evaluation standard for the quality and effect of public services of drama education, making it difficult to accurately grasp service effectiveness and provide a basis for service optimization.

C. ANALYSIS OF PROBLEM CAUSES

1) Imperfect Multi-Stakeholder Collaborative Mechanism

The current public service of drama education lacks a clear multi-stakeholder collaborative mechanism, and the division of responsibilities among the government, universities, communities, enterprises and other subjects is unclear. More importantly, it ignores the principle of incentive compatibility: enterprises lack sufficient motivation to prioritize public welfare donations for drama over traditional ESG investments (which have clearer financial returns); communities are in a passive position due to insufficient independent budgets, making it difficult to take the initiative in resource integration.

(1) The leading role of the government is not fully played, lacking overall planning and policy guidance;

(2) The enthusiasm of universities and professional troupes for social services has not been fully mobilized, and channels for participating in public services are not smooth;

(3) Enterprises and public welfare organizations lack motivation to participate due to insufficient relevant incentive policies;

(4) Communities are in a passive acceptance position and have difficulty in actively integrating resources, resulting in low efficiency of service supply.

2) Insufficient Adaptability Between Drama Education and Public Services

Drama resources of professional troupes and universities are mostly oriented to professional learners and have not been transformed into public service products suitable for ordinary residents;

At the same time, drama education content lacks localized and daily-life transformation, being disconnected from community culture and residents' lives, and difficult to resonate with residents.

3) Weak Awareness and Capacity of Community Cultural Empowerment

Some community managers have insufficient understanding of the aesthetic education value and governance function of drama education, lacking the awareness of cultural empowerment for community development;

At the same time, communities lack professional talents with the ability to organize and operate drama education, and can only rely on external resources, leading to difficulties in the rooting and sustainable development of drama education in communities.

IV. PATH INNOVATION OF PUBLIC SERVICE OF DRAMA EDUCATION IN THE NEW ERA

A. SUPPLY MODEL INNOVATION

To address the insufficient multi-stakeholder collaboration, it is necessary to build a multi-stakeholder collaborative supply system of "government leadership, university empowerment, social participation, and community landing" (Table 2).

TABLE 2. Core Responsibilities and Collaboration Methods of Subjects

Supply Subject	Core Responsibilities	Collaboration Methods
Government	Formulating policies, overall planning, fund support, supervision and evaluation	Introducing incentive policies to guide the participation of universities and enterprises; building collaborative platforms; providing special funds for community drama projects (no less than 30% of the total budget for community cultural services)
Universities/Professional Troupes	Providing professional teachers, curriculum resources, and drama creation guidance	Signing cooperation agreements with communities; carrying out teacher training and curriculum development; incorporating community service into students' practical credits and teachers' professional title evaluation indicators
Enterprises/Public Welfare Organizations	Providing financial support, venue resources, and activity sponsorship	Participating through public welfare donations, university-enterprise cooperation, etc.; obtaining tax incentives (120% deduction of donation amount) and brand exposure (naming rights for community drama festivals, public welfare publicity reports); linking participation to ESG evaluation
Communities	Conducting demand research, organizing activities, providing venue guarantees, and mobilizing residents	Feeding back residents' needs; cooperating with universities to carry out services; cultivating local teams; obtaining matching funds from the government (1:1 matching ratio for community self-raised funds)

1) Government Leadership

The government needs to further strengthen its leading role, issue special policies to clarify the development goals, guarantee measures, and incentive mechanisms of public services for drama education; Establish an inter-departmental coordination mechanism to coordinate resources from cultural, educational, civil affairs and other departments, and promote the tilt of drama education resources towards grass-roots communities and rural areas;

Set up special support funds, and guide the participation of social capital through tax incentives, commendations and rewards;

Establish a scientific evaluation mechanism, incorporate the public service of drama education into the assessment system of public cultural services, and ensure service quality.

2) Empowerment by Universities and Professional Institutions

Universities and professional troupes need to give play to their professional advantages and transform drama resources into public service products. For example, referring to the model of the Central Academy of Drama, compile systematic drama curriculum textbooks suitable for different groups and carry out community drama teacher training;

Organize teachers and students to enter communities to carry out short-term workshops, drama guidance and other activities;

Establish a "professional teachers + community volunteers" pairing assistance mechanism to improve the ability of communities to independently carry out drama education.

At the same time, universities can include community services into students' practical credits to mobilize the enthusiasm of teachers and students to participate.

3) Social Force Participation

Encourage enterprises to participate in the public service of drama education through public welfare donations, naming sponsorships, etc., such as supporting the construction of community drama associations and sponsoring drama performances;

Guide public welfare organizations to play a bridging role, integrate professional resources and community needs, and carry out targeted services, such as special drama education projects for left-behind children and disadvantaged children;

At the same time, promote the integration of drama and cultural tourism, such as the Longfu Outdoor Drama Festival model, to attract social capital participation and achieve a win-win situation of social and economic benefits.

4) Community Independent Supply

Communities need to improve their independent supply capacity, form core teams by recruiting volunteers and cultivating local drama leaders;

Tap resources such as drama lovers and retired literary and art workers in the community to form a localized teacher team;

Independently create dramas combining with community cultural characteristics, such as creating around community stories and regional culture, to enhance residents' sense of identity and participation. The government and universities need to provide policy support and professional guidance for community independent supply to help communities form a "self-sustaining" capacity.

B. SERVICE CONTENT INNOVATION

1) Targeted Curriculum Design

Design targeted drama education content based on the demand characteristics of different groups. For teenagers, develop growth-themed courses, such as script creation and performance activities around campus life and mental health, to improve their expression ability and psychological quality;

For the elderly, carry out traditional opera and health-preserving drama courses, design plots combining health knowledge and community life to enrich their later life;

For office workers, launch fragmented drama experience activities, such as weekend improvisational drama workshops, to relieve work pressure;

For special groups such as the disabled, design drama activities suitable for their physical conditions to realize the inclusiveness of aesthetic education.

2) Thematic Content Development

Drama education content needs to be close to life and communities to enhance attractiveness and appeal. On the one hand, develop thematic content combining with community cultural characteristics, such as exploring community historical stories and regional culture to create localized dramas, enhancing residents' cultural identity;

On the other hand, design themes around current hot topics and social issues, such as anti-drug themed dramas by the Central Academy of Drama, or create around environmental protection, community governance and other issues, guiding residents to pay attention to social development and giving play to the social value of drama education.

3) Experiential Service Upgrade

Break the traditional one-way teaching mode of "teachers speaking and students listening", and promote experiential and interactive drama education.

Draw on the forum theater model to allow the audience to participate in plot revision and role interpretation, enhancing interactivity;

Carry out immersive drama activities, such as transforming community spaces into drama scenes to let residents experience plots in real environments; Organize collective script creation, drama rehearsal and other activities to let residents participate in the whole process, and improve their aesthetic ability and teamwork ability in practice.

C. COMMUNICATION CHANNEL INNOVATION

1) Construction of Digital Service Platforms

Expand the service coverage relying on digital technology, build online drama education platforms, and upload high-quality course videos, script resources, teaching guides, etc. for residents to learn for free; Carry out online drama workshops, cloud drama performances and other activities to break geographical restrictions, allowing residents in remote areas to also enjoy high-quality resources;

Establish online demand feedback channels, through which residents can submit demand suggestions to improve supply-demand matching. For example, the digital teaching support model of the Central Academy of Drama delivers drama resources to rural areas through online channels.

2) Scene-Based Service Extension

Expand the physical space of drama education to realize scene-based extension.

Use existing venues such as community cultural centers and new-era civilization practice stations to set up fixed drama activity venues;

Draw on the experience of the Longfu Outdoor Drama Festival, transform public spaces such as parks, squares, and historical blocks into “outdoor theaters”, and carry out immersive and open drama activities; Set up mobile drama classrooms in schools, nursing homes, enterprises and other places to expand the service coverage and integrate drama art into daily life scenes.

D. GUARANTEE MECHANISM INNOVATION

1) Financial Guarantee

Build a diversified fund-raising mechanism of “government finance + social donations + cultural tourism integration income” to ensure financial supply;

Establish a strict fund supervision mechanism, clarify the scope of fund use, strengthen audit supervision, and ensure that funds are used for special purposes;

Encourage communities to increase independent fund sources through cultural and creative development, ticket income from drama performances, etc., to improve sustainable development capacity.

2) Talent Guarantee

Establish a hierarchical and classified talent training system, where universities and professional troupes are responsible for cultivating professional core teachers, and communities are responsible for cultivating local volunteer teams;

Set up talent incentive mechanisms, give commendations and rewards to outstanding professional teachers and community volunteers, and include community drama work experience into the reference scope for relevant professional title evaluation and merit selection;

Establish a talent exchange platform, organize drama education talents from different communities and regions to carry out experience exchange and training, and improve the overall professional level.

3) Evaluation Guarantee

Build a multi-dimensional evaluation system covering process and effect. Process evaluation focuses on indicators such as activity organization, resident participation rate, and resource utilization efficiency; Effect evaluation focuses on the long-term impacts such as the improvement of residents’ aesthetic literacy and the enhancement of community co-

hesion, and is carried out through questionnaires, in-depth interviews, case studies and other methods.

Introduce third-party evaluation institutions to ensure the objectivity and fairness of evaluation results; Establish an evaluation result feedback mechanism, and use evaluation conclusions to optimize and adjust service content and models.

V. COMMUNITY PROMOTION STRATEGIES OF PUBLIC SERVICE OF DRAMA EDUCATION

A. PRELIMINARY PREPARATION: ACCURATELY MEETING COMMUNITY NEEDS

1) Conducting Community Research

Before community promotion, systematic research should be carried out. Through questionnaires, focus group interviews, home visits and other methods, clarify the drama education needs of different groups, such as curriculum types, activity time, and participation methods; Understand residents’ awareness of drama education and their willingness to participate, and identify potential obstacles in the promotion process;

Collect residents’ concerns about community culture and hot topics to provide a basis for subsequent content design.

Research results should form a detailed report, serving as the core basis for formulating promotion plans.

2) Building Community Communication Bridges

Establish a multi-dimensional communication mechanism, linking core subjects such as community neighborhood committees, property management companies, owners’ committees, and community social organizations to form a promotion synergy.

Community neighborhood committees are responsible for policy connection and overall coordination; Property management companies provide venue support and activity notification services;

Owners’ committees assist in mobilizing residents to participate;

Community social organizations give play to their professional advantages and participate in activity planning and organization.

At the same time, establish channels for residents to feedback needs, such as setting up suggestion boxes and holding forums, to ensure that promotion work accurately meets needs.

B. PROMOTION AND IMPLEMENTATION: MULTI-DIMENSIONAL LANDING MEASURES

Targeting the characteristics and needs of different groups (noting that “Office Workers” and “Parents of Teenagers” have significant overlaps, accounting for 63% of the overlapping proportion in the 2024 community survey), formulate targeted and non-redundant community promotion strategies to improve promotion efficiency and effect. The specific strategies are shown in the following table (Table 3):

TABLE 3. Promotion Strategies

Target Groups	Core Needs	Promotion Methods	Key Content
Teenagers & Overlapping Group (Parents Who Are Office Workers)	Teenagers: Interest cultivation, ability improvement; Parents: Parent-child interaction, stress relief	Home-school collaborative promotion; weekend parent-child special sessions; online community group publicity	Growth-themed script creation; parent-child drama games; family drama performances
The Elderly	Leisure and entertainment, social needs	Community announcements; publicity in elderly activity rooms; acquaintance recommendations	Traditional opera; health-preserving drama; community story creation
Office Workers	Stress relief, fragmented learning	Online platform promotion; community group publicity; weekend special sessions	Improvisational drama; short-term workshops; workplace-themed dramas
Special Groups (left-behind children, the disabled, etc.)	Emotional care, social integration	Public welfare organization linkage; community precise push	Customized drama counseling; inclusive drama activities

1) Launch Ceremony and Experiential Activities

Hold a launch ceremony for introducing drama education into communities, inviting professional troupes to perform public welfare shows to attract residents' attention;

Carry out low-threshold experiential activities, such as drama game workshops, line recitation experiences, and simple script interpretation, allowing residents to quickly understand the charm of drama education and reduce participation concerns;

Set up interactive links, such as audience role-playing and plot voting, to enhance residents' sense of participation and interest.

2) Targeted Promotion for Different Groups

Adopt differentiated promotion methods for different groups: For teenagers, promote through home-school collaboration, cooperate with schools around communities, and incorporate drama activities into after-school services;

For the elderly, carry out publicity relying on community elderly activity rooms, senior universities and other venues, and improve participation rate through acquaintance recommendations;

For office workers, promote through online platforms and community groups, and launch weekend and evening special sessions to adapt to their schedules;

For special groups, achieve precise connection through public welfare organizations and provide customized services and convenient conditions.

3) Building Community Drama Brands

Build drama brands based on community cultural characteristics, cultivate community drama associations, and attract residents to participate;

Organize associations to carry out regular rehearsals and performances, and hold community drama festivals, drama competitions and other activities regularly to form brand influence;

Encourage associations to independently create local-themed dramas, such as creating scripts around community history and personal stories, to enhance residents' sense of identity and belonging.

Through brand building, make drama education an important symbol of community culture.

4) Home-School-Community Collaborative Promotion

Build a home-school-community collaborative promotion mechanism, where communities sign cooperation agreements with surrounding schools, share drama education resources, and carry out "campus + community" joint drama activities;

Invite parents to participate in children's drama activities, such as parent-child drama workshops and family drama performances, to form a home-school co-education synergy;

Convey the aesthetic education value of drama education to parents through schools, improve parents' awareness and support, and drive more families to participate in community drama activities.

C. LONG-TERM OPERATION: STRENGTHENING COMMUNITY'S SELF-SUSTAINING CAPACITY

1) Cultivating Community Drama Leaders

Cultivate community drama leaders through professional training and practical exercise, selecting residents with organizational ability and passion for drama to take on core roles;

Organize leaders to participate in special training by universities and professional troupes to improve their abilities in curriculum design, activity organization, drama guidance, etc.;

Establish an incentive mechanism for leaders, providing honorary commendations, resource support, etc., to give full play to their leading role and drive the independent operation of community drama education.

2) Establishing Community Drama Exchange Platforms

Establish intra-community and inter-community drama exchange platforms, and regularly organize community drama backbones to carry out experience sharing meetings, drama seminars and other activities; Build inter-community communication bridges, organize drama associations from different communities to carry out friendship performances, cooperative creation and other activities to realize resource sharing and complementary advantages;

Share drama resources and activity dynamics through online platforms to expand the influence of community drama education.

3) Integrating into Community Governance

Promote the in-depth integration of drama education and community governance, integrate community governance issues into drama content, such as designing plots around neighborhood relations, garbage classification, community conventions, etc., to guide residents to form consensus through drama discussions;

Enhance residents' sense of community identity and belonging through collective creation, performances and other activities, and promote neighborhood harmony;

Encourage residents to express suggestions for community development through drama, providing public opinion

reference for community governance and realizing the goal of cultural empowerment for community governance.

VI. CONCLUSION

The new era social aesthetic education provides a core orientation for the public service of drama education. Integrating the artistic expression of the industry with drama education creates a vital carrier for aesthetic education within the public service system, offering significant era value as these combined cultural forms are promoted throughout communities.

At present, China's public service of drama education has achieved certain practical results, but it still faces core problems such as uneven supply, homogenized content, difficult promotion, and insufficient guarantee. The root causes lie in the imperfect multi-stakeholder collaborative mechanism, insufficient adaptability between drama education and public services, and weak capacity of community cultural empowerment. To solve the above problems, path innovation is needed from multiple dimensions:

(1) In terms of supply model, build a multi-stakeholder collaborative system of "government leadership, university empowerment, social participation, and community landing";

(2) In terms of service content, focus on targeted, thematic, and experiential needs to enhance content attractiveness;

(3) In terms of communication channels, leverage the integration of digitalization and sceneization to expand service coverage;

(4) In terms of guarantee mechanism, establish a diversified fund, professional talent and scientific evaluation system to lay a solid foundation for long-term development.

The community promotion of public service of drama education should follow the logic of "accurately meeting needs - targeted promotion for different groups - long-term independent operation". Through measures such as multi-stakeholder linkage and the integration of cultural heritage into brand building, this initiative promotes the rooting of drama education in communities while fostering a collaborative governance model that enhances both aesthetic and social value.

AUTHOR CONTRIBUTIONS

Ru Chen designed, collected and analyzed the data, and drafted the manuscript. Ru Chen conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Ru Chen participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

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