

Analysis on Eco-Art Empowering the Development of Rural Idle Resources and the Integrated Development of Agriculture, Culture and Tourism

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ABSTRACT Vitalizing rural idle resources is the core starting point for implementing rural revitalization and promoting the upgrading of the agriculture-culture-tourism industry. Traditional extensive resource development is likely to cause problems such as damage to the local rural ecology, homogenization of business forms, and cultural loss. In contrast, eco-art, which integrates the three attributes of ecological restoration, local aesthetic appreciation, and industrial value-added, has become a new empowering carrier for the refined activation of rural idle resources and the in-depth integration of agriculture, culture and tourism. Supported by the theories of ecological aesthetics, resource activation, and rural revitalization, this paper defines core concepts, sorts out the current types of rural idle resources and the mainstream empowerment models of eco-art, analyzes three core dilemmas of the current empowerment development, clarifies the internal mechanism of eco-art empowering resource activation and industrial integration, and puts forward optimization strategies from the three dimensions of policy, development, and operation combined with empirical analysis of two cases. The research shows that eco-art can realize the value reconstruction of rural idle space, land, and cultural resources, solve the pain points of shallow integration of agriculture, culture and tourism, and promote the coordinated development of rural ecological, economic, and social benefits.

INDEX TERMS eco-art; rural idle resources; resource activation; integration of agriculture, culture and tourism; rural revitalization

I. INTRODUCTION

A. RESEARCH BACKGROUND AND RESEARCH SIGNIFICANCE

1) Research Background

Against the background of one-way flow of urban-rural factors, the scale of stock idle resources in China's rural areas continues to expand. Resources such as idle rural houses, abandoned farmland, abandoned public settlements, and local intangible cultural heritage and folk customs have long been in a state of inefficient idleness.

According to the 2025 rural resource census data of the Ministry of Agriculture and Rural Affairs, the average idle rate of rural homesteads in counties across the country has reached 18.7%, and the abandonment rate of cultivated land in hilly and mountainous areas has exceeded 22%. The waste of a large number of native rural resources restricts the development of rural industries. Meanwhile, the domestic integration of agriculture, culture and tourism has entered a transformation bottleneck period. Most rural areas develop sightseeing business forms relying on natural scenery, with

serious homogenization of development models. Excessive commercial development destroys the original ecological texture of rural areas, and the recognition of rural culture continues to weaken.

The No. 1 Central Document of 2024 clearly proposes to encourage the revitalization of rural stock idle resources relying on local art and ecological landscapes, and promote the cross-border integration of agriculture, culture, and tourism business forms. Different from commercial cultural tourism transformation, eco-art takes low intervention, original ecology, and localization as core principles, transforms idle resources by means of artistic design and ecological restoration, and balances the demands of ecological protection, industrial profitability, and local inheritance. At present, it has been put into practice in rural areas of Jiangsu-Zhejiang and Sichuan-Chongqing regions, becoming a new path to solve the problems of idle rural resources and shallow integration of agriculture, culture and tourism. This special research is carried out based on the above background.

2) Research Significance (Theoretical Significance, Practical Significance)

Theoretical significance: Most existing studies on the integration of agriculture, culture and tourism focus on industrial policies and operation models, and there are few special studies on the dimension of eco-art empowerment. This paper integrates the theories of ecological aesthetics and rural resource activation, builds a "art-resource-industry" linkage analysis framework, refines the rural empowerment mechanism of eco-art, fills the gap of subdivision research in the field of local art empowering rural industries, and enriches the multi-dimensional theoretical system of rural revitalization.

Practical significance: This paper sorts out eco-art development models adapted to different idle resources, addresses practical problems such as ecological imbalance and absence of villagers in current rural art transformation, extracts replicable implementation paths combined with typical cases, and provides practical reference for villages with different landforms across the country to revitalize idle resources by classification and build differentiated agriculture-culture-tourism business forms, so as to help increase the income of village collectives, inherit local culture, and improve the living environment.

B. LITERATURE REVIEW OF RELEVANT RESEARCH AT HOME AND ABROAD

1) Foreign Research Status

Foreign research on eco-rural art started early. In the 1960s, the land art school emerged in Europe and America, focusing on low-disturbance transformation of rural natural idle spaces and emphasizing the development principle of ecological restoration priority.

European and American scholars focus on two categories: First, space transformation research. The local eco-art needs to adapt to the original landform of the site, prohibit large-scale civil construction, and build landscape installations with native vegetation and stone to revitalize abandoned rural sites. Second, industrial linkage research. Studies related to the Echigo-Tsumari Art Triennale in Japan focus on the art residency model that links idle farmland and old rural houses, builds an art cultural tourism industry chain, and constructs a villager autonomous operation system.

On the whole, foreign studies focus on ecological priority and local co-construction, adapt to the localized rural governance system, and have a mature research system, but they have weak adaptability to China's rural governance and collective economic models.

2) Domestic Research Status

Domestic relevant research has gradually increased since 2018, and existing studies focus on three major directions: First, research on classified revitalization of rural idle resources. Most scholars divide idle resources into space, land, and cultural dimensions, and propose commercial and cultural tourism revitalization paths.

Second, case studies of rural art transformation, focusing on well-known art villages such as Mingyue Village and Xiantan Village, summarizing practical experience in landscape transformation and cultural and creative development. Third, research on quality improvement of agriculture-culture-tourism integration, pointing out that homogenization and ecological damage are common pain points in the industry.

The shortcomings of existing research are as follows: Most studies separate the linkage relationship among eco-art, idle resources, and agriculture-culture-tourism, attach importance to transformation design but neglect mechanism analysis, and lack globally adaptive optimization strategies, which leaves research space for this study.

C. RESEARCH CONTENT AND RESEARCH METHODS

1) Research Content and Framework

First of all, this paper defines three core concepts: eco-art, rural idle resources, and integration of agriculture, culture and tourism, and builds the research foundation based on three theories.

Secondly, it sorts out the classification of rural idle resources and the current development status of agriculture-culture-tourism, summarizes the mainstream empowerment models of eco-art, and identifies the existing development dilemmas. Thirdly, it clarifies the internal mechanism of empowerment, and puts forward dual implementation paths of resource activation and industrial integration.

Then, two typical cases are selected for comparative analysis to extract development enlightenment.

Finally, a globally adaptive optimization strategy is formulated, the full-text conclusions are summarized, and future research directions are prospected.

2) Research Methods

Literature research method: Sort out relevant literature on eco-art and rural resource activation from CNKI, Wanfang and foreign language databases to consolidate the theoretical foundation and sort out existing academic research consensus and shortcomings.

Case analysis method: Select differentiated art village cases in Sichuan-Chongqing and Jiangsu-Zhejiang regions, compare resource types, empowerment models, and operation mechanisms, and extract universal experience.

Inductive and deductive method: Integrate relevant data of current situation, dilemmas, and mechanisms, summarize the underlying logic of eco-art empowerment, and deduce optimized development strategies adapted to rural areas across the country.

II. DEFINITION OF CORE CONCEPTS AND RELEVANT THEORETICAL BASIS

A. DEFINITION OF CORE CONCEPTS

1) Eco-Art

Different from purely ornamental modern art, the eco-art referred to in this paper takes ecological protection as the first

criterion, is rooted in local rural regional culture, and is an art form that carries out low-intervention transformation of rural sites through lightweight artistic design and ecological restoration technology. It has four attributes: ecology, localization, public welfare, and industrial nature. It rejects the replication of urbanized art, and takes into account the triple functions of landscape aesthetics, ecological restoration, and industrial empowerment.

2) Rural Idle Resources

Specifically refer to stock resources that lose their original production, living, and service functions in rural areas during the urbanization process and are in a state of inefficient utilization and abandonment. They cover three categories: physical space resources, natural land resources, and humanistic and cultural resources, with development characteristics of low-cost transformation, strong local attributes, and high plasticity. The specific classification is shown in Table 1.

TABLE 1. Classification of Rural Idle Resources and Adaptable Eco-art Transformation Directions

Major Resource Categories	Subdivision Types	Idle Characteristics	Adaptable Eco-art Transformation Directions
Idle Space Resources	Idle rural houses, abandoned village offices, old-stage theatres	Intact building structure, missing functions, old style	Transformation of art homestays, local cultural and creative halls, rural exhibition halls
Idle Land Resources	Abandoned farmland, abandoned ponds and weirs, barren slope forest land	Vegetation degradation, soil erosion, no production value	Construction of land art landscapes, ecological flower seas, pastoral research and study venues
Idle Humanistic Resources	Endangered folk customs, intangible cultural heritage handicrafts, rural stories	Fault of inheritors, lack of communication carriers	Artistic and cultural creative transformation, development of immersive folk custom performances

3) Integrated Development of Agriculture, Culture and Tourism

It refers to a development model that breaks the three industrial boundaries of agricultural production, local culture, and rural cultural tourism, integrates cross-border business forms relying on local resources, and shifts from single agricultural product planting and sightseeing tourism to integrated business forms of experiential agriculture, cultural research and study, and art leisure, so as to ultimately achieve multi-dimensional goals of agricultural quality improvement, cultural inheritance, cultural tourism income increase, and villagers' prosperity.

B. RELEVANT THEORETICAL BASIS

1) Ecological Aesthetics Theory

The core proposition of ecological aesthetics is the beauty of symbiosis between man and nature. It opposes excessive human transformation of nature, and advocates that rural development should follow the original texture of the site and retain the original rural landform, local vegetation, and local architectural texture.

This theory draws the bottom line of development for eco-art, requiring that all artistic transformation of idle resources should give priority to ecological restoration before carrying out landscape beautification and industrial development, and put an end to large-scale demolition and construction to ensure the integrity of rural ecological background.

2) Resource Activation Theory

The core of resource activation theory is to tap the implicit value of stock idle resources, endow resources with new functions through design empowerment and business form empowerment, and break the original single attribute of resources.

Relying on this theory, abandoned and idle rural resources can be transformed from valueless stock assets into ecological landscape assets, cultural tourism operating assets, and cultural communication assets, realizing the transformation of resources from idle and inefficient to efficient value-added.

3) Rural Revitalization Theory

The five revitalization dimensions of rural revitalization: industry, ecology, culture, talents, and organization, are highly consistent with eco-art empowerment: Eco-art guards the background of rural ecological livability, empowers the income increase of agriculture-culture-tourism industry, activates the inheritance of local culture, attracts artistic talents to return to their hometowns, and promotes joint construction of rural areas by village collectives, enterprises, and villagers, providing policy orientation and value evaluation criteria for the full-text research.

III. CURRENT SITUATION AND DILEMMAS OF ECO-ART EMPOWERING RURAL IDLE RESOURCES AND THE INTEGRATED DEVELOPMENT OF AGRICULTURE, CULTURE AND TOURISM

A. TYPES OF RURAL IDLE RESOURCES AND CURRENT DEVELOPMENT STATUS OF AGRICULTURE-CULTURE-TOURISM INTEGRATION

1) Main Classification of Rural Idle Resources

Combined with the classification standard in Table 1 and field survey data of rural areas across the country, rural idle resources in China show regional distribution characteristics: Plain rural areas are dominated by abandoned farmland and scattered idle rural houses;

Mountainous and hilly rural areas are dominated by barren slope forest land and abandoned settlements; Folk custom characteristic villages are dominated by idle intangible cultural heritage and old cultural venues.

The overall idle resources have three development advantages: low-cost transformation, high local recognition, and strong policy support.

2) Overall Situation of Current Integrated Development of Rural Agriculture, Culture and Tourism

At this stage, the domestic integration of agriculture, culture and tourism is divided into three development stages: primary sightseeing stage, business form experience stage, and art-empowered quality improvement stage.

At present, more than 65% of rural areas across the country stay in the primary sightseeing stage, and only suburban rural areas in Jiangsu-Zhejiang, Chengdu-Chongqing, and the Pearl River Delta have entered the art-empowered quality improvement stage. The industry as a whole presents a polarized trend: ordinary rural areas have a single business form and weak profitability, while art-featured villages have stable passenger flow, but frequent development chaos makes it difficult to balance ecology and commerce.

B. MAINSTREAM PRACTICAL MODELS OF ECO-ART EMPOWERING RURAL AGRICULTURE-CULTURE-TOURISM

1) Eco-Art Landscape Transformation Model for Idle Space

This model has the widest application range. It mainly targets public idle spaces such as abandoned village entrances, old courtyards, and abandoned ditches, uses native materials such as local bamboo and wood, raw stones, and abandoned bricks and tiles to build eco-art installations, restores the site ecology, beautifies the rural living environment, and builds rural iconic landscape nodes at low cost. It is suitable for ordinary administrative villages with weak collective economy and limited funds, with low transformation investment and short implementation cycle.

2) Local Culture, Art and Cultural Creative Transformation Model

Relying on the unique folk customs, intangible cultural heritage handicrafts, and farming culture of the village, it cooperates with art designers to extract local cultural symbols, artistically process idle intangible cultural heritage crafts and old farming objects, develop cultural and creative ornaments, souvenirs, and immersive performance products, revitalize idle humanistic resources, and build exclusive cultural IP for the village. It is suitable for characteristic folk custom villages with profound cultural heritage and average natural resources. The comparison of the two models is shown in Table 2.

TABLE 2. Comparison of Two Mainstream Practical Models of Eco-art Empowering Rural Agriculture-Culture-Tourism

Empowerment Model	Empowerment Objects	Capital Investment	Profit Channels	Suitable Village Types
Idle Space Art Landscape Transformation Model	Physical idle resources of buildings and land	Low investment	Tickets, rural short-distance sightseeing	Ordinary economic administrative villages
Local Culture and Cultural Creative Transformation Model	Humanistic idle resources of intangible cultural heritage and folk customs	Medium and high investment	Cultural and creative sales, research and study, team building	Intangible cultural heritage and folk custom characteristic villages

C. CORE DILEMMAS OF CURRENT DEVELOPMENT

1) Homogenization of Resource Development and Insufficient Ecological Protection

Most rural areas blindly replicate popular art landscapes, copy trending wall paintings and standardized art installations, and are divorced from the local rural characteristics of their own villages.

Some enterprise-led development projects cut down native vegetation and transform water system landforms to create visual landscapes, which violates the low-intervention criterion of eco-art, causes rural soil and water damage and the disappearance of local original style, and quickly loses cultural tourism competitiveness after short-term traffic growth.

2) Shallow Art Empowerment and Insufficient Industrial Integration Linkage

At present, most art transformations only stay at the level of facade landscape beautification, and do not link agricultural planting and breeding, cultural tourism services, and cultural and creative processing industries. Art landscapes only have the function of photo sightseeing and cannot drive the premium of agricultural products and the income increase of homestays.

Art, agriculture, and cultural tourism business forms are separated, the industrial chain is short, tourists stay for a short time and have low consumption capacity, making it difficult to achieve long-term industrial profitability.

From the perspective of business structure, existing projects generally focus on sightseeing business forms but neglect experience business forms, focus on daytime tours but neglect nighttime consumption. Most art villages only build check-in landscapes, and do not support immersive secondary consumption projects such as farming experience, art handicrafts, and local research and study. Agricultural products are still sold through traditional offline channels, and have not achieved brand premium with the help of art IP. Art empowerment only stays on the surface of space beautification, and cannot empower agricultural quality improvement and cultural tourism income generation. The tripartite industrial linkage mechanism of agriculture, culture and tourism is completely absent.

3) Low Participation of Villagers and Insufficient Long-Term Operation Capacity of Projects

Most existing art village projects adopt the full-development model of "external enterprises + designers". Villagers only participate in project construction as workers, and have no decision-making power or profit-sharing right of the project, so local rural life and culture cannot be integrated into artistic design.

At the same time, villages lack local art operation talents. After enterprises withdraw their capital, no one maintains and operates the projects, and art facilities age and fall into disuse, becoming idle resources again. The causes of the dilemmas are summarized in Table 3.

TABLE 3. Summary of Causes of Dilemmas in Eco-art Empowerment Development

Core Dilemmas	Surface Causes	Deep-rooted Sources
Homogenized development and ecological damage	Following the trend to replicate landscapes, no ecological standards for development	Lack of local access control mechanism for art development
Shallow empowerment and industrial separation	Focusing on landscape design but neglecting the construction of industrial chain	Development subjects focus on short-term profits but neglect long-term industrial layout
Absence of villagers and ineffective operation	Profit distribution biased towards enterprises, lack of local talents	Weak discourse power of village collectives, lack of local cultivation system

IV. INTERNAL MECHANISM AND IMPLEMENTATION PATHS OF ECO-ART EMPOWERING THE DEVELOPMENT OF RURAL IDLE RESOURCES AND THE INTEGRATION OF AGRICULTURE, CULTURE AND TOURISM

A. CORE INTERNAL MECHANISM OF ECO-ART EMPOWERMENT

1) Bidirectional Reconstruction Mechanism of Resource Value

Eco-art can simultaneously reconstruct the ecological value and economic value of rural idle resources:

At the ecological level, it repairs the ecological shortcomings of abandoned land and abandoned sites, and optimizes the rural living ecological environment.

At the economic level, it endows idle buildings and local culture with cultural tourism operation value, improves the premium capacity of land and housing assets, and realizes the transformation of idle resources from negative assets and zero assets to operating assets.

2) Ecological Reconstruction Mechanism of Rural Space

Relying on lightweight eco-art installations, it reconstructs the pattern of rural public space, courtyard space, and pastoral space, and makes up for the shortcomings of rural leisure, social interaction, and cultural tourism functions.

Without changing the rural land texture and building structure, it optimizes space functions to adapt to the dual space use needs of villagers' life and tourists' sightseeing.

3) Living Inheritance Mechanism of Local Culture

It transforms dialect folk customs, farming memories, and village history into visual art landscapes and cultural and creative products, breaks the single inheritance mode of oral instruction of local culture, and spreads local culture to tourists with art carriers.

At the same time, it stimulates villagers' cultural identity and encourages them to take the initiative to participate in the protection and inheritance of local culture.

The dimensional analysis of the three empowerment mechanisms is shown in Table 4.

TABLE 4. Dimensional Analysis of Three Internal Mechanisms of Eco-art Empowerment

Empowerment Mechanisms	Core Empowerment Goals	Implementation Carriers of Empowerment
Bidirectional Reconstruction Mechanism of Resource Value	Ecological quality improvement, asset appreciation	Ecological restoration of abandoned land, transformation of idle rural houses
Ecological Reconstruction Mechanism of Rural Space	Function improvement, space optimization	Village public art spaces, pastoral landscape nodes
Living Inheritance Mechanism of Local Culture	Cultural communication, local identity	Folk art installations, intangible cultural heritage and cultural creative products

B. IMPLEMENTATION PATHS OF ECO-ART ACTIVATING RURAL IDLE RESOURCES

1) Artistic Functional Transformation of Idle Buildings

Following the principle of "repairing the old as the old", retain the original civil facade of idle rural houses and old settlements, only reinforce and renovate the interior, and divide functional zones with local art soft decoration, including four functional spaces: art homestays, rural studios, intangible cultural heritage handicraft experience workshops, and rural art exhibition halls. Avoid urbanized renovation of facades, retain the original style of rural buildings, and revitalize stock idle buildings at low cost.

2) Construction of Eco-Art Scenarios for Idle Land

For abandoned farmland and barren slope forest land, abandon hard landscape construction, use local flowers and plants, farming tools, and local stone to build land art cluster landscapes, build ecological flower seas, farming art terraces, and under-forest art trails in zones, and simultaneously complete slope soil and water restoration, taking into account the dual functions of ecological conservation and sightseeing check-in, which is suitable for revitalizing large areas of rural idle land.

C. DEVELOPMENT PATHS OF ECO-ART BOOSTING THE IN-DEPTH INTEGRATION OF AGRICULTURE, CULTURE AND TOURISM

1) Building Artistic Agricultural Experience Business Forms

Cooperate with farming farmers in the village to build artistic farming vegetable gardens and flower picking gardens, optimize the planting color matching of crops, create

ornamental farmland landscapes, and launch farming art picking and crop flower handicraft experience projects, so that basic agriculture has the attributes of production, artistic viewing, and experience play, and improve the added value of agricultural products.

2) Developing Immersive Rural Art Cultural Tourism Products

Combined with village solar term folk customs, build seasonal local art markets, nighttime light and shadow local performances, and field art camping projects, make up for the shortcomings of rural nighttime cultural tourism business forms, extend the length of tourists' stay, and create differentiated immersive art cultural tourism experience different from ordinary rural sightseeing projects.

3) Building an Integrated Industrial Chain System of Art, Agriculture, Commerce and Tourism

Link art design teams, agricultural cooperatives, and cultural tourism operation companies to open up the whole chain of "art design - agricultural production - cultural tourism services - cultural and creative sales", realize integrated operation of artistic packaging of field agricultural products, park cultural tourism experience, and online cultural and creative sales, form a closed industrial loop, and realize win-win benefits for all parties.

On the one hand, rely on eco-art to unify the village visual system, build a regional local art public brand, empower the artistic upgrading of the outer packaging of fruits and vegetables, grain and oil, and local handicraft agricultural products, and expand sales channels of supermarkets and online cultural and creative stores.

On the other hand, promote joint development of surrounding villages, jointly build an art agriculture-culture-tourism loop, integrate contiguous idle resources, realize passenger source exchange and resource sharing, break the shortcomings of small business form volume and weak drainage capacity of single villages, reduce operation costs through industrial chain linkage, improve the risk resistance capacity of the global agriculture-culture-tourism industry, and make up for the shortcomings of industrial revenue of small and medium-sized art villages.

V. TYPICAL CASE ANALYSIS AND EXPERIENCE REFERENCE

A. SELECTION AND OVERVIEW OF CASE SITES

1) Case Selection Principles

Following the principles of regional differentiation, resource type differentiation, and operation mode differentiation, two regional cases in southwest Sichuan-Chongqing and east China Jiangsu-Zhejiang are selected.

They correspond to two types of resources: idle settlements and idle pastoral areas respectively, and take into account two modes of collective economic operation and enterprise cooperative operation, so as to ensure that the case experience has national universal reference value.

2) Basic Situation of Typical Case Areas

Case 1: Mingyue Village, Pujiang County, Sichuan Province: A hilly village in western Sichuan, with a large number of idle forest pans and old residential buildings.

It relies on pottery eco-art to activate settlement resources, focuses on the pottery local art IP, and is jointly constructed and operated under the leadership of the village collective.

Case 2: Xiantan Village, Deqing County, Zhejiang Province: A suburban pastoral village, with a large area of abandoned cultivated land. It relies on land art to revitalize idle pastoral areas, and enterprises cooperate to develop cultural tourism business forms.

The basic information comparison of the two cases is shown in Table 5.

TABLE 5. Comparison of Basic Information of Two Typical Cases

Comparison Dimensions	Mingyue Village, Pujiang, Sichuan	Xiantan Village, Deqing, Zhejiang
Core Idle Resources	Idle forest pans, old residential settlements	Contiguous abandoned pastoral areas, idle forest land
Core Art Types	Pottery local eco-art	Natural land eco-art
Leading Operation Subject	Village collective + art cooperative	Cultural tourism enterprise + village committee collaboration
Annual Average Comprehensive Income of Cultural Tourism	More than 8.6 million yuan	More than 12 million yuan

B. PRACTICAL PRACTICES AND IMPLEMENTATION EFFECTS OF CASE EMPOWERMENT

1) Practice of Art Activating Idle Settlements for Agriculture-Culture-Tourism

Relying on the local clay culture, Mingyue Village in Sichuan retains the original ecological pattern of western Sichuan forest pans, does not demolish native residential buildings, and transforms more than 30 idle residential buildings into pottery workshops and art homestays.

It invites pottery artists to stay and create, builds field pottery landscapes, links tea garden agricultural business forms, and develops integrated business forms of pottery research and study, tea garden sightseeing, and local homestays.

At the same time, the village committee takes the lead in formulating a convention on local art transformation, requiring that all pottery landscapes and building transformations must use local loess, bamboo and wood materials, strictly control foreign building materials and urbanized art shapes, and retain the texture of western Sichuan residential buildings to the greatest extent.

After the implementation of the project, the revitalization rate of idle residential buildings in the village has reached 92%, and the per capita annual income of villagers has increased by 21,000 yuan. The original rural ecological style of western Sichuan has been completely preserved. Meanwhile, a pottery apprentice training mechanism has been established to absorb left-behind middle-aged and elderly villagers and returning youth to learn basic pottery

skills, participate in cultural and creative production nearby, and broaden inclusive income-increasing channels.

2) Practice of Land Art Revitalizing Idle Pastoral Areas for Cultural Tourism

Xiantan Village in Zhejiang integrates 260 mu of abandoned cultivated land in the village, builds modular land art landscapes with the colors of four seasons vegetation, restores the ecological field water system, and develops business forms of field art camping, pastoral art check-in, and fruit and vegetable picking.

It organizes local villagers to form an operation and maintenance team, provides nearby employment for villagers, sets up special areas for farmers to sell agricultural products, and balances enterprise profitability and villagers' income increase. The re-greening rate of abandoned land reaches 100%, making it a well-known art cultural tourism village in the suburbs of northern Zhejiang.

C. EXPERIENCE AND ENLIGHTENMENT OF CASE DEVELOPMENT

1) Adhere to the Ecological Bottom Line and Fit the Original Rural Texture

Both cases refuse large-scale demolition and construction. All art transformations are constructed based on the original landform of the site and local materials, giving priority to restoring soil, water and vegetation ecology. The art design adapts to the original style of the village, does not implant urbanized popular art facilities, and keeps the bottom line of rural ecology and local style.

2) Build Local Art IP to Avoid Homogenized Development

Rely on the unique resources of the village to build exclusive art IP. Mingyue Village deeply cultivates pottery culture, and Xiantan Village focuses on pastoral land art. Differentiated positioning avoids homogeneous competition in the industry, and extends cultural and creative and research and study business forms based on exclusive IP to build long-term cultural tourism competitiveness.

3) Co-Construction and Sharing to Consolidate the Dominant Development Position of Villagers

Both types of models have established multi-benefit mechanisms for villagers including dividend sharing, employment, and operation, absorb villagers to participate in art operation and maintenance and cultural tourism services, respect villagers' living demands, let villagers share the benefits of resource activation, transform from bystanders of the project to co-construction subjects, and ensure the long-term stable operation of the project.

VI. OPTIMIZATION DEVELOPMENT STRATEGIES AND RESEARCH CONCLUSIONS

A. OPTIMIZATION STRATEGIES FOR ECO-ART EMPOWERING INTEGRATED DEVELOPMENT

1) Improve Top-Level Policies and Standardize Ecological Standards for Art Development

County-level agricultural and rural affairs and cultural tourism departments jointly issue access rules for rural eco-art development, delimit ecological protection red lines, and prohibit large-scale civil construction transformation and rigid implantation of foreign art.

Establish a pre-project ecological review mechanism, and reject approval for projects that damage rural landforms and copy popular landscapes, so as to control homogenized and destructive development behaviors from the source.

2) Revitalize Idle Resources by Classification and Customize Differentiated Art Schemes

Based on the aforementioned resource classification standards, implement the development strategy of "one policy for one village":

Scattered idle spaces are suitable for low-cost local landscape transformation;

Contiguous idle land is suitable for land art pastoral construction;

Intangible cultural heritage and folk custom villages are suitable for cultural and creative art transformation;

Suburban villages cooperate with cultural tourism enterprises to build immersive art business forms, and remote ordinary villages rely on village collectives for low-cost micro-transformation, so as to adapt to the financial resources and resource endowments of different villages.

3) Cultivate Local Talents and Build a Multi-Party Linked Operation Model

Local cultural tourism colleges offer public welfare training on local eco-art, and directionally cultivate local talents in hand-painting, landscape operation and maintenance, and cultural tourism services in the village.

Build a four-party linkage mechanism of "village committee + art team + farmers + enterprises", refine the proportion of profit sharing, ensure that the village collective controls the discourse power of local development, enterprises are responsible for business form operation, and farmers enjoy double benefits of employment and asset leasing, so as to lay a solid foundation for long-term operation.

B. RESEARCH CONCLUSIONS

First, rural idle resources are divided into three categories: space buildings, natural land, and local folk customs. Eco-art includes two mainstream empowerment models: space landscape transformation and cultural and creative transformation, which adapt to the activation needs of different types of rural stock resources, and have the advantages of low intervention, high adaptability, and multi-dimensional value-added.

Second, the current development of eco-art empowerment is mainly restricted by three problems: homogenized development, shallow industrial integration, and absence of villagers as the main body, which are essentially caused by the lack

of control mechanisms, short-sighted development subjects, and imperfect interest mechanisms.

Third, eco-art empowers rural development through three mechanisms: value reconstruction, space reconstruction, and cultural inheritance. By activating idle resources by classification and building an art-agriculture-commerce-tourism industrial chain, it can effectively solve the pain points of shallow integration of agriculture, culture and tourism, and promote the coordinated development of rural ecology, industry, and culture.

Fourth, combined with the practice of two cases in eastern and western China, only by adhering to the ecological bottom line, building local IP, and ensuring villagers' co-construction and sharing can the eco-art empowerment project be implemented sustainably.

C. RESEARCH DEFICIENCIES AND FUTURE PROSPECTS

1) Research Deficiencies

This paper only selects two typical cases for qualitative analysis, and does not carry out quantitative empirical analysis for rural areas with different landforms across the country.

Meanwhile, it does not refine the special scheme of low-cost art transformation for small and micro villages, and there are limitations in research coverage.

2) Future Prospects

In the follow-up, big data can be combined to quantitatively analyze the benefits of art empowerment in different regions. For special types of villages such as poverty-alleviated villages and mountainous hollow villages, customized minimal and low-cost eco-art activation schemes can be formulated. Combined with digital art to empower new forms of rural metaverse cultural tourism, the research boundary of eco-art rural empowerment can be further expanded.

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