

Study on the Path of Art Infiltration in Rural Community Governance within the Identity of Interest: An Analysis of the Role of Social Workers in Curating and Hosting the Exhibition

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Abstract: The purpose of this study is to explore the path of art infiltration in rural community governance under interesting identity, and the role of social workers' curation and officiating in it. In order to achieve the research objective, the literature method and comprehensive theoretical analyses were used. The results of the study show that funk identity and art infiltration play an important role in rural community governance. They can enhance the cultural literacy and identity of community residents and promote community development. Social workers' curating and officiating play a key role in arts immersion. Through curation and facilitation, they help community residents better understand and appreciate art works, thus enhancing their sense of identity and participation in art and culture. In order to effectively promote rural community governance, it is recommended that the community cultural service system be improved, and that the social worker team be strengthened. It is also important to plan and organise community art activities. These measures can enhance the quality of rural community governance and improve the living standards of community residents.

1. Introduction

Rural and urban community governance is the basic unit of social governance and plays an important role in improving community autonomy and the quality of life of residents. In rural community governance, identity as a community member relationship and sense of identity plays a key role in promoting community development and governance. Art, as a form of cultural expression, can also play a unique role in communities. However, there is currently room for research on the specific roles and paths of funkiform identity and artistic immersion in rural community governance. The purpose of this study is to expand the research on funk identity and art infiltration in rural community governance, in order to provide theoretical support and practical guidance for the improvement and enhancement of rural community governance. This study will delve into the relationship between interest identity and arts immersion, explore their roles and paths in rural

community governance, and analyse the roles of social workers' curatorship and management in arts immersion, in order to provide more specific and effective practical guidance. In conclusion, this study aims to explore the research field of art infiltration in rural community governance under the identity of interest, with a view to promoting the development of rural community governance and improving the quality of life of community residents.

2. Literature Review

2.1 Study on Arts Infiltrating Rural Community Governance

2.1.1 Study on the Linkages and Impacts of Public Cultural Development and Rural Community Governance

Rural community governance is an important part of rural revitalisation, and the construction of rural public culture plays an important role in improving the cultural literacy of the peasant masses, enriching rural cultural life, and promoting comprehensive economic development. Wenjun argues that rural public culture is intrinsically related to community governance in terms of economic bonding effect, democratic effect, service effect and urban-rural integration effect^[1]. Regarding the concept of community cultural governance, most foreign countries apply the term Community Culture Development (abbreviation is CCD), and the United States is difficult to directly translate into community cultural governance due to liberal political tradition. Yang Nan believes that CCD can be translated as "Community Cultural Governance" according to China's national conditions, which refers to the community governance activities centred on culture and art, which add impetus and vitality to the community while enhancing people's spiritual life and material life^[2]. Community cultural governance is a complex ecosystem, emphasising the multi-disciplinary integration of community services. Zheng Hangsheng, in the context of China's current situation, summarises "governance" as the composite, diversified, artistic, scientific and urban-rural integration of community management and community governance systems^[3]. In recent years, China's artistic intervention in the countryside has often been summarised as "artistic rural construction". Li Zhu argues that "artistic rural construction" is not a strict academic term, but a generalisation or a generic reference to the activities that have taken place in the Chinese countryside in recent years to build the countryside by means of art, emphasising that art should stimulate the potential of the countryside and play a role in revitalising the countryside^[4]. Zhang Ying summarises it as "including both rural construction with artists as the main body, as well as rural construction carried out by aboriginal people or multiple bodies in the form of art, and rural construction's orientation or feedback action to the art itself"^[5]. In short, there is an intrinsic connection and mutual influence between rural community governance and rural public culture construction, and artistic rural construction is a form of activity that promotes rural construction by means of art.

2.1.2 Study on Strategies to Promote Sustainable Community Development

Xie Xuan argues that by tapping into the historical and cultural resources of a community, participatory renovation design, and the combination of art and multi-party participation in community governance in community governance, residents can be nurtured to have a sense of belonging to and identification with the community, and work together to promote the sustainable development of the community^[6]. Zhang Guangqin, in some cases, has used culture and art as a means of community governance, integrating them into housing construction, economic development, education, medical rehabilitation and community beautification, establishing projects such as artists' studios and residencies, and the construction of public artworks on the streets^[7]. In China, Zhou Tong

proposes that art museums sink from professional spaces into the living spaces of communities, and through the mobilisation of artists, communities help themselves to become art communities, realising a parallel between living spaces and art spaces^[8]. The formation of an art community is not only a new community form, but also a real social practice, in which every corner of the community is impregnated with art through the intervention of art. In addition, Xu Ying argues that the intervention of performing arts centres is also a traditional way of developing community arts and culture, which can provide performances of multiple art forms and become a comprehensive venue for the community^[9]. In summary, the integration of arts and culture in community governance is a strategy to promote sustainable community development. Through the intervention of art and culture, communities can cultivate a sense of belonging and identity among residents and realise the symbiotic development of community and art.

2.1.3 Study on Promoting Innovation and Development of Community Governance

In China, the construction of "art communities" to meet the needs of community governance in the new stage of urban development has put forward a "community-based" shift, requiring community residents to play a role as the main body of art activities, planners and promoters of art projects. The community residents are required to play a role as subjects of art activities, planners and promoters of art projects. Influenced by the New Museum Studies, art institutions have begun to turn towards "people/community", promoting the communityisation of art institutions and the creation of community art museums. Tian Fengyi proposes that the spatial design of community art museums explores the combination of art and community governance, solves social problems by importing art education and cultural education to the community, and mobilises the enthusiasm of community residents^[10]. Li Cuiling argues that from the perspective of community governance, community governance needs to return to life, reconstruct life experience, social perception and ethical values, and use art as an important community governance tool^[11]. Ma Lin suggests that through the cooperation with community residents, artists and the public jointly create an open and innovative "art community" model, which promotes the development of community governance^[12]. In conclusion, art community building is closely related to community governance. The construction of art community can not only promote the innovation of community governance, but also promote the participation of community residents and the solution of social problems. Art plays an important role in community governance, injecting vitality and creativity into the community and promoting its sustainable development.

2.2 Study on the new path of interesting identity in community construction and governance

Zhang Qian argues that fungoid identity, as a form of identity based on common interests and values, is regarded as the basis for new cultural and emotional identity in traditional Chinese culture^[13]. Cai Qi argued that in the real society interesting edge identity often exists between members of groups such as self-organised and smaller clubs^[14]. However, with the rapid development of the Internet, fungoid identity plays an increasingly important role in cyberspace. Zheng Lei argues that interest groups in virtual communities on the Internet have become a reflection of the trend of "communityisation" in the structural changes of modern society, and that people seek an important path of convergence through the Internet^[15]. Huang Xupeng believes that college students have formed a subcultural community oriented to interest identity in the network information space, and the network interest group has become one of the important social relations in the virtual reality^[16]. Zhang Bo believes that in the stage of community governance, the employment conditions and opportunities around the community should be strengthened, to create self-governing organisations such as the "neighbourhood community", to hold community activities in line with different

characteristics, and to expand the geoidentity into karma identity and karma identity^[17]. Through the pilot project, the whole country will be driven by the district, and a virtuous cycle of neighbourhood interaction will be formed, so as to effectively safeguard and improve people's livelihoods. In summary, karmic identity has become a new path for community construction and governance in the network era. Interesting groups and the spreading activities of interesting identity in the network virtual community have gone from the niche to the public, and have become an indispensable part of the life of young people and even the general public. The development of fungiform identity provides new ideas and opportunities for community building, and helps to promote community cohesion and sustainable development.

2.3 Study on Professional Curatorial and Social Worker Innovative Practices in Art Community Governance

Pan Shouyong suggests that in recent years in Shanghai and other places, artists and curators represented by Wang Nanming and Ma Lin have advocated and practiced new art museum practices such as "art in the community", "social worker artists", "social worker curators" and "art on the run"^[18]. Art in the Community", "Social Work Artists", "Social Work Curators" and "Art on the Run". They try to combine professional art projects with community governance, so that art communities are directly integrated into community governance work. Wang Nanming proposes that Zhou Meizhen, a master's student in art management at the Shanghai Academy of Fine Arts, become the first social worker curator in the country, start her work at the Lujiazui Community Benefit Foundation, and become a member of the Lujiazui Community Committee through the status of an independent curator, dedicated to exploring how to operate professional art projects in community governance^[19]. Wang Nanming emphasises that through the participation of artists and curators, 'art communities' can give work a new atmosphere of public management^[20]. The creation of social worker curator positions not only brings community governance into art community governance, but also becomes a new public service profession between citizen governance and public service professionals. In community art curation, artists and residents collaborate to dress up public toilets as art spaces, which not only expands the platform and medium for art creation, but also stimulates the artistic imagination and possibilities of the community. It is hoped that this practice of combining professional curation with social work will trigger professional innovation in community culture and art work. Social worker curators not only need to have an eye for identifying social issues, but also need to practice at the level of community governance, involving public policy and administrative issues. This practice will bring new ideas and practical paths for art community governance. In conclusion, the combination of professional curators and social workers in art community governance practice provides an opportunity for innovation in community culture and art work. Through the participation of social worker curators, art communities can better integrate into community governance and promote community development and progress. The success of this practice will provide lessons and inspiration for future art community governance.

3. The Path of Rural Community Governance under Interest Identity

3.1 Influence and Role of Interest Identity on Rural Community Governance

In rural community governance under fungiform identity, fungiform identity is regarded as a common sense of identity and belonging among community members, which can influence the governance process and results of rural communities. Interest identity helps build community cohesion, strengthens trust and cooperation among community members, and promotes community residents' participation in decision-making and problem solving. The impact of interesting identity on

rural community governance is reflected in the following aspects: first, interesting identity helps to enhance the willingness to participate and the ability to act of community residents. When community residents identify with common interests and values, they are more likely to actively participate in community affairs, express their opinions and needs, as well as participate in common decision-making and problem-solving processes. Second, anecdotal identity helps to increase community residents' social interaction and collaboration. When community residents feel a sense of belonging and identity with each other, they are more willing to establish connections and interactions with other community members, forming a close social network that promotes information sharing, resource mutual assistance and collaboration. In addition, anecdotal identity helps to promote shared decision-making and power distribution. When community residents share common interests and a sense of responsibility, they are more likely to participate in the decision-making process, work together to formulate rules and policies, and develop common goals and interests in order to achieve fair and democratic community governance.

3.2 Potential and opportunities for arts immersion in rural community governance

Arts infiltration is an innovative way to create positive social impacts in rural communities through artistic and creative interventions. Arts infiltration has potential and opportunities in rural community governance. Firstly, arts infiltration can provide a creative platform for community participation and expression. Through art forms such as painting, music, and dance, rural community residents are able to express their opinions, emotions, and experiences, thereby promoting mutual understanding and communication among community residents. Secondly, art infiltration can expand the horizons and possibilities of community development. Instead of limiting itself to traditional policies and planning, artistic intervention enables rural community governance to explore the potential and characteristics of the community from an artistic perspective, carry out innovative projects and activities, and enhance the cultural quality and attractiveness of the community. In addition, arts immersion can promote the participatory subjectivity and sense of responsibility of community residents. Through participation in art projects and activities, rural community residents can become participants and promoters of community governance, bringing their creativity and initiative into play and working together to create a governance model with community characteristics and individuality.

4. Analysis of Social Work Curatorship and Lead Roles

4.1 Definition, Principles and Methods of Social Worker Curation

Liu Fei, Director of Ai You Xi Community Development Centre, proposed in August 2020 that "a curator is a professional responsible for the conception, organisation and management of artistic activities. A community curator gives power to the people in the community to be able to do their own curation in the community, tell the community's story, and disseminate it widely through multiple mediums. Community curators should be social workers, artists, and the public working together on community public art projects." This paper argues that social worker curation is primarily a methodology and practice used by social workers to promote community participation in the arts by planning and organising art projects and exhibitions. It combines the professional knowledge of social workers and the concepts and skills of art curation, aiming to achieve the goals and effects of social work through the form of art. In carrying out specific activities, curatorial social workers should first and foremost uphold the values and principles of social work, such as social justice, human rights, respect and inclusion. They should endeavour to provide equal and inclusive participation opportunities to enable community residents to realise their potential and express their needs. Secondly, they need to plan and design according to the needs and characteristics of the community.

They should listen to and understand the views and needs of community residents and develop appropriate arts planning programmes based on factors such as the culture, history and environment of the community. There is also a need to establish partnerships with community residents, artists and other stakeholders to promote collaboration and joint decision-making, and to form a co-operative mechanism for sharing responsibilities and resources, so as to achieve democracy and participation in community governance.

4.2 Characteristics and Functions of the Social Worker Mastermind Role

Zhang Qiwei suggests that the establishment of a 'mastermind' system for community gardens is the primary attempt to enable sustainable participation by community members^[21]. This system was originally derived from the concept of mastermind in the business field, especially in the fashion field, which originally referred to the individual responsible for the management of a brand. Borrowing this concept and calling the volunteers in the daily maintenance of the community gardens as "masters" not only enhances the fashion sense of the voluntary service itself, but also gives the volunteers a greater sense of ownership of the affairs of the community gardens. Therefore, the officiating role of social workers is mainly the main responsibility and function played by social workers in related arts programmes. The social worker's role includes organising and coordinating all aspects of the arts project, working with the artists, community residents and other stakeholders to ensure that the projects run smoothly and are implemented effectively. This also places new demands on social workers. Firstly, social workers need to possess cross-disciplinary professional knowledge and skills to play the lead role. Social workers need to understand the theory and practice of social work and the arts, and have the ability to curate, organise and manage the arts to ensure coordination and consistency between the arts projects and the social work objectives. Secondly, they need to communicate and coordinate effectively with different stakeholders, i.e. to establish partnerships with artists, community residents, government agencies, non-profit organisations, etc., to negotiate their interests and expectations, and to develop common goals and consensus. In addition, the ability to organise and manage arts projects is required. Social workers need to formulate project plans and timetables, co-ordinate the work of artists and volunteers, ensure the smooth running of arts activities, and participate in and review the projects with community residents.

4.3 Pathways of Social Worker Curatorial and Mastermind Roles in Rural Community Governance

In rural community governance, the application of social workers' curatorial and officiating roles plays an important role in promoting community development and enhancing residents' participation.

4.3.1 Stimulate Creativity and Participation of Community Residents

Through the planning of art projects and exhibitions, social workers can provide opportunities for community residents to participate and encourage them to give full play to their creativity and express their needs. For example, art activities such as painting, photography and handicrafts can be organised to allow residents to display their talents and skills, and to enhance their sense of belonging to and participation in the community, i.e. their sense of participation and ownership.

4.3.2 Promote the Transmission and Development of Community Culture

Rural communities have unique cultural traditions and historical backgrounds, and by planning arts programmes, social workers can tap and showcase the cultural resources of their communities and promote the inheritance and development of cultural traditions. For example, they can organise

cultural performances such as traditional music, dance and drama, so that residents can understand and participate in the inheritance of their own culture and enhance their sense of cultural identity and pride.

4.3.3 Promote Exchanges and Co-Operation among Community Residents.

Through the organisation of art projects and exhibitions, social workers can provide a platform for community residents to communicate and co-operate. For example, activities such as art creation workshops and symposiums can be organised to allow residents to learn from each other, exchange experiences and co-operate in creation, so as to enhance the connection and solidarity among community residents and form a common goal and co-operation mechanism. Secondly, as a principal, it is necessary to co-operate and co-ordinate with artists, community residents and other stakeholders to ensure the smooth running and effective implementation of the art project. This process of co-operation and co-ordination can promote interaction and co-operation among community residents and enhance community cohesion and sense of co-operation.

5. Artistic Infiltration of Rural Community Governance under Interest Identity

5.1 Paths and Modes of Arts Infiltration in Rural Community Governance under the Identity of Interests

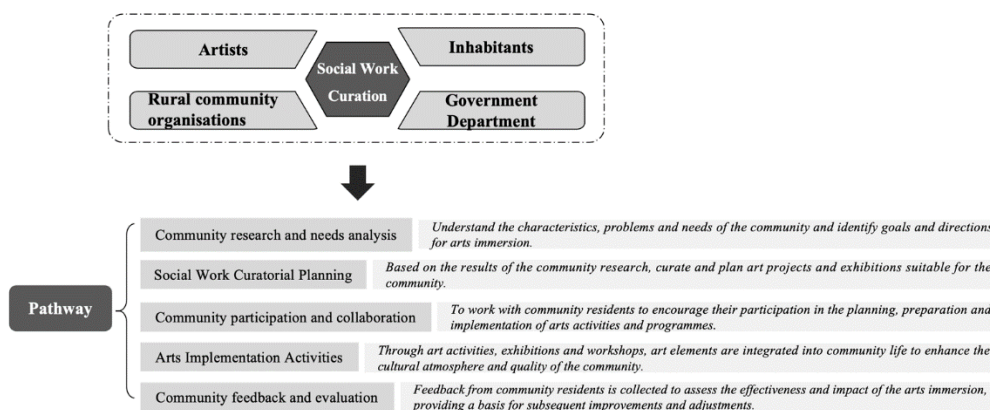


Figure 1: Path and pattern maps

As is shown in the figure1, the path and mode of art infiltration are of great significance in the rural community governance under the interesting identity. First of all, the infiltration path of rural community governance art presents diversity and flexibility. These paths can take a variety of ways, such as organising art projects, facilitating cooperation between artists and community residents, and the guidance and coordination of social workers. At the same time, different art forms and types of projects can be adapted to the needs and characteristics of different rural communities. In addition, the participation and identification of community residents are the core elements of art infiltration in rural community governance under the Interested Identity. Through the curatorial and managerial roles of social workers, the sense of belonging and responsibility of community residents can be stimulated and strengthened, thus promoting community cohesion and cooperation. On the other hand, the path of arts infiltration in rural community governance can be adjusted and improved according to the stage of community development and needs. In the initial stage of arts immersion, the role of social workers in guiding and curating is crucial to help community residents understand and accept the concepts and works of art. As time passes, community residents' recognition of and participation in the arts will gradually increase, at which point the social worker's role can gradually shift to one of

coordination and support.

5.2 Strengths and Challenges of Social Work Curatorial and Mastermind Roles in Arts Immersion

Social worker curatorial and officiating roles have unique strengths in arts immersion. Firstly, social worker curatorial and officiating roles are able to utilise their professional knowledge and skills to better understand the needs and problems of people in the community. In this way, they can plan and organise arts projects in a targeted manner to enhance the effectiveness and impact of arts immersion. Secondly, they are able to co-operate and co-ordinate with different stakeholders, including artists, community residents, the government and non-profit-making organisations. Through co-operation, social workers can integrate the resources and strengths of various parties to form a synergy to jointly promote arts immersion. However, social workers' curatorial and officiating roles also face some challenges. One of the major challenges is how to balance the relationship between different interests and expectations. Social workers need to carefully weigh and co-ordinate the many demands of different parties to ensure that the arts immersion programme can directly address the needs of community residents and gain their support and recognition. In addition, they need to cope with the complexities and challenges of arts immersion practice, such as insufficient resources, management difficulties and programme sustainability. Hence, social workers need to be equipped with innovative thinking and problem-solving skills to overcome these challenges and achieve the objectives of arts immersion.

5.3 Implications and Recommendations for Rural Community Governance Practices and the Role of Social Workers

Based on the analyses of the artistic infiltration of rural community governance under fungiform identity, there are several relevant recommendations. Firstly, rural community governance should pay more attention to the cultivation and development of fungiform identity, so as to enhance community cohesion and a sense of common identity through the promotion of exchanges and interactions among community residents, and to lay the foundation for the success of art immersion. Secondly, social workers should play a more active role in the curatorial and officiating roles in arts immersion programmes. They need to strengthen their professional knowledge and skills, and enhance their abilities in arts curation, organisation and management, so as to provide more valuable support for arts immersion. In addition, there is a need for greater synergy and co-operation between rural community governance and the curatorial and officiating roles of social workers. The government and social organisations should strengthen support and training for social workers, and provide appropriate resources and opportunities to facilitate social workers to play a greater role in arts immersion in rural community governance. Finally, rural community governance should be committed to creating a favourable environment and conditions for the sustainable development of arts immersion. The government should provide more supportive policies and funds, establish a good platform and mechanism for art immersion, and provide a broader development space for social workers' curatorial and officiating roles. By promoting the development and practice of art infiltration in rural community governance under the identity of interest, the cultural quality of the community and the quality of life of the residents can be further enhanced.

6. Conclusion

6.1 Research Summary and Key Findings

This study aims to explore the governance path of art infiltration in rural communities under interesting identity, and analyses the role of social workers' curatorial and officiating roles in this process. Through the review of related literature and theoretical analyses, the following main conclusions and findings are drawn. Firstly, interesting identity plays an important role in rural community governance. It helps to enhance community residents' willingness to participate and ability to take action, and to improve community cohesion and co-operation. The cultivation of community residents' participation and sense of identity is a key element in art-infused rural community governance under fungiform identity. Secondly, arts infiltration has potential and opportunities in rural community governance. Art forms and activities can broaden the horizons of community residents and enhance the cultural quality and attractiveness of the community. By stimulating creativity and self-expression among community residents, arts immersion provides a platform for social interaction and community participation. Finally, social workers play an important role in rural community governance through their curatorial and officiating roles. Through planning and organising art projects and exhibitions, social workers guide community residents to participate in art activities. The social worker managerial role ensures the smooth and effective implementation of the programme by coordinating and supporting all aspects of the arts immersion programme.

6.2 Prospects for Future Research and Practice

Although this study has conducted a preliminary exploration of the path of arts infiltration in rural community governance under the Interested Identity, there are some aspects that still deserve further in-depth research and practice. Firstly, future research could further explore the effects and impacts of different types of arts-infused programmes in rural community governance. It can compare the differences between different types of arts activities and projects in enhancing community cohesion and promoting community development, as well as the impact of different community characteristics on the effectiveness of arts immersion. Secondly, the cultivation and development of social workers' curatorial and officiating roles are also the focus of future research and practice. There is a need to further explore the training direction and needs of the social work profession, and to provide training and support related to the curatorial and officiating roles of social workers. At the same time, there is a need to better combine the professional knowledge of social workers and art curatorial skills to provide more effective support for rural community governance. Finally, attention needs to be paid to the applicability and feasibility of arts immersion in different geographical and cultural contexts. Due to the diversity and differences of rural communities, the practices and strategies of arts immersion need to be adapted to local conditions, taking into full consideration the local cultural, historical and social environments. Through these endeavours, more creative and effective methods and strategies for rural community governance can be provided to promote the sustainable development of rural communities.

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