

Achieving Sustainable Cultural Heritage: A Comparative Analysis of the Conservation of the Dazaifu Heritage Group in Fukuoka Prefecture, Japan and the Wenshan Bronze-drum Dance Demonstration Sites in Yunnan Province, China

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Introduction

Cultural heritage is the invaluable treasure of human civilization, encapsulating the historical processes, values, and aspirations that have shaped human existence from ancient times to the present day. It not only serves as a poignant reminder of past glories and splendors but also instills courage and inspiration in contemporary society. However, with the advent of modernization, ensuring the sustainable development of cultural heritage has emerged as a global concern. This is because cultural heritage not only occupies physical space such as land but also necessitates human resources for exploration, organization, and preservation. Sustainable protection of cultural heritage entails achieving longevity through safeguarding, inheritance, development, and utilization – striking a harmonious balance between satisfying mankind's current demands while leaving ample room for future generations' growth and conservation.

The author posits that the sustainable preservation of cultural heritage primarily encompasses the following aspects. Firstly, it is crucial to ensure the spatial integration of cultural heritage. Cultural heritage invariably exists within a specific physical space, which may pose challenges amidst urbanization and modernization endeavors such as infrastructure development and water management projects. Striking a harmonious balance between safeguarding cultural heritage spaces (including subterranean areas) and meeting the requirements of modernization constitutes the foremost challenge in achieving sustainable protection of cultural heritage. Secondly, there is a need for commercial utilization of cultural heritage as a form of cultural capital. Unearthing, organizing, and main-

taining cultural heritage necessitate substantial financial investments. If these efforts fail to generate sufficient commercial revenue on their own accord, they must be supported by public funding sources. In reality, however, many instances arise where cultural heritage possesses significant potential for commercial development and serves as an invaluable tourism resource. Nevertheless, at times there may exist incongruities between the inherent cultural significance of these sites and contemporary tourists' preferences for entertainment-oriented experiences or value trends. Consequently, effectively harnessing the tourism resource value associated with cultural heritage without compromising its intrinsic worth represents another major quandary in ensuring its sustainable protection. Thirdly, personnel training plays an integral role in this endeavor, because understanding, respecting, discerning, and preserving our rich tapestry of culture demands individuals possessing profound levels of expertise. How to cultivate talents specialized in managing, caring, and promoting our diverse range of cultural heritage constitutes a third pivotal aspect in achieving the sustainable protection of cultural heritage.

Case study of Dazaifu Heritage Group in Fukuoka Prefecture, Japan

In the realm of sustainable cultural heritage preservation, both domestic and international contexts offer a plethora of successful practices alongside invaluable lessons (literature). The case study on cultural heritage preservation in Dazaifu City, Fukuoka Prefecture, Japan presents a relatively triumphant exemplar.

Dazaifu City is situated in the central region of Fukuoka Prefecture, spanning across Tsuchizino City and Genkai Beach. It encompasses an area of 29.6 square kilometers and had a population of 73,164 individuals as of 2020. The establishment of Dazaifu can be traced back to the 7th century when the Yamato Court established the Dazaifu, which underwent continuous expansion and evolved into a political organization resembling the Yamato Court itself. This institution was referred to as the "Distant Court" in Manyeji, leaving behind a rich cultural heritage. Following the early 1950s, Japan's economy witnessed significant growth with industrialization and urbanization sweeping through various regions including Kyushu's Fukuoka area encompassing Dazaifu City. Located merely 16 kilometers away from Fukuoka City, Kyushu's economic hub, Dazaifu City has garnered favor among numerous urban residents. Dazaifu City has emerged as a suburban and satellite city of Fukuoka City, attracting numerous residents to settle here. The foremost challenge lies in balancing residential construction with the preservation of cultural

heritage within urban space. Conversely, since the burst of Japan's economic bubble in the 1990s, prolonged economic stagnation and an aging population have exacerbated concerns. The resultant sluggish growth in tax revenue coupled with soaring welfare expenditures has exerted immense pressure on Dazaifu City's local finances. Furthermore, the dearth of skilled professionals and funding for cultural heritage conservation due to an aging population presents a formidable obstacle to ensuring sustainable protection measures in Dazaifu City.

The sorting and preservation of cultural heritage in Dazaifu City can be traced back to the Edo period. During this time, the Fukuoka Domain, responsible for overseeing Dazaifu, initiated investigations, organization, and protection efforts at the historic site of Dazaifu. These early endeavors marked the inception of ongoing conservation measures for the Dazaifu site. Following the Meiji Restoration, excavations, collation, and preservation activities were out by the central government (state), Fukuoka Prefecture, and Dazaifu-machi (city) to safeguard the cultural heritage situated within Dazaifu City. In 1920, the Japanese government has designated those sites as historical sites, such as the Dazaifu site, Mizuki site, Onojo site, Kanzeon-ji Temple and its affiliated with the old division tile close site, the Dazaifu school site, Chikuzen Kokubunji Temple site, Kokubunji earthen cellar site and Homan Mountain site. In addition, Dazaifu also has the Kanzeon-ji Temple, which is dedicated to Emperor Tenji, and the Tenmangu Palace, which is dedicated to the goddess of learning, Mizuwara Michijin. Apart from these renowned governmental level heritages mentioned above, Dazafu City also boasts numerous folk customs, festivals, temp culturally significant heritages that are worth exploring, categorizing, and preserving. Furthermore, in order to ensure sustainable protection of heritage, Dazafu City has embarked on a new exploration in recent years.

After the 1950s, with Japan's economy experiencing rapid growth, road and housing construction began to be recognized as integral components of modernization. Japan has undertaken extensive efforts in both modernization and cultural heritage preservation. The Cultural Property Protection Law, established in 1950, categorizes cultural heritage into tangible and intangible forms, including folk traditions, memorials, cultural landscapes, traditional architectural complexes, and primarily buried artifacts. Based on their significance, Japan's cultural heritage can be selected for designation or recognition by the state and subsequently protected accordingly. Generally speaking, designated cultural heritage does not pose challenges of spatial competition during the processes of economic development and urbanization—a distinction from China's approach, urbanization is pursued

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while prioritizing the thing of cultural heritage; however, arise when such heritage is buried underground. Prior to road or housing development projects in Japan, a survey of subterranean cultural assets is required. In 2007 and 2013 respectively, relevant departments within the Cultural Affairs Agency proposed policies aimed at preserving underground cultural assets mainly through documentation—decisions that have sparked considerable controversy.

The geographical location of Dazaifu City determines its destiny satellite town of Fukuoka City. During the period of rapid economic growth in the 1960s and 1970s, extensive residential development took place in both flat and mountainous areas of Dazaifu City. As per the 2019 statistics, land use in Dazaifu City comprises 1.46 square kilometers, 0.26 square kilometers of nonirrigated farmland, 7.26 square kilometers of residential land 5.37 square kilometers of mountain forests. Remarkably, this urbanization process did not reach upon various cultural sites scattered throughout Dazaifu City, thus avoiding any unfortunate loss or appropriation of heritage spaces.

The sustainable protection of cultural heritage in Dazaifu City primarily focuses on personnel training and financial as an integral component of the social and economic development strategy, Dazaifu City has developed the Regional Plan for the Preservation and Utilization of Cultural Assets of Dazaifu City in 2022, which spans over 120 pages. This plan is based on various strategies and plans including the Second Dazaifu City Comprehensive Strategy for Urban Development, Population Growth, and Job Creation; the Dazaifu City Education Outline; the annual Dazaifu City Education Policy Outline; the master plan for urban development in Second Dazaifu City; as well as other relevant strategies. The plan emphasizes that achieving sustainable protection heritage in Dazaifu City should be approached through three levels: preservation, promotion and support. It also highlights the importance of personnel training and financial support.

In response to the shortage of personnel dedicated to cultural heritage protection resulting from an aging population, the city intends to enhance professional training across three key areas: education, specialized workforce, and citizen engagement. Firstly, in collaboration with a series of specialized lectures will be conducted at eight elementary schools and nine middle schools (including both middle and high schools), and other educational institutions in Dazaifu City. Esteemed experts will be invited to enlighten students about the rich historical background and cultural heritage of Dazaifu City. Simultaneously, students will be guided to visit prominent venues such as the Kyushu National Museum (located within Dazaifu), Dazaifu Cultural Contact Hall, Dazaifu Exhibition Hall, Suiseong

Hall, Dazaifu Regional revitalization facilities - Dazaifu Hall, Dazaifu Tenmangong Treasure Hall, and Guangong History Museum that showcase various aspects of cultural heritage. Additionally, a Future Conference for Children and Students is organized to enhance their awareness. These activities have successfully fostered increased interest and concern among students and young individuals towards cultural heritage preservation in Dazaifu City. Secondly, cultural heritage preservation experts were invited to collaborate in the exploration, categorization, and safeguarding of Dazaifu City's cultural heritage. In 1913, scholars from Tokyo Imperial University initiated research on the cultural heritage of Dazaifu City. Apart from the University of Tokyo, other esteemed institutions such as Waseda University, Hokkaido University, Fukuoka University, as well as private universities like Nihon Keizai University, Chikuzino Gakuen University, and Kyushu Information University actively engaged professors and experts in excavating and preserving Dazaifu City's cultural legacy. To facilitate constructive guidance and effective preservation efforts for cultural within Dazaifu City's jurisdictional boundaries, two entities were established: "Dazaifu City Regional Planning Council for Cultural Property Preservation and Utilization" along with the "Dazaifu City Cultural Property Special Staff Committee". Additionally, renowned specialists and scholars have been appointed as members or advisors. Thirdly, it is crucial the active participation of citizens and volunteers. Citizen engagement has always been a distinctive aspect of. In Dazaifu City's efforts to safeguard cultural heritage, they actively mobilize citizens and volunteers for tasks such as excavation, categorization, and educational initiatives related to cultural heritage. The public also enthusiastically partakes in activities associated with the investigation and maintenance of cultural heritage. Notably, they establish non-profit organizations like the "Ancient Capital Dazaifu Preservation Association" and "Dazaifu Culture and Sports Promotion Foundation." Additionally, private volunteer groups like "Dazaifu Hakken Juku" and "Yuzuruha Association" play an instrumental role by passionately elucidating and promoting cultural heritage to visitors.

According to the Dazaifu Cultural Heritage Preservation and Utilization Plan formulated in 2005, Dazaifu City possesses a total of 6,241 cultural heritage items (as of March 2022) encompassing four key aspects: "spatial elements," "landscape elements," "tangible elements," and "intangible elements." Among these, there are 384 spatial elements such as Hita Street during the Edo period, 2,056 landscape elements including Kanzeon-ji Temple and Monument of WaKa anthology Man-Yo-Shui, 3,702 tangible elements like Buddha statues in Kanzeon-ji Temple and Suashima family documents, as well as 98 intangible ele-

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ments such as the Summer Night Festival and Ebisu Festival. Of these cultural properties, 113 are designated cultural heritages (45 by the state, 35 by Fukuoka Prefecture, and 33 by Dazaifu City). Additionally, Dazaifu boasts various public heritage types comprising sixteen categories including the Dazaifu Wood bird designated by the Dazaifu Wood Preservation Association. Furthermore, it features eight historical scenic sites like Dazaifu Tenmangu Shrine and the New Year's Eve Clock of Kanzeon-ji Temple.

The preservation of the aforementioned cultural heritage necessitates a substantial capital investment. However, with the increasing aging population and rising cost of living, Dazaifu City's finances, like those of other cities in the region, are under strain. Securing funds for the preservation of cultural heritage has consistently been a significant challenge for ensuring its sustainable conservation in Dazaifu City. In response to this issue, Dazaifu City has effectively mobilized its administrative resources as outlined below.

Firstly, Dazaifu City has actively utilized the government subsidy system to secure corresponding funds by means of various strategies in advocating for national and county-level funding subsidies. The Department of Culture, Ministry of Education has specifically designated diverse subsidy programs for the preservation of cultural heritages, which have been effectively leveraged by Dazaifu City. As an illustration, in 2015, they successfully applied for the project "Western Capital of Ancient Japan: a hub of exchange with East Asia" and received substantial financial support from the state.

Furthermore, support has been garnered nationwide through the implementation of the "hometown tax" system, wherein individuals residing outside Dazaifu City contribute taxes to the city while receiving tax deductions in their own place of residence. In 2019, coinciding with the advent of Reiwa era, Dazaifu City initiated "The Dazaifu Project" and "The Reiwa Project", amassing donations (in the form of hometown taxes) amounting to 40 million yen in 2017 and 70 million yen in 2018. The contributions are projected to reach 270 million yen in 2019, followed by increments to 200 million yen in 2020 and a substantial increase to 800 million yen by 2021. However, subsequent to this period, tourist numbers have dwindled due to the outbreak of COVID-19 pandemic resulting in only a meager count of approximately 5.2 million visitors recorded for the year.

Ultimately, the revitalization of Dazaifu City's economy hinges upon leveraging its cultural heritage to attract tourists and augment tourism revenue. The tourism industry, with a rich history centered around Dazaifu Tianmangu Shrine, witnessed a surge in tourist arrivals from 8.94 million in 2015 to nearly 11 million in 2017 before gradually declining. However, the advent of the COVID-19 pandemic has profoundly impacted Dazaifu's tour-

ism sector, resulting in a significant decrease with only 5.2 million travelers projected for 2021 – less than half of the peak figure.

In the preface to *Manyeji*, written by Otomo no Tabito, who served as the governor of Dazaifu Prefecture during a family feast in the plum blossom season about 1,300 years ago, it was mentioned that *Reiwa* was chosen as the name for the new era commencing from 2019. Consequently, Dazaifu is recognized as the birthplace of this reign title. Capitalizing on this opportunity, Dazaifu City has undertaken tourism promotion activities and developed a novel tourism brand. Against the backdrop of COVID-19 being largely under control and tourism resuming across all regions, their efforts aim to establish a fresh paradigm for cultural heritage-centered tourism.

Case study of Wenshan Bronze-drum Dance Demonstration Sites in Yunnan Province, China

As far as China is concerned, after Kunqu Opera, Guqin art, Xinjiang Uygur Muqam art and Mongolian Long Song (jointly submitted with Mongolia) were named by UNESCO as “Representative List of the Oral and Intangible Heritage of Humanity” in May 2001, November 2003 and November 2005, China has attached increasing importance to intangible cultural heritage. In order to standardize the protection of China’s intangible cultural heritage, in March and December 2005, the General Office of the State Council successively issued the Opinions on Strengthening the Protection of China’s Intangible Cultural Heritage and the Notice on Strengthening the Protection of Cultural Heritage, and formulated a four-level protection system of “national + province + city + county”. All localities and relevant departments are mandated to implement the policy of prioritizing protection, immediate rescue, rational utilization, inheritance, and development of intangible cultural heritage. Consequently, a nationwide movement for safeguarding intangible cultural heritage has been initiated. Intangible cultural heritage protection centers have been established at both central and local government levels. Furthermore, prominent universities and research institutes have also founded dedicated institutions for researching the preservation of intangible cultural heritage. Local governments actively participate in the nomination process for inclusion in regional lists of intangible cultural heritage. Among them, the establishment of the national intangible cultural heritage list stands out as the most significant and meaningful endeavor. The State Council of the People’s Republic of China has approved four successive batches of national intangible cultural heritage lists determined by the Ministry of Culture in 2006, 2008, 2011, and 2014 respectively: May 2006 witnessed

the inclusion of an initial batch comprising a total of 518 items; May 2008 saw the addition of a second batch consisting of 510 items; followed by a third batch encompassing 191 items along with an expanded list featuring an additional 147 items from the first batch; finally, a fourth batch was added including 153 items. As it currently stands, there are altogether 1519 listed intangible cultural heritage elements. Consequently, China has emerged as a global leader in prioritizing and safeguarding intangible cultural heritage preservation and inheritance. Furthermore, all provincial (directly governed municipalities and autonomous regions), municipal (autonomous prefectures), and county-level (district) government cultural departments have made surveying and declaring intangible cultural heritage elements integral to their daily operations.

It has been almost two decades since the introduction of the concept of intangible cultural heritage in China. With extensive support from the Chinese government, significant progress has been made in safeguarding and preserving intangible cultural heritage. Firstly, a comprehensive listing system has been established at national, provincial, city, and county levels across the country. Secondly, there is now a deep-rooted understanding among people that traditional culture should be protected as intangible cultural heritage. This platform has facilitated the revival of numerous local or national cultures on the brink of extinction; one such example is “Wenshan Zhuang and Yi Bronze-drum Dance,” which was included in the initial batch of national intangible cultural heritage listings in May 2006.

Bronze-drum dance, as its name implies, is a traditional Chinese folk dance characterized by the rhythmic beating of bronze drums. It holds a significant historical legacy in China and has remained popular among various ethnic minorities such as Yi, Miao, Zhuang, Yao, Shui, Buyi residing in southwest China. In Yunnan Province’s Wenshan Zhuang and Miao Autonomous Prefecture specifically, it predominantly thrives within the Zhuang Nong branch and Sha branch communities of Guangnan County, Malipo County, Funing County; along with other branches including Black Luo 黑傩, white Luo 白傩, Hua Luo 花傩, Gaojiaoku Luo 高裤脚傩, Bai Han Yi 白汉彝, Bai Hua Yi 白花彝 and other branches. The documentation and compilation of the bronze-drum dance system began back in the 1980s when the Ministry of Culture collaborated with the State Ethnic Affairs Commission and China Dancers Association to establish an editorial department dedicated to integrating Chinese ethnic and folk dances. This initiative aimed at conducting nationwide surveys for collecting comprehensive data on ethnic and folk dances including detailed records on music compositions, props used during performances as well as choreo-

graphic movements - all serving as essential materials for subsequent preservation efforts and research endeavors. However, this documentation did not delve into related funeral rituals or festival customs associated with this form of folk art due to differing perspectives and objectives during the survey.

However, as modernization progresses, an increasing number of young individuals are migrating from their rural hometowns to seek employment opportunities in urban areas. Consequently, the countryside is experiencing a growing aging population and depopulation issue, which poses an urgent problem for both China and Japan that requires immediate resolution. To address this challenge, the local intangible heritage Center has approved the designation of three national non-genetic inheritors and established four demonstration sites for preserving the Zhuang and Yi Bronze-drum dance in Wenshan Prefecture. Apart from the Chengzhai Village demonstration site for the Bronze-drum dance of Yi nationality in Malipo County, the remaining three sites are all located in Guangnan County: Lisha village serves as a demonstration site for Yi Bronze-drum dance; Guima village acts as a demonstration site for Zhuang Bronze-drum dance; and Zetu Village functions as another demonstration site for Zhuang Bronze-drum dance. However, during the specific implementation process of inheritance protection, we also encounter challenges related to space utilization, capital investment, and talent development.

As a traditional national folk dance, the Bronze-drum dance is an integral part of a specific festival that requires a designated space. The *Tiaogong* Festival 跳宫节 of the Yi people, 'gong' 宫 being the Chinese pronunciation and transliteration of the Yi language term 'Konggou' 孔够, signifies joy and prayer. This annual festival takes place on either the eighth day of March or April in accordance with the lunar calendar and consists of both mass-scale celebrations 大庆 and small-scale celebration 小庆. The small-scale celebration occurs once a year for three days, while the mass-scale celebration, which lasts nine days, is considered to be the most grandiose festival among Luo branch communities within the Yi ethnic group. 'gongping' 宫坪, an important religious ceremonial site for various Luo branches in Funing County including Gaojiaoku Luo, serves as a cultural space dedicated to ancestral worship during the *Tiaogong* held annually on its premises on the eighth day of the fourth lunar month. Additionally, it plays a crucial role in preserving and promoting bronze-drum dance as an essential aspect of cultural heritage. However, it is regrettable that Longzhong Village has lost its palace flat due to the construction of a highway and a primary school. Although Longzhong Village is not one of the four designated demonstration sites for cultural heritage preservation activities, it houses one of the national intangi-

ble cultural heritage inheritors and is situated in Funing County within Guangxi Zhuang Autonomous Region, bordering Vietnam. Prior to the construction of the Guangzhou-Kunming Expressway, transportation was highly inconvenient, which limited exposure to modern culture and allowed for relatively intact preservation of bronze-drum dance and local folk customs. Nevertheless, without a suitable venue like 'gongping' 宫坪, festival activities and performances for bronze-drum dance cannot be adequately facilitated or preserved.

Two additional factors contributing to the heritage's lack of sustainability are the demise of a national successor and the dwindling number of elderly individuals well-versed in ceremonial protocols. The bronze drum dance in Longzhong Village primarily takes place during significant ceremonies, such as house inaugurations, weddings, funerals, and important festivals like the *Tiaogong* Festival and the buckwheat Festival 荞菜节, which encompass crucial ceremonial activities. Ceremonies necessitate a host, yet since the drums were mandated to be relinquished in 1958, the once straightforward geographical foundation of social integration and cultural homogeneity in Longzhong Village has gradually eroded, with only isolated pockets remaining intact. The combined impact of population growth, urbanization, changes in rural industrial structure, among other factors, has weakened the traditional fabric of rural social organization. Moreover, these structural transformations have been accompanied by shifts in cultural ecology and the outward migration of a significant labor force that have disrupted the distinctive religious beliefs and practices prevalent during earlier times.

There are multiple factors contributing to the decline of traditional rituals, with one of the most significant being the community tension arising from mistakes made by the host on certain occasions. The *Lang tou* (*Bi Mo*) and *Gong tou* (*Mo gong*) play pivotal roles in the overall festival celebration. The *Lang tou* represents *Bi Mo*, a local hereditary family religious profession also known as *Mo gong*. While Longzhong Village has its own *Mo gong*, it lacks an experienced figure to preside over large ceremonies. Consequently, due to a lack of guidance from individuals familiar with ritual procedures, accidents have occurred in previous instances when serving as *Gong tou*, not to mention the challenge of memorizing intricate ceremonial phrases. Typically, 2 to 4 *Gong tou* individuals participate in the ceremony, and their selection follows strict criteria: firstly, they must be married men; secondly, they should be in good health; thirdly, they need to possess integrity and fairness. Once these criteria are met, an election ceremony is conducted annually in February under the supervision of *Mo gong* and village elders. The election takes place dur-

ing the *Tiaogong* festival when a weight is placed on a tree fork and all candidate names are announced. The individual whose name coincides with the irregular swinging of the weight assumes responsibility until November of the following year. Upon selection, *Gong tou* individuals bear financial burdens throughout the year for various village festivals apart from covering expenses related to ceremonies and banquets for guests. These costs range from as low as seventy or eighty thousand yuan up to over one hundred thousand yuan. Consequently, this places significant economic strain on both *Gong tou* participants and their families. However, according to traditional customs, failure to fulfill social obligations such as being a *Gong tou* results in ancestral disapproval leading to exclusion from ancestral gravesite burial rites where only self-burial within one's own property is permitted instead. Under societal pressure and adherence to customary practices, economically disadvantaged families resort even to loans in order to sustain participation in annual festival activities. This was a common occurrence in the insular society of that era, where individual destinies were intricately tied to the welfare of their close-knit communities. However, with the breakdown of physical boundaries, endogamy and economic diversification, and reduced dependence on small communities for survival, diverse perspectives began to emerge. Affluent and influential families could even manipulate *Gong tou* election results to incite chaos; some individuals adamantly refused to bear this burden while village elders found themselves powerless to enforce any restrictions, leading inevitably to cultural fragmentation. The villagers have even lost track of when they ceased holding the *Tiaogong* Festival; attempts were made over several years to revive it but failed due to reasons such as using domestic pigs instead of wild boars or errors in ritual procedures resulting in an unexpected death of the wrong 'palace head,' causing distress within the family. Fearing similar misfortune befalling them or their entire families, all activities associated with the festival ceremony came to a halt.

Compared to Longzhong Village, the condition of the Yi bronze-drum dance demonstration site in Chengzhai village of Malipo County is significantly superior. Since the inclusion of bronze-drum dance in the national intangible cultural heritage list in 2006, a series of measures have been implemented, providing new opportunities for its development. Notably, various construction projects such as "Yunnan Ethnic Characteristics Village" and "Yunnan National Unity and Progress Demonstration Zone" have been executed in Chengzhai village. The "Malipo County Urban Ethnic Characteristics Tourism Village Construction Project" integrates funds from traditional village construction, national leapfrog development, provincial tourism characteristics village construction, provincial key village

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construction, and comprehensive management of traditional village environment to restore non-column-style houses into column-style buildings. Additionally, it includes residential indoor line transformation, fire pools establishment, viewing pavilions construction tourist toilets installation along with street lights and stone roads around the village. The transformation of the village environment aims to enhance the living standards of villagers, while the development of rural culture also serves as a means to attract more visitors to these villages, thereby stimulating regional economic growth.

Simultaneously, it is observed that the survey of bronze drums and the collection and arrangement of bronze-drum dances as a national folk art in the past have served as means to protect and research the culture associated with bronze drums; however, they failed to consider them holistically. It was not until the era of intangible cultural heritage that individuals began recognizing the necessity to address issues related to cultural integrity when generating, developing, and safeguarding culture. Consequently, there emerged an awareness regarding the need for studying from a cultural ecological perspective. In order to enhance comprehensive regional protection of intangible cultural heritage while preserving and nurturing cultural ecology, on December 10th, 2018, during a Ministerial meeting held by the Ministry of Culture and Tourism, Measures for National Cultural Ecological Reserves were deliberated upon and adopted. These measures explicitly define “national cultural ecological reserves” as referring to core protection efforts aimed at safeguarding intangible cultural heritage. The overall protection of cultural forms with rich historical and cultural accumulation, a good survival status, significant value, and distinctive characteristics has been approved by the Ministry of Culture and Tourism. It is emphasized that the construction of national cultural ecological reserves should adhere to the concept of prioritizing protection, ensuring comprehensive safeguarding, and considering both tangible and intangible aspects in order to appreciate life. This approach aims not only to protect intangible cultural heritage but also to preserve the cultural and natural environment that nurtures its development, ultimately achieving a goal of abundant heritage, vibrant ambiance, distinctiveness, and societal benefits. Each demonstration site will serve as a miniature cultural ecological protection area where cultural heritage can thrive and evolve.

In addition to the national-level laws and policies formulated to ensure the preservation and development of the bronze-drum dance, various measures have been implemented at the local level. Firstly, efforts have been made to continuously enrich the textual, musical, audiovisual, and instrumental aspects of the “Wenshan Zhuang and Yi Bronze-drum

Dance,” while establishing archives documenting transmission activities and inheritors. Secondly, protection leading groups have been established at state, county, township (town), and village levels to establish an organized, planned, responsible system for standardized protection. Additionally, folk exhibition halls showcasing objects, pictures, texts, audio, and video art related to the “Wenshan Zhuang Yi Bronze-drum Dance” have been set up in Wenshan Prefecture Culture Hall as well as Guangnan and Mailipo County Culture Halls respectively. Lastly, the original demonstration site for “Wenshan Zhuang Yi Bronze-drum Dance” inheritance activities (and training) has been expanded with continued support for elderly artists’ engagement in activities while also providing training opportunities for younger generations. Additionally, the integration of bronze-drum dance into students’ recess exercises serves as a model within schools, enabling young students to be inspired by the beautiful music melodies and rhythmic dances performed with bronze drums.

Comparison and discussion

From the presentation of the aforementioned cases, it becomes evident that both the implementation of site arrangement, identification, and landscape heritage in Dazaifu City, Japan, as well as the demonstration site for bronze-drum dance of Wenshan Zhuang and Yi nationalities in China or even the establishment of national cultural ecological reserves at a national level all provide a stable and enduring spatial guarantee for ensuring sustainable protection of cultural heritage within physical space. Simultaneously, this serves as a prerequisite for cultural heritage to transition from being merely cultural capital to becoming economic capital.

Cultural heritage possesses significant economic and cultural value, with the potential for tangible economic benefits through its development and consumption. The integration of culture and tourism serves as an effective means to transform cultural heritage into economic capital, promoting its sustainable development from within. Local culture provides tourists with a sense of authenticity and place that is often absent in modernity; after undergoing cultural and social screening, it enters the realm of consumption as perceivable heritage. Through commercial operations, this heritage is endowed with new value within the context of tourism, transforming it into a valuable resource for heritage tourism. Simultaneously, cultural capital enhances cultural consciousness and fosters identity formation through shared historical memory, thereby underscoring the undeniable

significance of developing and utilizing cultural heritage for national and local development. In the 1990s, in response to agricultural challenges, rural decline reversal, and poverty alleviation efforts, the Japanese government introduced the concept of Imamura Naraomi's Sixth Industry by implementing strategies like 'one village, one product' and 'one prefecture, one heritage,' wherein cultural heritage plays a pivotal role. Similarly, China has recently adopted an 'intangible cultural heritage+' approach to drive local economic growth, facilitate industrial transformation and upgrading while aiding poverty eradication. By the beginning of 2020, 393 national-level impoverished counties and 150 provincial-level impoverished counties have implemented intangible cultural heritage initiatives to facilitate targeted poverty alleviation, establishing a total of 2,310 intangible cultural heritage workshops that have enabled the employment participation of 463,800 individuals. Our goal is to elevate 200,000 registered poor households out of poverty. Empirical evidence has demonstrated that the economic value derived from activating cultural heritage and utilizing it for various societal services represent only its most explicit manifestation; in reality, the benefits associated with rational utilization of cultural heritage are multifaceted.

If space serves as the physical safeguard for the preservation of cultural heritage, and the cultivation of cultural capital ensures its continuous economic sustenance, then talent development becomes indispensable for achieving sustainability. Education assumes a pivotal role in transmitting intangible human knowledge and values, particularly in societies where traditional knowledge transmission chains are disrupted by modernization and population decline. Although both countries prioritize the safeguarding of a select group of proficient practitioners through designations like "human national treasure" or representative inheritors of intangible cultural heritage, this approach falls short. To address the issue of potential loss of skills with their masters and ensure the continued transmission of endangered intangible cultural heritage in dynamic forms, Japan's practices offer valuable insights. These include enhancing "children's awareness" within the framework of intangible cultural heritage preservation, encompassing not only incorporating cultural heritage content into textbooks but also fostering diverse forms of participatory engagement. Japan has developed a comprehensive educational model that integrates policy guidance, public involvement, school-based education, and children's active participation. Simultaneously, encouraging public participation in early collection and documentation processes creates a virtuous cycle that merits strengthening in our future practical endeavors.

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