



Chapter 4

Innovative Transformation of Cultural Heritage

- (1) Traditional Cultural Heritage, like Nezha and Black Myth, Illuminates Humanity's Future Journey
- (2) “Mountains and Rivers Connected, Civilizations in Mutual Learning”:
The Third China-ASEAN Intangible Cultural Heritage Week Held in Nanning
- (3) Northwest Normal University and the Gansu Bamboo Slips Museum Jointly Launch the DeepJiandu Dataset
- (4) “Light of the Sun: Mutual Learning between Ancient Shu and Inca Civilizations” Exhibition Opens in Peru

(1) Traditional Cultural Heritage like Nezha and Black Myth Illuminates Humanity's Future Journey

Driven by multiple drivers of digital technology, global connectivity and humanistic needs, cultural heritage is deeply integrating into contemporary life through innovative practices. The Chinese TripleA Game “Black Myth: Wukong” rooted in traditional culture, has sparked a wave of “Oriental fantasy fever” in the global gaming market, while inspiring young people to appreciate Chinese architecture and painted clay sculptures. The animated film “Ne Zha: Demon Child Conquers the Sea (Ne Zha 2)” combines the Oriental freehand aesthetics with modern technologies such as the “dynamic water-ink painting rendering engine”, successfully awakening cross-generational cultural experiences.

Cultural heritage serves as a “gene bank” carrying the collective memory of human civilization, illustrating the development model where the continuity and innovativeness of Chinese civilization intersect. This helps strengthen the foundational cultural identity of the Chinese civilization. Looking to the future, cultural heritage is not only a carrier of the collective memory of human civilization and a testament to the creative efforts of contemporary society, but will also become an unchanging spiritual anchor for contemporary people as they stand at the crossroads of the future, seeking stability amid the surging changes of technology and

humanities.

The protection and inheritance of cultural heritage have become a creative endeavor involving the joint participation of multiple stakeholders. This process requires both upholding the bottom line of “professionalism” and expanding the boundaries of “publicness”, seeking breakthroughs in achieving a dynamic balance between the protection and inheritance of cultural heritage and the coordinated development of the economy and society.

Public participation serves as the core driving force for innovating in cultural heritage. The contemporary creation of cultural heritage should be guided by the principle of “advancing with the times and sharing with the people”, activating heritage values through collaborative public participation by multiple stakeholders. Through the excavation of cultural route connections and community benefit-sharing models, collective memory can be transformed into contemporary cultural identity.

Technological empowerment acts as an innovative tool for the contemporary creation of cultural heritage. Digital technologies, through precise conservation, multi-dimensional storytelling, and cross-disciplinary integration, are reshaping the interpretive logic of cultural heritage and endowing it with new vitality. Technologies

such as 3D scanning, AI (Artificial Intelligence) algorithms, and VR (Virtual Reality) technologies are expanding the physical boundaries of cultural heritage and unlocking its potential for contemporary storytelling, providing deep-level momentum for cultural confidence and mutual learning among civilizations.

Cultural heritage is both a historical lesson for sustainable development and a wellspring of inspiration for innovative growth. The popularity of cultural products

like “Ne Zha: Demon Child Conquers the Sea (Ne Zha 2)” and “Black Myth: Wukong”, along with the huge success of cultural IPs (intellectual properties) like the Forbidden City and Dunhuang, confirms to the modern vitality of traditional culture. More importantly, they demonstrate that the diverse values embedded in cultural heritage can inject new energy into the development of modern society. Cultural heritage is emerging as a vibrant force, illuminating humanity's journey into the future.



Figure 1: Official Poster of “Ne Zha: Demon Child Conquers the Sea (Ne Zha 2)”.



Figure 1: Official Poster of “Ne Zha: Demon Child Conquers the Sea (Ne Zha 2)”.



Figure 2: Moviegoers pose with the poster of “Ne Zha: Demon Child Conquers the Sea (Ne Zha 2)” at BFI IMAX London, which houses the largest IMAX screen in the UK.



Figure 3: “Black Myth: Wukong”

Text Source:

1. People's Daily Overseas Edition | How Cultural Heritage Illuminates the Future Journey of Humanity (2025-04-14) http://paper.people.com.cn/rmrbhwb/pc/content/202504/14/content_30067668.html
2. Xinhuanet | From “Wukong” to “Nezha,” Chinese Culture Captivates the World (2025-03-04) <https://www.news.cn/politics/20250304/f7e4a42eb7a04ea5a318ad845eda3244/c.html>

(2) “Mountains and Rivers Connected, Civilizations in Mutual Learning”: The Third China-ASEAN Intangible Cultural Heritage Week Held in Nanning

On April 1, 2025, the Third China-ASEAN Intangible Cultural Heritage Week, themed “Mountains and Rivers Connected, Civilizations in Mutual Learning”, opened at Min'ge Lake in Nanning. This year's Heritage Week brought together outstanding intangible cultural heritage items from China as well as ASEAN countries such as Vietnam, Malaysia, and Thailand, and connected with intangible cultural heritage resources from other regions of China, including Jilin, Xinjiang, and Yunnan. Five major themed activities were featured: heritage performances, heritage parades, heritage markets, heritage exhibitions, and heritage exchange forums. The event offered citizens and visitors a vibrant cultural festival where tradition meets innovation and nations engage in dialogue with the world.

Intangible cultural heritage is a common language that transcends national borders and serves as a bridge for exchange. At the China-ASEAN Intangible Cultural Heritage Exchange Forum, outstanding heritage performances from both China and abroad took center stage one after another: highlights included the Puning Nanshan Yingge Dance Troupe's “Chinese Martial Dance—The Mighty Spirit of Yingge”, which was featured at this year's CCTV Intangible

Cultural Heritage Spring Festival Gala, as well as “Operatic Charm of Yong City” presented by the Nanning Institute of Ethnic Culture and Arts. Other performances included the elegant and graceful “Changgu Sentiment” by the Korean ethnic group and the exotic “KURIK KUNDI” by the Pure Dance Troupe from Malaysia. The “Living Song Fair + Yong Opera Night” featured mountain song duets and Yong opera vignettes in rapid succession, creating the sensation of traveling through a thousand years in a single moment. While each culture shines with its own brilliance, all share a common aspiration for cultural transmission. Through exchange and mutual learning, cultures grow together and forge the very soul of cultural heritage.

This springtime gathering of intangible cultural heritage not only provides a vivid footnote to China-ASEAN cultural exchange, but also successfully builds a new platform for mutual learning between the cultures of China and ASEAN. The comprehensive display of intangible heritage achievements injects fresh cultural momentum into supporting the Belt and Road Initiative, deepening the integration of “culture + tourism + technology”, and establishing the China-ASEAN region as a cultural and tourism hub.



Figure 1: On April 1, 2025, the opening ceremony of the Third China-ASEAN Intangible Cultural Heritage Week, themed “Mountains and Rivers Connected, Civilizations in Mutual Learning”, was held at Min'ge Lake in Nanning.



Figure 6: On-site performance of “Chinese Martial Dance—The Mighty Spirit of Yingge”, a demonstration of Nanshan Yingge Dance, a national-level intangible cultural heritage representative project of China.



Figure 7: On-site performance of “Operatic Charm of Yong City”, a demonstration of the national-level intangible cultural heritage representative project.



Figure 8: On-site performance of “KURIK KUNDI”, Malaysia's traditional art Dondang Sayang and a Representative List of the Intangible Cultural Heritage of Humanity.



Figure 9: At the “Yongzhou Academy” Intangible Cultural Heritage Transmission and Education Achievement Exhibition, nearly 300 students from 15 primary and secondary schools in Nanning—including Xinxing Ethnic School, Jiefang Road Primary School, and Hongxing Primary School—used a wide variety of intangible heritage performances to showcase the vitality and sense of responsibility of youth in cultural transmission, injecting new energy into the inheritance of intangible heritage.



Figure 10: The Third China-ASEAN Intangible Cultural Heritage Week, themed “Mountains and Rivers Connected, Civilizations in Mutual Learning”, featured an intangible heritage market with 35 exhibitors. The market included five major exhibition areas: “Splendid China”, “The Four Great Ceramics”, “ASEAN Styles”, “Feast of Rice Noodles”, and “Tea Talk & Tea Foods”, offering visitors an immersive experience of craftsmanship, artistry, and diverse flavors. Pictured is the Guangxi Yao Ethnic Group's oil tea booth.

Text Source :

1.Nanning Municipal People's Government Website:

“Mountains and Rivers Connected, Civilizations in Mutual Learning: The Third China-ASEAN Intangible Cultural Heritage Week Opens” (2025-04-02) <https://www.nanning.gov.cn/ywzx/nnyw/2025nzwtd/t6305106.html>

2.Culture and Tourism Department of Guangxi Zhuang Autonomous Region Website:

“Mountains and Rivers Connected, Civilizations in Mutual Learning”: The Third China-ASEAN Intangible Cultural Heritage Week Held in Nanning (2025-04-02) <http://wlt.gxzf.gov.cn/zwdt/gzdt/t19763765.shtml>

3.China News Service:

“The Third China-ASEAN Intangible Cultural Heritage Week Opens in Nanning, Guangxi” (2025-04-01) <https://www.chinanews.com.cn/tp/2025/04-01/10393015.shtml>

(3) Northwest Normal University and the Gansu Jiandu Museum Jointly Launch the DeepJiandu Dataset

On March 26, 2025, Northwest Normal University, in collaboration with the Gansu Jiandu Museum, officially launched the DeepJiandu dataset—a character detection and recognition dataset for bamboo slips—which is now in use.

Before the invention of paper, bamboo slips were an important medium for recording historical information and a central vehicle for the transmission of written language in ancient China, carrying rich cultural connotations and historical data. However, due to the susceptibility of bamboo and wood to corrosion, bamboo slips often suffer from oxidation, discoloration, or adhesion after being unearthed from long periods of burial. Issues such as blurred characters, damaged script, and distortion make manual recognition and collation of these precious documents extremely challenging, thus limiting the widespread and high-quality application of artificial intelligence technologies to the intelligent processing and analysis of bamboo slip materials. The introduction of the DeepJiandu dataset offers a promising solution to this long-standing challenge.

The DeepJiandu dataset, developed on the foundation of the Bamboo Slips Academic Resource Data Sharing Platform at Northwest Normal University, is the world's first large-scale dataset specifically designed for character detection and recognition on bamboo slips in complex scenarios. According

to Professor Zhang Qiang, a long-time researcher in this field at Northwest Normal University, the research team carried out digital processing and systematic character annotation on infrared images of bamboo slips, integrating transcription information provided by bamboo slip studies experts. The dataset covers more than 2,200 character categories, with annotation completed jointly by specialists in both bamboo slips and computer science to ensure professionalism and accuracy. The dataset is meticulously designed to accommodate challenges such as character damage, variant characters, and diverse layouts, significantly enhancing model adaptability to historical documents. Zhang Defang, Director of the Academic Committee of the Bamboo Slips Research Institute at Northwest Normal University, stated that the release of this dataset fills a crucial gap in data resources for intelligent computing research on bamboo slips and provides a solid foundation for the digital preservation and utilization of bamboo slip documents, effectively driving continued innovation and development in the field of digital humanities. At present, the research team is further advancing work on bamboo slip image integration, restoration and reassembly of fragmented slips, handwriting style recognition, and the development of multi-modal large models for bamboo slips, exploring broader and deeper pathways for the intelligent processing of bamboo slip

materials.

The release of the DeepJiandu dataset fills a critical gap at the intersection of historical document digitization and artificial intelligence, providing essential support for the organization and automatic recognition of bamboo slip texts, and significantly improving the efficiency with

which archaeologists can interpret bamboo slip documents. In addition, by integrating computer vision with historical linguistics, this dataset will promote the digital transformation of museums and cultural institutions and offer new technological pathways for multimodal cultural heritage preservation.

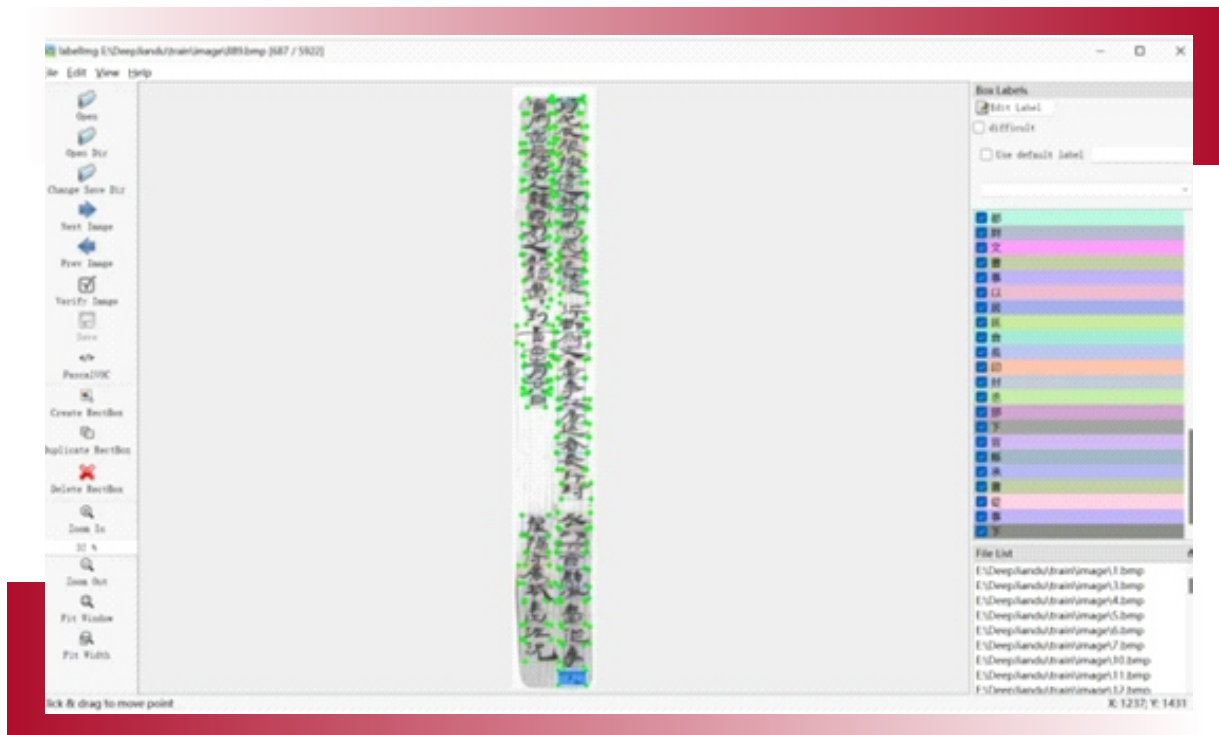


Figure 1: Shown here is an example of character annotation from the DeepJiandu dataset, with bounding boxes indicating the position and category of each character.



Figure 2: Shown here is a sample image from the DeepJiandu dataset.

Text Source:

1. China News Service:

“Northwest Normal University Releases DeepJiandu Dataset: AI Unlocks the Secrets of Bamboo Slips for Global Sharing” (2025-03-28) <https://www.chinanews.com.cn/edu/2025/03-28/10390191.shtml>

2. The Paper:

“New Progress in Digital and Intelligent Research on Bamboo Slips” (2025-03-29) https://www.thepaper.cn/newsDetail_forward_30523309

3. Lanzhou News Network [Gan Kuai Kan]:

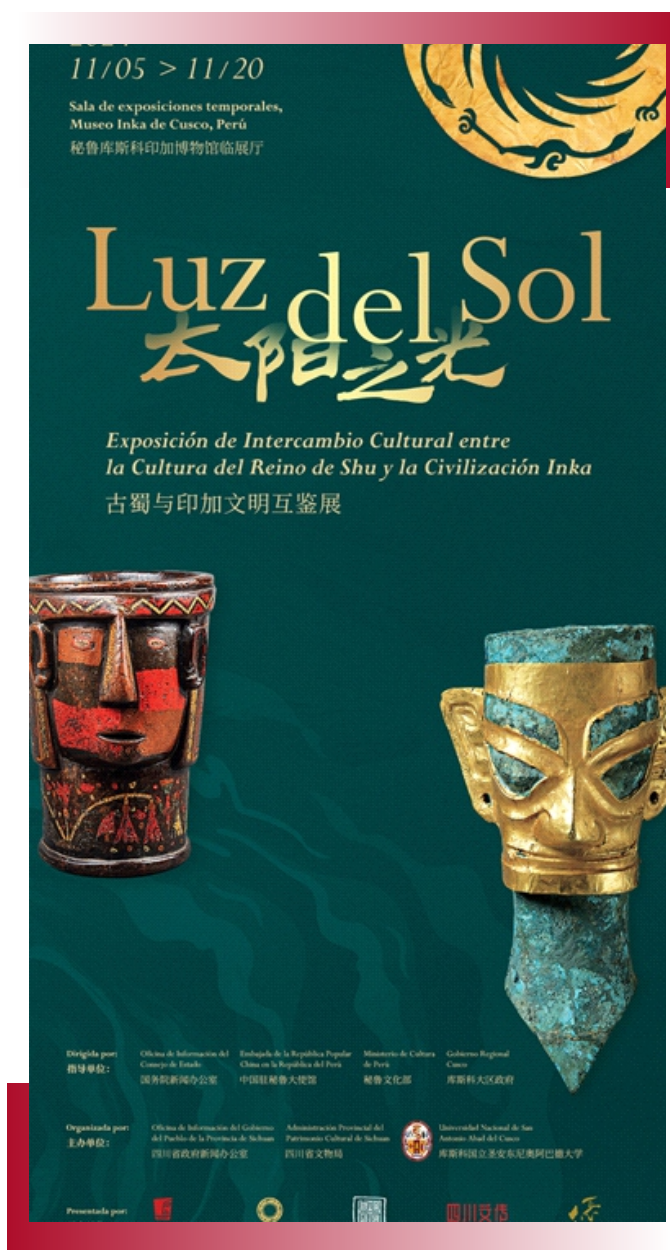
“Our Research Team Launches Large-Scale Bamboo Slip Character Detection and Recognition Dataset” (2025-03-27) https://news.qq.com/rain/a/20250327A09BQD00?openApp=false&web_channel=wap&suid=&media_id=

(4) “Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations” Exhibition Opens in Peru

On November 6, 2024 (November 5, Peru local time), the opening ceremony for the “Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations” exhibition was held at the Inca Museum in Cusco, Peru. More than 180 representatives from relevant departments and cultural institutions of both China and Peru attended the event.

The “Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations”

exhibition, with the theme of “Dialogue and Mutual Learning”, features carefully selected representative artifacts—such as gold objects, bronze statues, jade, and wooden artifacts—unearthed from the two major centers of the Ancient Shu civilization, Sanxingdui and Jinsha Site museums, displayed in a cross-temporal “dialogue” with seven precious relics from the Inca civilization.



Human civilizations are “harmonious yet diverse”, shining brilliantly through exchange and mutual learning. Although the Ancient Shu and Inca civilizations are separated by thousands of miles, they share many remarkable similarities, including solar worship, emphasis on rituals, and belief in animism....This exhibition has opened a window for the people of Cusco to gain insight into the Ancient Shu civilization and the rich cultural heritage of China, while also providing an important opportunity to deepen exchanges and promote mutual understanding and affection between the peoples of China and Peru.

The “Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations” exhibition places particular emphasis on technological empowerment. Through diverse approaches—including graphic panels, digital displays, and cultural performances—the exhibition provides visitors with a comprehensive, immersive, and interactive experience. In the exhibition's introductory hall, the looping naked-eye 3D video “Ancient Shu Culture of the Bronze Age: Sichuan Sanxingdui & Jinsha”, employs international-standard particle effects and skeletal animation to present a vivid, three-dimensional vision of the Ancient Shu world. The “Reimagining Jinsha” immersive archaeological experience on site utilizes wearable VR technology to recreate the grand scenes of Ancient Shu rituals. By simply

putting on the equipment, visitors can instantly “travel” to Jinsha and witness the full cycle of the ritual area—from its rise and development to decline, and its archaeological discovery 3,000 years later.

Since 2019, artifacts from Sanxingdui and Jinsha have been featured in international exhibitions through digital and other innovative formats, making appearances in countries such as Mexico, Morocco, France, Qatar, and Egypt. These exhibitions have showcased the richness and diversity of Chinese civilization to the world. The current exhibition in Peru further expands channels for dialogue and exchange among different civilizations, embodying a vision of equality, mutual learning, dialogue, and inclusiveness. It also explores effective pathways for sharing Chinese civilization with the world and for sustaining and promoting China's cultural heritage sites.

On November 6, Peru time, Chinese and Peruvian experts and scholars also held the “International Academic Salon on Ancient Shu and Inca Civilizations” in Cusco. The event featured dialogues and exchanges on the archaeological discoveries at the Sanxingdui and Jinsha sites, the unique value and characteristics of the Ancient Shu and Inca civilizations, and provided a platform for sharing the latest archaeological findings and experiences in the preservation and transmission of cultural heritage sites from both countries.



Exhibition view of "Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations"





Bronze human head photographed at the Sanxingdui Cultural Relics Protection, Repair and Exhibition Center. Located in Guanghan, Sichuan Province, the Sanxingdui site represents the culture and level of development of the ancient Shu civilization thousands of years ago. It is the largest and most culturally rich capital site in the Yangtze River Basin from that era.



Text Source :

1.Xinhuanet :

“Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations” Exhibition Opens in Peru (2024-11-06)
<https://www.news.cn/20241106/539a176e418d49faa1d5c01c0e93c54d/c.html>

2.People's Daily Online :

“Light of the Sun: A Dialogue Between Ancient Shu and Inca Civilizations” Exhibition Opens in Peru (2024-11-07)
<http://sc.people.com.cn/n2/2024/1107/c379470-41033553.html>