

## Chapter 3

# The Inheritance and Reconstruction of Human Civilization

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## (1) The Successful UNESCO Inscription for the Spring Festival Holds Profound Significance for Global Cultural Diversity

The successful inscription of the Spring Festival not only demonstrates the global value of Chinese civilization but also further promotes the protection and development of global cultural diversity.

China's application for the “Spring Festival--Social Practices of the Chinese People in Celebration of the Traditional New Year” was successfully inscribed on the Representative List of the Intangible Cultural Heritage of Humanity at the 19th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage of UNESCO. The successful inscription of the Spring Festival not only highlights the global value of Chinese civilization, but also further advances the protection and development of cultural diversity worldwide.

### (1) The Successful Inscription of the Spring Festival: A Bridge for Cultural Exchange and

### Mutual Learning among Civilizations

As a significant symbol of Chinese culture, the Spring Festival embodies the emotional bonds among the Chinese people, as well as their deep sense of family and national identity. It reflects values such as harmony between humanity and nature, and harmonious relationships among people. With the successful inscription of the Spring Festival on the UNESCO list, its cultural connotations have gained widespread recognition from the international community, becoming an important link that connects not only Chinese communities around the world, but also people of different cultural backgrounds. This contributes to enhancing cultural identity among Chinese people at home and abroad, and promotes people-to-people connectivity as well as mutual exchange and learning between civilizations.



Figure 1: On February 11, 2021, in Kuala Lumpur, Malaysia, a local Chinese family gathers to enjoy a reunion dinner and “lo hei” together. Photo by Xinhua

1. Lo Hei (pronounced loh hay), also known as the Prosperity Toss, is a vibrant communal tradition celebrated primarily by Chinese communities in Singapore and Malaysia during the Lunar New Year. Centered around a symbolic raw fish salad called yusheng (鱼生), the ritual involves participants collectively tossing ingredients high into the air with chopsticks while shouting auspicious phrases—believed to “lift” fortunes for the coming year.

## (2) Contributing to Build a Community with a Shared Future for Mankind

The successful inscription of the Spring Festival on the UNESCO list is a concrete manifestation of implementing the Global Civilization Initiative. By facilitating the spreading and sharing of culture, it injects ancient yet vibrant energy into the Chinese path to modernization that coordinates

material and spiritual civilizations, while also contributing to promoting to build a community with a shared future for mankind. In the context of globalization, the cultural symbol of the Spring Festival transcends geographical boundaries and are gradually becoming an integral part of a “global New Year”, showcasing the international influence of Chinese culture.



Figure 2: On February 8, 2024, visitors enjoy colorful lanterns at Gardens by the Bay in Singapore. Photo by Xinhua.

### (3) Enhancing the Global Influence of Spring Festival Culture

In recent years, the influence of Spring Festival culture has continued to expand, with nearly 20 countries and regions recognizing the Spring Festival as an official public holiday, further demonstrating its global appeal. From being designated as a

United Nations Holiday to its successful inscription by UNESCO, the Spring Festival has become an important channel for sharing the story of fine traditional Chinese culture. This process of cultural export not only enhances the soft power of Chinese culture, but also adds new dimensions to global cultural diversity.



Figure 3: On January 21, 2020, in Hanoi, the capital of Vietnam, a woman takes a selfie in front of a Spring Festival decorations. The Spring Festival is the most important holiday in Vietnam. As the festival approaches, people begin to purchase New Year goods to welcome the coming spring. Photo by Xinhua



Figure 4: On February 17, 2024, in David, the capital city of Chiriquí Province, Panama, a group of dancers with traditional Panamanian costumes perform at the Chiriquí Spring Festival celebration. Photo by Xinhua.



Figure 5: On February 4, 2024, local time, a dragon and lion dance event is held on the Champs-Élysées in Paris, France, to welcome the Year of Dragon and celebrate the Spring Festival.

#### **(4) Promoting the Protection and Transmission of Intangible Cultural Heritage**

The successful inscription of the Spring Festival serves as a model for the protection of other forms of intangible cultural heritage in China. The Chinese government has introduced a series of measures and policies, and mobilized broad

social participation to ensure the enduring the sustainable inheritance and flourishing development of the Spring Festival culture. Such proactive approach demonstrates China's firm commitment to preserve this cultural heritage and, taking this as an opportunity, advance the protection and internationalization of more intangible cultural heritage projects.

## (2) Experts Discuss the Protection and Utilization of Austronesian Cultural Heritage

An academic conference themed “Protection and Utilization of Austronesian Cultural Heritage” was held in Pingtan County, Fujian Province, on April 9, 2025. Numerous archaeologists engaged in in-depth discussions, exploring approaches such as the digitization and vitalization of inheriting heritage, in order to revitalize ancient civilizations.

The Keqiutou site complex, located in the Pingtan Comprehensive Experimental Zone in Fujian, includes the Xiying, Keqiutou, and Donghuaqiu sites. It is an important Neolithic site along the Fujian coastal region and is considered by archaeologists to be the crucial evidence of the shared roots of prehistoric cultures on both sides of the Taiwan Strait. It is also a key region for studying the

origins of the Austronesian peoples widely distributed across the Pacific Islands. In recent years, archaeological research at the Keqiutou site has achieved a series of important results, providing valuable evidence for understanding the Chinese civilization and the united evolution in diversity of the Chinese nation.

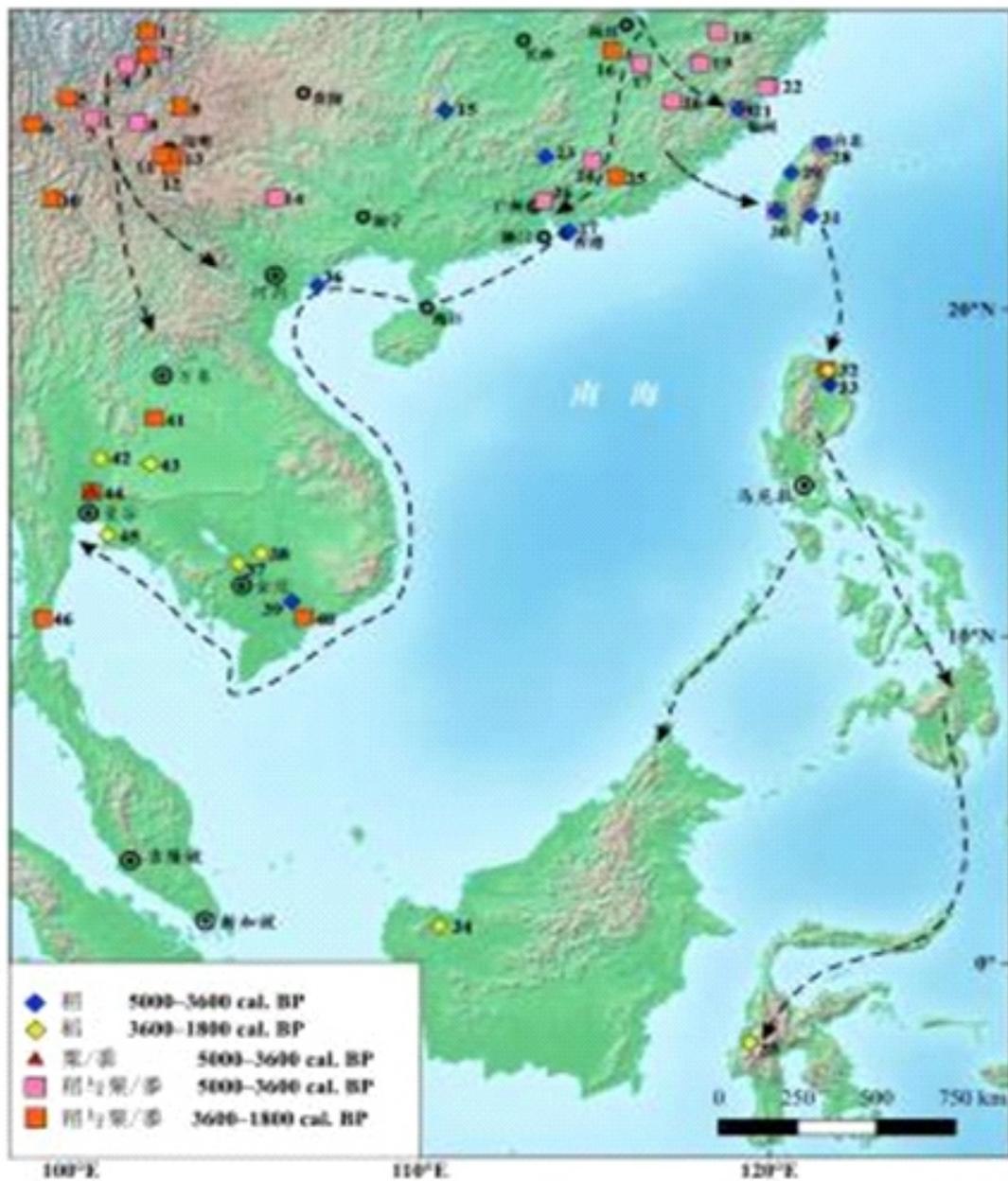
Zhang Wenjie, Deputy Dean of the School of History and Cultural Heritage, Xiamen University, pointed out that the forms and decorative patterns of pottery unearthed at the Xiying site are highly similar to those found at sites such as Fuguodun and Jinguishan in Taiwan. This provides important physical evidence for studying cultural integration among different regions of the Austronesian peoples.



Pottery from the Xiying Site

Zhou Zhenyu, Director of the Center of Human Origins and Evolution at the Institute of Archaeology, Chinese Academy of Social Sciences, emphasized that currently study on Austronesian peoples has entered a phase of

multidisciplinary collaboration. By integrating linguistics, archaeology, anthropology, and history, scholars can better reveal the origin, dissemination, and development of the Austronesian peoples.



Agricultural Dissemination as Evidence of Early Austronesian Migrations

Deng Xiaohua, Dean of the School of Humanities at Fujian University of Technology, has applied methods from linguistic archaeology and discovered that elements of Austronesian languages are preserved within Southern varieties of Chinese. These findings, mutually corroborated by archaeological evidence, further illuminates the historical connections between the Austronesian peoples and Chinese civilization.

Zhang Linhu, Deputy Dean of the School of History at Renmin University of China, suggested that future research on Austronesian-speaking peoples should take an international perspective and strengthen interdisciplinary cooperation. Through archaeological excavation, public engagement, and multidisciplinary academic exchanges, research institutions can work collaboratively to explore the civilization origins.

Lou Jianlong, Curator of the Fujian Museum, noted that archaeology and museums

are closely linked. Modern museums should establish a full-chain system integrating “archaeology-research-exhibition”. On the basis of cultural relic preservation and research work, museums should employ advanced archaeological techniques and digital presentation technologies to create an immersive exhibition experience for visitors, thereby authentically showcasing the appearance and atmosphere of history.

The recently inaugurated Keqiutou Branch of the China Archaeological Museum in Pingtan (Keqiutou Site Museum) is not only a recognition of Pingtan's archaeological achievements by the academic community, but also an important measure for promoting the protection and development of Keqiutou culture. Relying on unearthed cultural relics and ancient documents, the branch will showcase the Chinese civilization and take on a range of tasks, including promoting the unique characteristics of Chinese civilization.



Academic Conference on “Protection and Utilization of Austronesian Cultural Heritage” Photo by Peng Lifang/China News



Keqitou Branch of the China Archaeological Museum

Text Source:

1.China News Service: <https://www.chinanews.com.cn/cul/2025/04-10/10397650.shtml>

2.Xinhuanet: <https://www.news.cn/culture/20250410/0dc57fb550d541108d3e86a5d2aad6b0/c.html?page=1>

National Cultural Heritage Administration: [http://www.ncha.gov.cn/art/2024/3/28/art\\_2759\\_187913.html](http://www.ncha.gov.cn/art/2024/3/28/art_2759_187913.html)

### (3) Restoration of the Nine-Storey Temple: Empowered by Chinese Wisdom, Sustaining Sino-Nepalese Friendship

The Kathmandu Valley is Nepal's first World Cultural Heritage Site, and the Nine-Storey Temple along with its auxiliary structures in Durbar Square form an important part of this heritage. With its timber eaves, intricately carved wooden windows, and exquisitely patterned brackets and columns, the Nine-Storey Temple complex showcases the sophisticated traditional Nepalese craftsmanship and possesses exceptional historical and artistic value.

On April 25, 2015, a powerful earthquake with a magnitude of 8.1 struck Nepal, causing severe damage to numerous cultural relics and historical sites, including the Nine-Storey Temple and its auxiliary buildings. Following a request for assistance from the Nepalese government, and after consultation between the two sides, the project for the protection and restoration of the Nine-Storey Temple in Kathmandu's Durbar Square was designated as a key post-earthquake reconstruction initiative under Chinese aid to Nepal. This also marked China's first large-scale cultural heritage assistance project in Nepal.

In November 2015, the Chinese Academy of Cultural Heritage (CACH) organized a team to conduct a field assessment in Nepal. The restoration project officially commenced in 2017.

To scientifically advance the renovation of the Nine-Storey Temple, the restoration team analyzed the architectural structural

characteristics and their damage mechanisms based on assessment work conducted during the post-disaster emergency response phase. They comprehensively surveyed and sorted out seismic damage to the heritage buildings, carried out archaeological surveys and explorations in local areas of the temple, and conducted material and structural performance testing on the renovation targets. On this basis, the Chinese restoration team and Nepalese local experts jointly formulated a technical approach for post-seismic clearance, protection, and renovation of the Nine-Storey Temple structure.

During the restoring process, the Chinese team adhered to the principles of minimal intervention and reversibility for cultural relics.

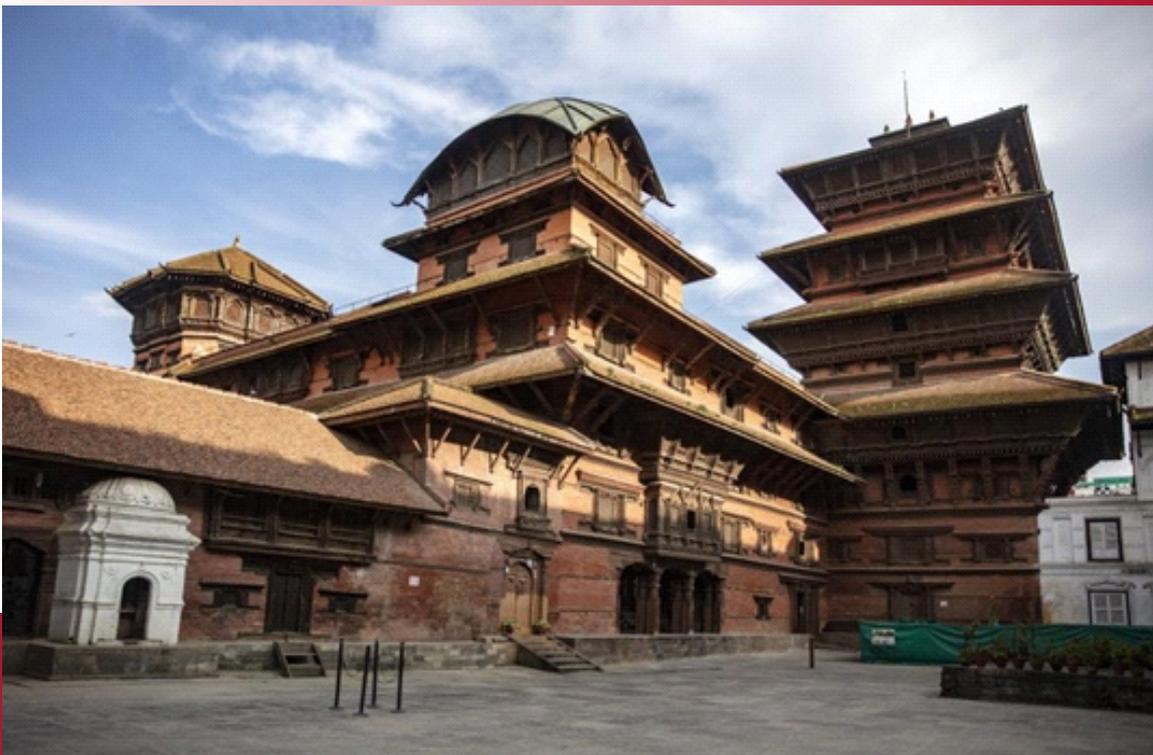
Taking into account the hard nature of the Sāla wood used in the structure and the distinctive features of the temple's timber architecture, the team employed metal cables to achieve reversible flexible connections and reinforced weak joints to strengthen the overall structure. In terms of materials, the team selected traditional local materials such as timber, bricks, tiles, and engaged craftsmen from Nepalese renowned woodcarving families to carve the wooden components.

In August 2024, the Nine - Storey Temple restoration project successfully passed the internal acceptance inspection. In November of the same year, the project

cleared the external technical acceptance by the Nepalese side, marking the successful completion of the project.

Over the course of seven years--spanning more than 2,000 days and nights, the Chinese Academy of Cultural Heritage (CACH) successively dispatched more than ten heritage conservation specialists to work on the front lines of the restoration project. Through their dedication, they demonstrated a deep respect for the treasures of human civilization and, through concrete actions, wrote a story of mutual commitment and cooperation between the two nations. The

Nepalese side gave high praise: “We are grateful to the Chinese government and Chinese experts for their tremendous contributions to the post-earthquake restoration of Nepal's cultural heritage. The Chinese team worked with great efficiency and outstanding quality. The Nine-Storey Temple protection and restoration project is a model for international cooperation in cultural heritage.” The philosophy of Chinese cultural heritage conservation and restoration is now not only held in the hearts of artisans but is also presented in exhibitions to every visitor who comes to see the site.



Archival photo of the Nine-Storey Temple in Durbar Square, Kathmandu, Nepal (Provided by the Chinese Academy of Cultural Heritage-CACH)



Restoration site of the Nine-Storey Temple (Provided by the Chinese Academy of Cultural Heritage-CACH)

Text Source:

1.National Cultural Heritage Administration website:

“Restoration of the Nine-Storey Temple: Empowered by Chinese Wisdom, Sustaining Sino-Nepalese Friendship”

[http://www.ncha.gov.cn/art/2025/3/27/art\\_722\\_194946.html](http://www.ncha.gov.cn/art/2025/3/27/art_722_194946.html).

2.CNR News:

“Empowered by Chinese Wisdom-The Post-Earthquake Revival of Nepal's Nine-Storey Temple”

[https://travel.cnr.cn/hydt/20250328/t20250328\\_527116563.shtml](https://travel.cnr.cn/hydt/20250328/t20250328_527116563.shtml).

#### (4) New Archaeological Discoveries Decipher the Early Human Migration and Survival Mysteries on the Qinghai-Tibet Plateau

The Institute of Cultural Relics Conservation of the Xizang Autonomous Region announced at its 2024 Annual Public Conference held in Lhasa on April 29 that archaeological projects such as the Shangga Gang Site, the Xiuma Cave Site, and the Gani Site have provided crucial physical evidence for deciphering the early human migration and survival mysteries on the Qinghai-Tibet Plateau and constructing the chronological and spatial framework of the Stone Age of archaeological culture in Xizang.

Preliminary findings from the Shangga Gang Site in Lhasa's Doilungdeqen District, reveal that early humans had already reached the central Tibetan Plateau around 100,000 years ago. Li Hao, a research fellow at the Institute of Tibetan Plateau Research, Chinese Academy of Sciences, noted that the assemblage of stone artifacts unearthed from the Shangga Gang Site exhibits Middle Paleolithic technological characteristics dominated by discoid lithic technology. Optically Stimulated Luminescence (OSL) dating indicates that the cultural layer on the third terrace of the site dates back no later than 100,000 years ago.

The Xiuma Cave Site in Geji County, Ngari Prefecture, Xizang, reveals the utilization and expansion of cave-type sites in the western Qinghai-Tibet Plateau around 40,000 years ago. Tan Yunyao, an archaeological team member from the

Institute of Cultural Relics Conservation of the Xizang Autonomous Region, stated that the Xiuma Cave Site has unearthed a large number of stone artifacts. The related Paleolithic cultural remains are contemporaneous with the Niadi Site (dated to 45,000 years ago) and the second-phase remains of the Merungdap Cave site, but exhibit different cultural features. This is of great significance for exploring the migration, interaction and integration processes of different technological groups in the plateau hinterland.

Additionally, excavations and research at the Gani Site in Geji County, Ngari Prefecture, and the Xiada Co (XDC) Site in Rutog County, Xizang, indicate that microblade technology reached western Tibet approximately 10,000 years ago and persisted until 6,000 years ago. The Xiadata Co (XDC) Site yielded not only a large number of microliths but also ground stone needles dating to approximately 8,000 years ago, marking the earliest evidence of ground stone technology in western Tibet. This transition from chipped to ground stone tools signifies a period of technological innovation in stone tool production during Tibet's Stone Age.

Li Yongxian, a professor at Tibet University, stated, "In recent years, there have been an increasing number of new field

archaeological discoveries in Tibet. It is believed that through the research of professionals across various disciplines, the

historical relics that have lain silent on the plateau for millennia will continue to be brought to life.”



On-site photo from the 2024 Annual Public Conference, April 29, 2024.

Photo by Jigme Dorje/Xinhua





Text Source:

1. [https://wlt.xizang.gov.cn/xwzx\\_69/wlyw/wldt/202505/t20250506\\_476674.html](https://wlt.xizang.gov.cn/xwzx_69/wlyw/wldt/202505/t20250506_476674.html)