

Case Study on the Open Utilization of Cultural Heritage: Taking the Integration of Games, Dance Drama, and Cultural Tourism as an Example

Yongyu Zhang

Beijing union university, Beijing 100080, China

Abstract: As a treasure of national history and culture, cultural heritage carries profound historical value, artistic value and scientific value. The paper aims to explore the current situation, successful cases, challenges and countermeasures of the open utilization of cultural heritage. First of all, the open utilization form of cultural heritage is increasingly diversified, including museum exhibitions, cultural tourism, research and education, etc. These forms not only enrich the spiritual and cultural life of the people, but also promote the prosperity of the local economy. Secondly, this paper lists many successful cases of the open utilization of cultural heritage. These cases show the vivid practice of cultural heritage in the protection and inheritance of cultural heritage, and provide a useful reference for the open utilization of cultural heritage. However, the open utilization of cultural heritage also faces many challenges, such as the difficulty of protection, insufficient investment, and the imbalance of the relationship between protection and utilization. In view of these challenges, this paper puts forward the coping strategies such as strengthening the construction of laws and regulations, increasing investment and promoting industrial integration development, so as to realize the sustainable development of cultural heritage.

Keywords: Cultural heritage, open utilization, excellent case.

1. Introduction

1.1. Research Background and Significance

1.1.1. Research Background

Cultural heritage, as human creations preserved throughout history in both tangible and intangible forms, possesses significant cultural, historical, artistic, or scientific value. These legacies are not only treasures of human civilization but also bridges connecting the past with the present, playing a vital role in fostering cultural identity, preservation, and development.

With continuous social development and progress, public awareness of cultural heritage and its preservation has steadily grown. An increasing number of people recognize the historical significance and cultural value embodied in cultural heritage and seek to preserve it through various means. Meanwhile, the open access to cultural heritage has become a vital avenue for boosting local economic development and fostering cultural exchange.

From a policy perspective, governments worldwide and international organizations are placing growing emphasis on the preservation and transmission of cultural heritage. They have introduced various policies and regulations to strengthen heritage protection efforts and encourage broad societal participation in the open access and utilization of cultural heritage. This not only provides robust policy support for such initiatives but also injects new vitality and momentum into them.

Finally, in the context of globalization, the open access to cultural heritage has become a vital area for fostering international cultural exchange and cooperation. By enhancing exchanges and collaboration on cultural heritage with other countries and regions, we can not only deepen mutual understanding and friendship but also jointly promote the diversity and prosperity of world culture.

1.1.2. Research Significance

The research on the open utilization of cultural heritage holds significant importance, which is specifically manifested in the following aspects:

1) Preserving Historical Culture: The open utilization of cultural heritage helps people better understand and inherit historical culture. By showcasing, interpreting, and leveraging cultural heritage, more individuals can appreciate the depth of history and the charm of culture, thereby strengthening their sense of identity and pride in traditional culture.

2) Enhancing Urban Quality: Cultural heritage constitutes a vital component of cities, endowing them with distinctive historical character and cultural depth. By promoting the open utilization of cultural heritage, urban cultural quality can be elevated, thereby enhancing a city's appeal and competitiveness.

3) Promoting Economic Development: The open utilization of cultural heritage can also boost economic growth. For instance, developing cultural tourism projects attracts visitors and stimulates local tourism consumption. Additionally, it provides abundant material and inspiration for the cultural and creative industries, fostering innovation in related sectors.

04) Promoting cultural exchange: In the context of globalization, the open access to cultural heritage facilitates interaction and integration among diverse cultures. By showcasing and disseminating cultural heritage from various countries and regions, it enhances mutual understanding and respect among people, fostering global cultural diversity and prosperity.

In conclusion, the research significance of open access to cultural heritage is multifaceted: it not only contributes to the preservation and transmission of historical culture but also enhances urban quality, promotes economic development, and facilitates cultural exchange.

1.2. Research Objectives

The primary objective of research on the open utilization of cultural heritage is to achieve its rational development and application while ensuring its protection and preservation.

Through in-depth research, we have identified utilization approaches that not only fully showcase and leverage the value of cultural heritage but also ensure its proper protection and sustainable development. These approaches enable contemporary people to benefit from various aspects of cultural heritage-such as spiritual enrichment and economic returns-while preserving this precious legacy for future generations so they can continue to experience and inherit this unique historical culture. Furthermore, this approach enhances the full realization of cultural heritage's diverse roles and values in modern society, including its cultural, economic, and social dimensions.

1.3. Research Approach and Methods

Research Methods

This paper primarily employs the literature review method to examine the open utilization of cultural heritage, a widely adopted research approach. The main methodology involves analyzing existing literature to identify relevant research methods and frameworks applicable to this study, thereby providing reference and guidance for the investigation.

The advantage lies in its ability to fully leverage existing research findings, thereby saving time and resources. Furthermore, by analyzing and interpreting existing literature, researchers can gain a deeper understanding of the background, current state, and development trends of the research topic, providing robust support for subsequent empirical studies or theoretical frameworks.

The literature review primarily draws from CNKI and international academic databases, utilizing keywords such as "cultural heritage" and "open access utilization" to examine recent domestic and international research findings on brand competition, chain hotels, research methodologies, and key perspectives. This process identifies suitable research methods for the present study, thereby establishing its theoretical foundation.

2. Relevant Concepts

2.1. Cultural Heritage

The Convention Concerning the Protection of the World Natural and Cultural Heritage was adopted by UNESCO in the 1970s.

Among these, the definition of cultural heritage-including artifacts and archaeological sites-has been widely accepted by the academic community. Subsequently,

Public awareness has improved, and the concept of intangible cultural heritage has gradually gained widespread recognition. Generally speaking,

Internationally, cultural heritage encompasses both tangible and intangible components, referring to elements possessing cultural value.[1]

Cultural objects possess historical value, scientific research value, and artistic value; among these, "intangible culture" refers to various traditional cultures that do not exist in material form nor integrate into everyday life. "On Strengthening Cultural Heritage..."

The "Notice on Cultural Heritage Protection Work" issued by the State Council provides relatively clear definitions for cultural heritage. "Material cultural heritage" includes the

most complex architectural remains, ancient cultural relics and sites passed down through generations, significant artistic creations reflecting historical value, daily objects, household items, historical books and textual materials from various periods, as well as cultural heritage in renowned historical and cultural cities, and cities that demonstrate distinct and widespread value in integrating architectural styles, urban planning, and living environments. "Intangible cultural heritage" refers to manifestations, practices, and capabilities of cultural heritage expressed through performing arts, social customs, languages, traditional crafts, and related artifacts and cultural sites.

2.2. Open Access

The open utilization of cultural heritage refers to the rational development of cultural heritage aimed at disseminating its value, without compromising its safety or authenticity and integrity; it involves practical activities such as interpreting, exhibiting, educating about, and experiencing the heritage through the heritage itself, as well as the process of creating value through its utilization.[2]

3. Cases of Open Access and Utilization of Cultural Heritage

3.1. Integration of Culture and Tourism

3.1.1. Scene Restoration

(1) The history of Nanjing's Confucius Temple

In the third year of Xiankang during the Eastern Jin Dynasty (337 AD), the Confucius Temple was initially established. Following Wang Dao's proposal that "governing a state should prioritize nurturing talent," the Imperial University was founded on the south bank of the Qinhuai River. By the first year of Jingyou in the Northern Song Dynasty (1034 AD), the Confucius Temple had been expanded from the Eastern Jin Dynasty's academic institution; as it dedicated itself to honoring Confucius, it came to be known as the Confucius Temple. Its construction opposite the academic institution aimed to encourage scholars to adhere to the teachings of ancient sages and receive feudal education. It suffered its first destruction during the Jianyan period of the Southern Song Dynasty, a second destruction during the Xianfeng era of the Qing Dynasty, a third destruction in 1937 (the 26th year of the Republic of China), and was ultimately burned down by Japanese forces during the Anti-Japanese War. This demonstrates that throughout its long history, the Confucius Temple has endured multiple demolitions, making the preservation and restoration of this tangible cultural heritage site an urgent priority.[3]

The current state of the Confucius Temple:

In 1984, along both banks of the 1.8-kilometer-long Qinhuai River stretching from Taoyedu in the east to Zhonghuamen in the west, a series of cultural relics, historical sites, and tourist attractions were restored and developed. The area featured tiered riverfront halls and buildings with distinct local characteristics-including song pavilions, dance terraces-as well as commercial streets lined with bookstores, snack shops, teahouses, and restaurants. The long-lost "Qinhuai Painted Boat" was also revived on the river. Over more than a decade of efforts, over 20 historic structures spanning 300,000 square meters were reconstructed, including the Dacheng Hall, Mingde Hall, Zunjing Pavilion, Jiangnan Imperial Examination Hall, Wuyi Lane, the ancient residences of the Wang and Xie families, and the former

residence of Wu Jingzi. Pavilions, terraces, towers, and halls were arranged in harmonious patterns, faithfully recreating the street scenes of Jiangnan during the Ming and Qing dynasties as well as the original landscape of Qinhuai's riverfront halls and buildings. This initiative further highlighted the cultural heritage of the Six Dynasties period and the Ming-Qing era. Distinctive market clusters emerged, specializing in small commodities, antiques, calligraphy, paintings, flowers, birds, fish, and insects, establishing the area as one of Nanjing's major commercial hubs.

The opening and utilization of the Confucius Temple:

The reconstructed Confucius Temple retains its original architectural layout, allowing visitors to fully appreciate its historical significance. Opposite the temple stands the Imperial Examination Museum, which showcases the evolution of China's imperial examination system-from the emperor's three visits to a humble thatched cottage in search of talent to the establishment of formal examination institutions-and details every stage of the process. The museum floor even features a replica of an examination room, enabling visitors to experience the atmosphere of ancient exam venues. Along the Qinhuai River flowing through the temple area, the original grand screen wall and Wende Bridge have been restored, with lantern festivals held there during specific holidays. These restoration efforts have undoubtedly breathed new life into this tangible cultural heritage site, presenting it to modern audiences in a revitalized form.[4]

(2) Black Myth: Wukong

The game Black Myth Wukong incorporates numerous elements of tangible cultural heritage, such as:

The Western Han Dynasty Bo Shan Furnace depicting a person riding a beast: This sacred object used for meditation in the game is modeled after this artifact. The piece stands tall.

Measuring 32.3 cm in length and 22.3 cm in chassis diameter, the artifact features a warrior riding a beast within its base. Its lid consists of two tiers: the upper layer depicts landscapes, drifting clouds, and scenes of human-beast combat, while the lower layer showcases motifs of dragons, tigers, and the Vermilion Bird-a testament to exquisite craftsmanship and an aura of celestial elegance.

The Baoding Mountain cliff carvings at the Dazu Rock Carvings in Chongqing: The image of the Thousand-Armed Guanyin found in games originates from these very carvings. The Dazu Rock Carvings represent a monumental and imaginative World Cultural Heritage site created during the Southern Song Dynasty.[5]

The Thousand-Armed Guanyin statue stands as the quintessential example of cliff-carved stone art that has flourished across China for millennia.

The twenty-eight lunar constellations painted sculptures at the Jade Emperor Temple: figures such as the Golden Dragon and Golden Dog in the game are derived from these sculptures. These sculptures were created in the 31st year of the Zhiyuan era during the Yuan Dynasty, and 23 of them have been preserved today, representing the pinnacle of ancient Chinese sculptural art.[6]

The inclusion of these material cultural heritage elements not only enriches the cultural depth of the game but also allows players to experience the unique charm of China's traditional culture and cultural heritage during gameplay. It serves as an exemplary case of open utilization of cultural heritage.

3.1.2. Bringing Cultural Heritage to Life: Presenting Cultural Heritage Through Dance Drama

(1) The dance drama "Only This Green and Blue"

The dance drama *Only This Verdant Green* is indeed a masterpiece that showcases cultural heritage. Inspired by the renowned painting *Thousand Li of Rivers and Mountains* by Northern Song painter Wang Ximeng, it transforms the beauty of the landscape depicted in the painting into dynamic stage performances through the art form of dance, presenting audiences with an artistic scroll that transcends time and space. Through seven chapters- "Unfolding the Scroll, Interpreting Seal Script, Singing Silk, Seeking Stones, Practicing Brushwork, Tempering Ink, and Entering the Painting" -the drama demonstrates traditional crafts and techniques of the Northern Song period, such as brush-making, silk weaving, and ink tempering, allowing viewers to appreciate these intangible cultural heritages while gaining insight into their unique charm. Additionally, by presenting the cultural heritage of *Thousand Li of Rivers and Mountains* through stage art, the drama enables audiences to more intuitively experience the distinctive allure of China's traditional culture. Furthermore, the production invited national and provincial-level inheritors of these crafts to provide on-site explanations during rehearsals, ensuring the professionalism and accuracy of the dance movements and further preserving these intangible cultural heritages.[7]

Through innovative modern stage techniques, *Only This Verdant Green* seamlessly blends traditional culture with contemporary aesthetics, offering audiences a groundbreaking artistic experience. The production has not only received widespread acclaim during its domestic tours but has also toured internationally, delivering cultural exchange performances in numerous countries and showcasing the distinctive charm of China's outstanding traditional heritage.

(2) The dance drama "Five Stars Rise in the East"

The dance drama *Five Stars Rise in the East* is indeed a masterpiece that showcases cultural heritage. Drawing inspiration from the national first-class cultural relic-the brocade arm guard inscribed with "Five Stars Rise in the East benefits China" -it vividly recreates the cultural exchanges and ethnic integration between the Western Regions and Central China during the Han Dynasty through the art form of dance. The production integrates Eastern aesthetics with Western regional characteristics, employing distinctive and diverse choreographic designs to portray characters with remarkable depth. Whether it's the majesty of Han Dynasty generals, the openness of the Jingjue people, or the gracefulness of Western Region dancers, all are portrayed with remarkable authenticity through dance. The stage set faithfully reconstructs daily life scenes from the ancient city of Jingjue, creating a strong sense of Western Regional culture. Additionally, modern technological techniques such as three-dimensional multi-layered stage construction and cinematic scene interludes are employed, immersing the audience in an authentic experience.[8]

It offers a unique theatrical experience. In summary, it is not only a masterpiece of art but also a work with profound social significance. By showcasing cultural heritage, it promotes China's excellent traditional culture and strengthens national pride and cohesion. At the same time, it fosters interaction, exchange, and integration among various ethnic groups, tangibly reinforcing the sense of community within the Chinese nation.[9]

4. Summary and Prospects

4.1. Research Summary

The current state of cultural heritage utilization and protection: Awareness has significantly increased. In recent years, with growing awareness of cultural heritage preservation, local governments and various sectors of society have substantially increased their investments in heritage protection, leading to notable improvements in conservation efforts. Utilization methods have become increasingly diverse, encompassing museum exhibitions, cultural tourism, educational programs, and more. These approaches not only enrich the spiritual and cultural lives of the public but also boost local economic development. Application of technological means: Modern technologies play an increasingly vital role in the preservation and utilization of cultural heritage. For instance, digital technologies and virtual reality are widely employed in heritage display and conservation, enhancing its visibility and impact.

4.2. Future Outlook

The open utilization of cultural heritage serves as a vital pathway to foster cultural prosperity, promote tourism development, and enhance national pride. By thoroughly exploring the significance and value of cultural heritage and developing culturally distinctive tourism products, the appeal and competitiveness of cultural tourism can be significantly enhanced. Furthermore, strengthening the integrated development between cultural heritage and the tourism industry, while driving innovation and upgrading in cultural heritage tourism, represents a crucial direction for achieving its sustainable development. Moving forward, efforts should focus on improving legal frameworks for cultural heritage protection, increasing investment, and promoting industrial integration to provide robust safeguards for its sustainable preservation. This includes refining protective mechanisms through strengthened legislation and enhancing funding contributions from both government and societal stakeholders to elevate conservation standards.

Promote the integrated development of cultural heritage with industries such as tourism and education to achieve dual improvements in both its economic value and social benefits. Utilize technological means to enhance the efficiency of cultural heritage preservation and utilization.

References

- [1] Cui, A. J. (2024). Investigation and evaluation of the current status of cultural heritage tourism resource development in Changzi County. Inner Mongolia University of Finance and Economics. <https://doi.org/10.27797/d.cnki.gnmgc.2024.000463>
- [2] Yan, J., & Du, M. (2023). Research on the applicability assessment of open utilization for multi-type cultural heritage buildings in scenic areas: A case study of West Lake Scenic Area. *Journal of Beijing University of Civil Engineering and Architecture*, 39(4), 27–33. <https://doi.org/10.19740/j.2096-9872.2023.04.04>
- [3] Yang, A. Y. (2019). Protection, management, and public access of the Palace Museum as reflected in international palace-type World Heritage sites. *Southeast Culture*, (4), 6–11.
- [4] Song, W. J. (2024). Research on the protection and utilization of immovable revolutionary cultural heritage from the perspective of cultural heritage conservation: A case study of Zhengzhou. *Yellow River, Loess, and Yellow Race*, (14), 66–68.
- [5] Li, J. (2024). Research on the development of cultural tourism resources in Meishan's East Slope from the perspective of cultural heritage protection and transmission. Chengdu University. <https://doi.org/10.27917/d.cnki.gcxdy.2024.000059>
- [6] Liu, X. H. (2023). Research on the cultural image communication of urban district spaces in Qinhuai District, Nanjing. Nanjing Forestry University. <https://doi.org/10.27242/d.cnki.gnjlu.2023.000275>
- [7] Zhang, J. L., & Yao, J. (2023). A study on the dissemination model of China's traditional culture in domestic games-taking Genshin Impact as an example. *Communication and Copyright*, (14), 82–86. <https://doi.org/10.16852/j.cnki.45-1390/g2.2023.14.030>
- [8] Du, Q. Y. (2023). Symbolic production and meaning construction of virtual festivals from the perspective of communication rituals: A case study of Genshin Impact's "Sea Lantern Festival". *Southeast Communication*, (4), 108–111. <https://doi.org/10.13556/j.cnki.dncb.35-1274/j.2023.04.011>
- [9] He, Y. T. (2024). Innovations in contemporary China classical dance stage performances: A case study of the dance poetic drama "Only This Verdant Green". *Charming Hunan*, (5), 56–58.