

# From the Source to the Other Place: A Comparative Study on the Path of Yunnan Hulusi Empowering Lianghe Rural Construction to Cross-regional Urban Education Activation in Guangdong Province

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**Abstract:** This study examines the cross-regional dissemination pathways of the hulusi (a traditional Chinese wind instrument) within the educational systems of Lianghe County, Yunnan Province, and cities in Guangdong Province. It explores how this intangible cultural heritage transitions from “source-based culture” to “educational resource,” thereby achieving the collaborative construction of local identity and national cultural consensus. Through a combination of literature analysis and field research, this study systematically presents Lianghe County’s rural practice mechanism for building cultural confidence based on the “intangible cultural heritage + tourism + education” pathway, alongside Guangdong’s institutionalized teaching and dissemination transformation of cross-regional Hulusi under the policy guidance of “incorporating intangible cultural heritage into classrooms.” By comparing the similarities and differences between the two regions in terms of hulusi resource integration mechanisms, educational adaptation pathways, and cultural identity formation, the author argues that the cross-regional dissemination of intangible cultural heritage is not merely a spatial migration but a complex process involving social reproduction and institutional coordination. The study concludes that establishing a “local-remote” collaborative mechanism that balances cultural consciousness and dissemination adaptability is a key pathway for promoting the sustainable development of intangible cultural heritage.

**Keywords:** Hulusi; Cultural self-awareness; Cross-regional; Comparative study

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## 1. Cultural Construction and Local Value Logic of the Hulusi in Yunnan

Lianghe County in Dehong Prefecture, Yunnan Province, is renowned as the birthplace of the hulusi. Its cultural significance stems not only from its rich ethnic musical traditions but also reflects the practice of coordinated

development between local governance and cultural strategy. Widely played among ethnic communities like the Dai and Jingpo peoples, the hulusi possesses distinct regional and ethnic characteristics. Its melodious and lyrical tone, combined with its compact size and portability, makes it a vital instrument for expressing love, conveying festive blessings, and accompanying folk activities locally. As early as the mid-20th century, numerous folk artisans in the Lianghe area engaged in hulusi crafting and performance, establishing a foundation for its oral transmission and promotion within the community. In 2006, the Yunnan Provincial Government officially conferred the title “Hulusi Homeland” upon Lianghe County, establishing its representative status within the local cultural policy framework and propelling Lianghe’s evolution from a “cultural birthplace” to a “cultural highland.” Subsequently, guided by Dehong Prefecture’s overarching policy of integrating culture and tourism, Lianghe County began building a local cultural brand centered on the hulusi. This initiative effectively linked traditional music with national strategies such as tourism development, rural revitalization, and ethnic unity. Ultimately, it demonstrated a transformative logic where local cultural resources transitioned from traditional to institutionalized, and from peripheral to central significance. This transformation did not occur in isolation but was driven by multidimensional forces encompassing material resources, institutional frameworks, and social participation mechanisms. From a resource integration perspective, Lianghe County’s systematic development path for the hulusi encompasses multiple segments including raw material cultivation, traditional craftsmanship inheritance, performance instruction, cultural and creative product development, and festival promotion, forming a closed-loop cultural industry chain. Take Lianghe County’s recently prioritized “Hulusi Cultural Town” project as an example. This integrated initiative combines gourd cultivation bases, instrument workshops, heritage experience centers, music performance spaces, and tourism reception facilities. It not only enhances the comprehensive capacity of intangible cultural heritage hulusi resources but also propels traditional craftsmanship from family workshops toward scaled, branded development. In 2024, “Lianghe Hulusi” was selected as one of the first batch of national “Thousand Enterprises, Hundred Cities” trademark brands, while “Siyuan Hulusi” successfully applied for the second batch of provincial-level intangible cultural heritage representative project workshops. Since then, “study-tour” and “experience-tour” programs centered on the hulusi have continued to gain momentum; the Nangsong Dian Soapberry Exhibition Hall was completed and opened to the public. In 2024 alone, over 30 events under the “Wonderful Lianghe” series were held, attracting a cumulative 1.6036 million visitors—a 11.1% year-on-year increase. Total tourism revenue reached 1.872 billion yuan, marking an 8.65% growth compared to the previous year.<sup>[1]</sup> In 2025, the Lianghe Hulusi Cultural Tourism Festival attracted 1,026 contestants, over 60 volunteers, and more than 10,000 visitors nationwide. The festival featured competitions across multiple categories including children, youth, young adults, professionals, and seniors, complemented by folk performances, culinary tastings, and open workshops showcasing intangible cultural heritage. These initiatives expanded Lianghe’s visibility and appeal within the regional cultural landscape. More profound transformations emerged through dual institutional and societal reconstruction. Lianghe County, Dehong Prefecture, pioneered a practical model integrating cultural revitalization with social governance in frontier regions by innovating a “government guidance + community participation + multi-stakeholder collaboration” mechanism for promoting the Hulusi’s intangible heritage. On the one hand, local authorities introduced supportive policies for the hulusi industry, including “case-by-case” land concessions, cultural industry support funds, and “five-year tax exemption and five-year tax reduction” incentives, providing institutional safeguards for cultural enterprises. On the other hand, leveraging social organizations such as the Hulusi Culture Association, rural performance troupes, and music education institutions, the county has elevated

the art of hulusi performance from a “folk skill” to a “community cultural asset.”

Moreover, the role of volunteer service mechanisms in festivals and educational outreach has become increasingly prominent. Taking the 2025 event as an example, youth volunteers play a pivotal role in reception services, promotional organization, post-event support, and cultural tourism promotion, achieving a two-way integration of cultural dissemination and youth participation. At the level of identity construction, Lianghe recontextualized the hulusi from a “life skill” into an “identity symbol.” Through festivals, competitions, and cultural creativity, it reconstructed the instrument’s social significance, transforming it from a cultural practice confined within ethnic groups into a symbol of cultural consciousness for the entire Chinese nation. Building on this foundation, Lianghe pioneered a new cultural governance model centered on the hulusi: “cultural tourism co-creation + educational co-development + community co-governance.” This approach transformed intangible cultural heritage resources from isolated “islands of craftsmanship” into a collaborative development phase characterized by widespread dissemination and deep societal integration. The “origin-based logic” of Lianghe’s Hulusi demonstrates how intangible cultural heritage can achieve resource integration, policy embedding, and social empowerment through localized construction. Starting from local practice, Lianghe County in Yunnan has advanced the transformation of the hulusi project from a “musical instrument” into a “regional brand” through a three-pronged strategy integrating intangible cultural heritage, culture, and tourism. This approach not only sustains the living vitality of intangible cultural heritage but also provides replicable governance models for frontier rural development, social collaboration, and regional dissemination. This origin-based model emphasizes not only the living preservation and continuity of intangible cultural heritage but also its capacity for integration, reinvention, and transformation within the evolving landscape of contemporary daily life. Nationwide, as concepts like “living intangible cultural heritage” and “cultural co-creation” gain prominence, Lianghe’s hulusi-empowered rural development model offers profoundly instructive insights. Its evolutionary trajectory—shifting from intra-ethnic transmission to societal participation, and from local cultural memory to national cultural identity—may serve as a practical blueprint for sustainable intangible cultural heritage transmission, value regeneration, and cultural integration within national narratives in frontier ethnic regions.

## **2. Cross-Regional Integration of Hulusi in Guangdong Urban Education and Innovative Approaches to “Incorporating Intangible Cultural Heritage into Classrooms”**

In the process of transregional (cross-location) dissemination and educational transformation of intangible cultural heritage, its cultural content is not simply replicated but continuously reconstructed through institutional adaptation and shifts in social context. This study constructs an analytical framework using the practice pathways of the hulusi in Lianghe, Yunnan and urban educational systems in Guangdong as case examples, drawing upon three theoretical perspectives: cultural recontextualization, educational institutional transformation, and cultural identity construction. Basil Bernstein’s theory of “recontextualization” posits that cultural practices undergo a restructuring of meaning during cross-regional migration. This provides a foundational perspective for understanding how the hulusi, as intangible cultural heritage, transforms from an ethnic life skill into cross-regional urban classroom teaching content.<sup>[2]</sup> Pierre Bourdieu’s theory of “cultural capital” and “educational reproduction” emphasizes that educational systems institutionalize and standardize cultural content through means such as curriculum standards and evaluation systems.<sup>[3]</sup> In Guangdong Province,

the intangible cultural heritage instrument hulusi has been integrated into the local education system through curriculum development, performance grading, and teacher training, demonstrating the institutional pathway for transforming intangible cultural heritage from “local experience” into “national resources.” Stuart Hall noted in his theory of cultural identity that cultural identity is a dynamic process continuously constructed through specific practices.<sup>[4]</sup> Guangdong’s urban education embraces multicultural coexistence, not only transmitting intangible cultural heritage skills across regions through the Yunnan hulusi as a medium, but also embedding them within the national discourse of “China’s Outstanding Traditional Culture” to facilitate a value transition from local to national identity. Based on this, the study analyzes how the intangible cultural heritage of Hulusi achieves functional transformation, pedagogical reconstruction, and the reproduction of cultural identity during its transmission from its place of origin to distant regions. This analysis follows a logical framework of “contextual reconstruction—institutional embedding—identity generation,” ultimately revealing its synergistic value within national cultural strategies and local educational practices.

In the process of cross-regional cultural dissemination and educational integration, the introduction of the Yunnan Hulusi into Guangdong’s basic education system (outside its place of origin) demonstrates an “educational transformation” pathway distinctly different from its traditional inheritance in its place of origin. Beginning in the late 1990s, as the concept of quality education gained nationwide traction, urban schools in Guangdong started incorporating diverse ethnic music and dance into music curricula as supplementary resources. The Yunnan Hulusi, valued for its embodiment of traditional Chinese culture, its warm and melodious tone, and its portability, gradually gained favor among music teachers in primary and secondary schools across South China, particularly in Guangdong’s first- and second-tier cities. In recent years, driven by policies such as “Incorporating Intangible Cultural Heritage into Schools” and “Aesthetic Education for Nurturing Talent,” cities including Guangzhou, Shenzhen, Foshan, and Zhongshan have successively integrated the hulusi into their school-based curriculum systems. This has formed a multi-tiered intangible cultural heritage education framework centered on ethnic music as a medium and holistic education as its goal. This educational approach not only enriches the cultural diversity of basic education content but also facilitates the “knowledge-based” translation of intangible cultural heritage resources in practice, broadening the audience base and dissemination reach for its transmission. Notably, the integration of the intangible cultural heritage instrument hulusi into Guangdong’s urban education system (off-site) does not simply replicate the traditional transmission model from its place of origin. Instead, it involves recontextualization and structural reshaping tailored to the urban educational environment, local curriculum standards, and student characteristics. On one hand, course design widely adopts modular teaching, with core units structured around “instrument recognition—playing techniques—repertoire practice—performance demonstration.” This aligns with the pacing and grade-level characteristics of current music curriculum standards. For instance, Guangzhou University’s School of Music and Dance offers a “Chinese Ethnic Music” course within its music curriculum. When teaching about ethnic instruments, it uses the Yunnan Hulusi to introduce Guangdong students to China’s diverse traditional cultures. The course not only incorporates “Phoenix Tail Bamboo Under the Moonlight” and “Let Me Understand Your Language,” but also incorporates instrument-making video tutorials and contextual explanations. This approach deepens students’ cultural awareness and strengthens their cultural consciousness. On the other hand, teaching delivery methods in Guangdong Province have undergone a technological transformation. With the widespread adoption of smart classrooms and digital platforms, Guangdong has leveraged digital formats like “smart practice rooms” to achieve resource sharing and remote teaching. For instance, some schools in Guangdong

partnered with cultural tourism institutions in Lianghe, Yunnan, inviting hulusi inheritors to conduct online and offline performance demonstrations and interactive teaching. This enabled students to “cross-region” experience hulusi performances and understand the source culture, thereby enriching the cultural depth and artistic breadth of classroom instruction. This “digital-local” integration approach has, to a certain extent, broken through the geographical limitations of traditional music education, providing a viable model for revitalizing and disseminating intangible cultural heritage music courses within urban education.

As education policies deepen the empowerment of intangible cultural heritage (ICH) education, “ICH + Education” practices across Guangdong Province have gradually expanded beyond classroom instruction to encompass extracurricular activities, social engagement, and competitive mechanisms. Taking the hulusi (a traditional Chinese flute) as an example, it has achieved multifaceted integration and functional revitalization within Guangdong’s urban education system. From a policy perspective, documents such as the Guangdong Provincial Department of Education’s “Action Plan for Aesthetic Education Immersion”—deployed under the “Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era”—explicitly integrate education in China’s outstanding traditional culture into moral education and the curriculum system. These initiatives propose fostering cultural identity through a three-pronged educational mechanism combining “classroom instruction + practical activities + campus culture.”<sup>[5]</sup> Against this backdrop, certain regions in Guangdong have independently adopted Yunnan hulusi performances as a focal showcase for “intangible cultural heritage curriculum achievements” through platforms such as campus arts festivals, Ethnic Unity and Progress Awareness Month, and Intangible Heritage on Campus Performance Weeks. This has fostered a cross-regional educational ecosystem integrating teaching, performance, and assessment. For instance, the Hulusi competition at Tongren Arts and Sports Experimental Primary School in Tianhe District, Guangzhou, has sparked students’ interest in ethnic musical instruments. By incorporating students’ performance proficiency into music course assessments, this initiative shifts intangible cultural heritage education from an aesthetic focus to an evaluation-oriented approach, enhancing its sustainability within institutionalized teaching systems across different regions. Furthermore, certain communities in Guangdong have developed educational spillover models such as “parent-child co-learning,” “school-community collaboration,” and “community workshops” based on the intangible cultural heritage hulusi curriculum. These initiatives have gradually formed an integrated framework in Guangdong encompassing “in-school education—out-of-school dissemination—community awareness.” This transformation not only demonstrates the structural adaptability of intangible cultural heritage within urban education but also reflects the cross-disciplinary potential and cross-regional educational value of China’s outstanding traditional culture in the modern social context. The introduction and expansion of the Yunnan Hulusi within Guangdong’s urban education system has followed an evolutionary trajectory: from “intangible cultural heritage resource” to “educational content,” from “classroom instruction” to “societal education,” and from “regional music” to the reproduction of “national culture.” First, regarding ICH (Hulusi) integration into campus curricula, Guangdong became the first province to introduce Yunnan Hulusi into cross-regional school programs and the first to extend its application to the aesthetic education system. Second, in dissemination pathways, Guangdong leverages digital platforms and inter-school collaboration mechanisms to establish cross-regional connections between the instrument’s source communities and classrooms in distant cities, creating a new ecosystem for “remote transmission” in intangible cultural heritage education. Third, in cultural function, the Hulusi in Guangdong transcends mere “artistic appreciation” to become a multifaceted medium that fosters cultural identity, promotes ethnic unity, and deepens aesthetic education. This evolution

in educational pathways not only demonstrates Guangdong's diverse yet integrated urban education system actively responding to national cultural strategies but also provides a practical model for re-embedding intangible cultural heritage arts within urban societies. Taking the Yunnan hulusi as an example, its journey from cultural self-awareness in its birthplace of Lianghe to educational reconstruction in Guangdong represents not merely the spatial diffusion of China's outstanding traditional culture, but a strategic leap in intangible cultural heritage transmission mechanisms—shifting from “cultural reproduction” to “social construction.”

### **3. Institutional Mechanisms for the Transformation of Hulusi from Intangible Cultural Heritage to Public Cultural Resources**

In the process of institutionalization within contemporary China, intangible cultural heritage has undergone multiple transformations in identity—from folk craft to national inventory, and ultimately to a social resource. This evolution has not only reshaped the dissemination pathways and promotion methods of intangible cultural heritage but also guided its transition from an ethnic identifier within traditional societies to a subject of cultural governance characterized by state leadership, local collaboration, and educational engagement. As a traditional musical instrument embodying ethnic, regional, and folk characteristics, the hulusi has evolved from a daily instrument of ethnic groups like the Dai and Jingpo in Yunnan's Dehong region into a public cultural resource that can be choreographed, intervened upon, and promoted within the context of strengthening the Chinese national community. This mechanism reflects not only the reshaping of traditional cultural boundaries through administrative discipline but also the redefinition and reproduction of intangible cultural heritage identity across multiple social dimensions, including education, tourism, and cultural creativity. From an institutional design perspective, the path toward “de-localization” of the intangible cultural heritage hulusi is particularly evident. Although the musical vocabulary and performance traditions of the hulusi are deeply rooted in the ethnic life context of Dehong, during its dissemination and revitalization, its “original cultural context” has gradually been detached through institutional processes to adapt to broader cultural awareness and dissemination environments. For instance, in Hulusi teaching materials adopted by certain schools and institutions in Guangdong Province, greater emphasis is placed on its tonal structure, performance techniques, and aesthetic appeal. Moreover, some Guangdong musicians have utilized the Hulusi to revitalize and promote traditional folk songs of Guangdong, while also integrating it into performances by traditional Guangdong folk music ensembles. However, the ethnic cultural background, oral transmission lineage, and festive contexts associated with the instrument are often downplayed. This transformation model aligns with contemporary educational demands for standardization and universality, resonating with the national strategy of “bringing outstanding traditional Chinese culture into classrooms.” Yet, it also signifies the shift of intangible cultural heritage from “culture in lived practice” to “resources under disciplinary systems,” simplifying its cultural complexity and social embeddedness to some extent. Notably, it is precisely through this simplification process that the hulusi as intangible cultural heritage has achieved widespread circulation in Guangdong Province. It has ascended from a medium of local ethnic culture to a tool for nationwide aesthetic education and cultivation of aesthetic literacy, completing a paradigm shift from “ethnic intangible cultural heritage” to “public cultural resource.”

The institutional embedding manifests not only at the level of cultural policy but also concretely in the construction of practical mechanisms. From the development of Lianghe County in Yunnan as the “Hulusi Homeland” to Guangdong's widespread “Intangible Cultural Heritage in Schools” initiative, these two regions

respectively represent two key institutional junctures in the transformation of intangible cultural heritage resources: from “local ownership” to “transformation in other domains.” In Lianghe, Yunnan, efforts include establishing dedicated festivals, hosting national Hulusi competitions, and supporting Hulusi enterprises to strengthen the cultural industrialization and cultural confidence building at the source. In Guangdong, the approach focuses more on embedding within the urban education system, reforming curriculum structures, and integrating teacher training mechanisms to promote the cross-regional dissemination of intangible cultural heritage. This regional division of labor—one as “source,” the other as ‘application’—endows the hulusi with dual functions in its dissemination pathway: serving as both a “production base” and a vehicle for “audience expansion.” This forms a cultural logic of “origin-based production to off-site consumption.” Underpinning this logic is the state’s overarching political objective of promoting cultural equilibrium, cultural identity, and cultural consciousness. It also represents a modern institutional restructuring of culture, moving beyond territorial constraints toward systematic control. This institutional transformation has resulted in the “recontextualization” and “recoding” of the hulusi in the new era, continuously enhancing its dissemination resilience. On one hand, the hulusi’s dissemination in Guangdong has established standardized teaching methodologies, graded performance systems, and social organizational networks. For instance, Peng Chao—founder of Guangzhou Minle Shijia and a hulusi virtuoso—secured a national patent in 2010 for his innovative invention: The creation and promotion of the nine-hole hulusi effectively propelled intangible cultural heritage from traditional contexts toward mass aesthetic appreciation. On the other hand, hulusi cultural activities have progressively integrated into social mechanisms such as tourism empowerment, festivals, media, and competitions, thereby forming a triple-coupled intangible cultural heritage dissemination pathway encompassing “culture-economy-education.”<sup>[6]</sup> For instance, the national hulusi competition held in Lianghe not only attracted numerous young participants from Guangdong but also spurred synergistic development across local hotels, cultural tourism, transportation, and commerce sectors, achieving a “social reallocation” of cultural resources. Meanwhile, Guangdong Province leveraged diverse formats such as hulusi concerts, campus cultural festivals, and community performances to facilitate the “contextual re-dissemination” of cultural achievements. This multi-mechanism synergy not only broadens the forms of intangible cultural heritage’s social presence in the new era but also demonstrates its transition from “cultural tradition” to “institutional practice.” In essence, the transformation of hulusi intangible cultural heritage—from its embedded origins in Lianghe, Yunnan, to its institutional adaptation within Guangdong’s educational and urban systems—signifies its elevation from regional cultural heritage to a national cultural resource. In this process, institutional frameworks serve not merely as safeguards for cultural preservation but as generative mechanisms for cultural transmission and regeneration. Moreover, by reconstructing the cultural logic of intangible heritage through educational, communicative, and governance discourses, it positions intangible heritage as a strategic fulcrum for modern social governance and cultural development. The case of the Hulusi’s path transformation offers a vivid research model for intangible cultural heritage-driven rural development, cross-regional economic growth, and cultural exchange. It demonstrates how, amid the dynamic interplay of cultural heritage “going global” and “remaining present,” institutional mechanisms can be built that balance cultural self-awareness with adaptive dissemination,

thereby sustaining both cultural memory and social value.

#### **4. Comparative Analysis of Intangible Cultural Heritage Hulushi Incorporation Mechanisms in Lianghe, Yunnan and Guangdong**

Lianghe County in Dehong Prefecture, Yunnan Province, and Guangdong Province present a stark contrast in their mechanisms for embedding and disseminating the intangible cultural heritage of the hulusi. This contrast not only reflects the transformation strategies of cultural resources under different regional governance logics but also reveals the profound influence of local development goals, institutional arrangements, and levels of social participation on the pathways of intangible cultural heritage practices. As the cultural birthplace of the hulusi, Lianghe's rural development mechanism emphasizes authenticity and cultural consciousness, prioritizing the living transmission of this intangible heritage through local agency. In contrast, Guangdong—as a cross-regional, displaced embedding zone—focuses on standardization and systematization, employing education, culture, and local aesthetic education expansion as mediators for “secondary encoding” and recontextualization. This dual-embedded model of “source-region and transplanted-region” not only reveals the geographical drift characteristics of intangible cultural heritage in contemporary society but also constitutes the structure of cultural transmission and social reproduction mechanisms. Regarding the linkage mechanisms between embedded entities and resources, Yunnan's Lianghe and Guangdong Province exhibit distinct dominant forces and collaborative models. In Lianghe County, Yunnan, the practice of the hulusi (a traditional bamboo flute) highlights a horizontal coordination mechanism among local government, cultural centers, schools, and folk artists. Initiatives like the cultural tourism festival, hulusi competitions, and volunteer service systems are centered on local mobilization, achieving synergistic advancement across culture, economy, and education. The annual Hulusi competition attracts over a thousand participants nationwide, forming a composite cultural practice encompassing festivals, competitions, and volunteer services. This, in turn, stimulates the development of catering, accommodation, and transportation industries, creating a synergistic field for both intangible cultural heritage revitalization and rural revitalization. In contrast, Guangdong's cross-regional approach is led by the education system, cultural administration, and professional teaching teams. Through standardized pathways like hulusi grading exams, textbook development, and classroom integration, it incorporates hulusi into urban cultural governance and aesthetic education for youth. For instance, some primary and secondary schools in Guangzhou have incorporated the hulusi into their music curricula, promoting its dissemination through specialized arts classes, campus performances, and competitive selections. This approach exhibits more institutionalized and systematic social integration, reflecting a three-dimensional linkage pathway—school, family, and society—for embedding non-local intangible cultural heritage. The two regions exhibit significant differences in positioning intangible cultural heritage within societal functions, revealing its displacement and reshaping between “local identity” and “national identity.” In Lianghe County, Yunnan, hulusi practices emphasize cultural authenticity and local belonging. Beyond being a musical instrument, the hulusi serves as a symbol of ethnic memory and identity within specific communities. Through organizing traditional festivals, folk performances, and compiling local histories, it reinforces local cultural narratives and emotional bonds, functioning as a cultural link connecting the community. In contrast, cross-regional Guangdong places greater emphasis on the hulusi's identity as a “national cultural resource” within its intangible cultural heritage framework, highlighting its educational value and social functions. Particularly within the context of integrating

China's outstanding traditional culture into classrooms, the hulusi is assigned the role of enhancing cultural identity, elevating cultural consciousness, and solidifying the sense of a Chinese national community. This dual trajectory—the bottom-up logic of local identity and the top-down construction of national consciousness—jointly propels intangible cultural heritage from a “localized memory” toward an “institutionalized cultural medium.”

From the perspective of cultural adaptation and content evolution, the cross-regional integration pathways of the Hulusi intangible cultural heritage in Lianghe, Yunnan, and Guangdong demonstrate a dual strategy of “cultural persistence” and “cultural adaptation.” Lianghe County in Yunnan prioritizes preserving and transmitting traditional hulusi performance techniques, emphasizing apprenticeship-based instruction, family-based training, and folk lineage transmission to maintain cultural authenticity and historical continuity. The instrument’s repertoire, playing methods, and rhythmic patterns predominantly inherit traditional folk musical styles, reflecting traditional aesthetic preferences. In contrast, Guangdong actively adapts techniques and aesthetics to local contexts during transmission. Beyond teaching the traditional seven-hole hulusi, it innovates through inventions like the nine-hole hulusi, which has been developed and promoted. It also incorporates modern harmony, folk ensemble arrangements, and pop song performances, playing a significant role in aesthetic education and intangible cultural heritage exhibitions. The evolution of cross-regional education within an urban cultural context has not only made its content more suited to the learning needs of urban youth in Guangdong Province, but has also propelled Yunnan hulusi music to gradually transition from its indigenous ethnic context toward “pan-ethnicization” and “popularization.” This process ultimately constructs a cultural landscape of transregional reproduction. Lianghe in Yunnan and Guangdong exhibit distinct characteristics in the institutional embedding, functional transformation, and content adaptation pathways of the intangible cultural heritage hulusi, forming a cultural transmission structure of “origin preservation and distant reinterpretation.” This comparative analysis not only reveals the resilience of intangible cultural heritage transmission within China’s diverse yet unified cultural landscape but also highlights the need to guard against the risk of decontextualization caused by “cultural drift” when promoting cross-regional dissemination and educational practices. It underscores the importance of valuing the original creative force and cultural sovereignty of source communities, advocating for a new path of bidirectional interaction and collaborative co-construction in revitalizing intangible cultural heritage. This holds significant practical value and theoretical significance for deepening public governance of intangible cultural heritage, optimizing cultural spatial structures, and strengthening cultural consciousness.

## 5. The Mechanism of Integrating Intangible Cultural Heritage Hulusi Education and Fostering Cultural Identity

The educational embedding of intangible cultural heritage not only carries the teaching mission of skill transmission but also relates to the shaping of individual cultural cognition and the construction of collective identity. In the rural community of Lianghe Township, Yunnan, and within the urban education system of Guangdong Province, the hulusi, as an intangible cultural heritage, demonstrates a transformation pathway from everyday life contexts to classroom systems, and from local identity to national identity. This transformation is not linear but involves continuous negotiation, adaptation, and reconstruction between local practices and national frameworks. By systematically comparing the embedded educational approaches in both native and

transplanted settings, we can gain deeper insights into how intangible cultural heritage education generates multi-layered mechanisms of cultural identity within diverse social structures. In Lianghe County, Yunnan—the birthplace of the hulusi—intangible cultural heritage education is characterized by localized integration, emphasizing the deep interweaving of culture and daily life. In recent years, local primary and secondary schools have introduced hulusi courses, with some rural schools incorporating it into regular music education and campus club activities. Through field research, the author observed that instructors are primarily local artisans or inheritors dispatched by the county-level cultural center. This tripartite integration structure—community, school, and family—transforms hulusi education from mere classroom instruction into a living practice. By performing at Spring Festival celebrations, ethnic festivals, and family gatherings, students embed skill acquisition within social interaction and emotional expression. This approach strengthens cultural identity and emotional belonging. For instance, during the 2025 Lianghe County Hulusi Cultural Tourism Festival, multiple rural schools formed performance groups to participate in the children's division competition. This not only showcased students' skills in promoting hulusi artistry but also reinforced local identity through the motto “using art as a medium and taking pride in our hometown.” This identity mechanism, rooted in local life experiences and cultural perceptions, demonstrates the strong emotional resonance and community cohesion that intangible cultural heritage education fosters in its place of origin. In contrast, intangible cultural heritage education in cross-regional urban areas of Guangdong exhibits distinct characteristics dominated by institutionalization, standardization, and instrumental rationality. In recent years, education bureaus across Guangdong have successively introduced policies supporting “intangible cultural heritage entering campuses.” Some Guangdong schools have incorporated the intangible cultural heritage instrument hulusi into the expanded content of their aesthetic education curricula, adapting repertoire to meet the teaching requirements of urban school curricula. This adaptation is not a simple replication of the source culture, but rather achieves alignment with modern music education standards while respecting the fundamental form. In cities such as Guangzhou and Shenzhen, Guangdong Province, some schools and relevant institutions have implemented supporting incentive mechanisms including grading systems, art festival performances, and municipal and provincial competitions. This enables Guangdong students to obtain “evaluable” learning outcomes in Hulusi, a form of intangible cultural heritage, through standardized urban pathways. Although this institutional intervention has increased the accessibility and social recognition of cross-regional intangible cultural heritage education, it still has certain limitations in fostering cultural identity. Local students in Guangdong often approach Hulusi learning as merely an “academic assignment,” lacking a deep understanding of its cultural context, social functions, and historical background. To bridge this gap, some schools have experimented with “experiential education” and “field-based teaching practices.” These include organizing field trips to Dehong for on-site observation, inviting representative Hulusi inheritors to conduct “inheritors in schools” activities, or integrating authentic source materials and audiovisual resources through digital platforms for ethnic music education. These initiatives have partially broken down the barriers between classroom instruction and real-world contexts, organically linking cross-regional urban hulusi education with authentic cultural experiences at the source. They provide students with more contextually rich and culturally resonant cognitive experiences.

Notably, taking the Yunnan hulusi as an example, distinct differences emerge between its place of origin and other regions in terms of cultural identity construction. Intangible cultural heritage education in Lianghe, Yunnan, emphasizes strengthening “local identity” and preserving “ethnic characteristics,” advocating for the construction of local cultural identity through emotional connections and collective memory. In contrast, cross-

regional education in Guangdong, guided by the national curriculum system and mainstream ideology, places greater emphasis on the integrated dissemination of “China’s outstanding traditional culture” and the shaping of values centered on “cultural consciousness.” In the context of education outside its place of origin, the hulusi is not merely “an instrument of a particular ethnic group” but is popularized and promoted among urban youth as a “national cultural asset.” This process of depoliticization and renationalization, while facilitating the public sharing of intangible cultural heritage resources and the integration of social recognition, also challenges the original cultural context of its place of origin. It risks decontextualizing cultural symbols and superficializing the experience of cultural identity. The formation of educational identity mechanisms relies not only on institutional and curricular design but also on the support of social participation mechanisms and the construction of feedback systems. In Lianghe, Yunnan, the path to identity formation is relatively comprehensive, with government support, community participation, and family transmission forming a triple safeguard. Competition systems, festival practices, and folk cultural spaces collectively sustain the reproduction of identity. In contrast, in the cross-regional context of Guangdong, the identity mechanism relies more heavily on the internal operational logic of the education system. There is an urgent need to strengthen interactive mechanisms with source-region cultures, ultimately transforming urban intangible cultural heritage education from “knowledge acquisition” to “emotional belonging.” The 2025 Lianghe Hulusi Cultural Tourism Festival attracted 1,026 participants, including contestants from Guangdong. Multiple primary and secondary schools from various cities formed teams to compete and won awards. This “reverse migration” participation has become a crucial component in the cross-regional reconstruction of educational identity mechanisms. It not only enhances students’ cultural awareness but also strengthens exchanges and consensus-building between the educational systems of distant cities and the source culture. The cultural identity mechanism of intangible cultural heritage hulusi education exhibits structural differences and diverse goal orientations between Lianghe and Guangdong cities. The former emphasizes embedded living and emotional motivation, prioritizing cultural authenticity and continuity; the latter focuses on institutional support and value guidance, emphasizing cultural accessibility and integrative power. Though each approach has its limitations, their complementary collaboration will forge a new educational system integrating “local practices” with “national identity.” The author contends that future intangible cultural heritage education should incorporate a dimension of cultural negotiation within its practical mechanisms. This would enable participatory translation of source-community cultures and localized adaptation of education delivered in different locations, thereby promoting the sustainable development of cultural identity formation mechanisms amid social transformation and diverse contexts.

## **6. Conclusion: Reflections on the Living Logic and Social Value of Cross-Regional Transmission of Intangible Cultural Heritage Hulusi**

Intangible cultural heritage, as a form of cultural expression characterized by ethnic identity, regional specificity, and historical continuity, involves not only the preservation of cultural forms but is also deeply embedded in the transformation of social structures, the reshaping of educational systems, and the construction of national identity. This study examines the dynamic process of revitalizing intangible cultural heritage from its place of origin to new contexts through case studies of living practices of the hulusi (a traditional Chinese instrument) in rural Lianghe Township, Yunnan, and urban educational settings in Guangdong. It analyzes the logical mechanisms by which intangible cultural heritage is reconstructed, embedded, and empowered within the dual

arenas of rural revitalization and urban education. Whether within Lianghe’s “cultural energy belt”—forged through festivals, competitions, community education, and cultural-tourism integration—or across Guangdong’s “educational dissemination network”—shaped by aesthetic education curricula, digital media, and institutional support—the hulusi has evolved from traditional ethnic craftsmanship and local memory into a public resource with contemporary social value and cultural guidance. This transformation demonstrates its remarkable social adaptability and capacity for contemporary growth. This transmission pathway of the intangible cultural heritage hulusi from its place of origin to distant regions is not merely a simple spatial migration or symbolic replication, but rather a profound cultural transformation process involving recontextualization, refunctionalization, and resociation. In Lianghe, Yunnan, the hulusi serves as a symbol of ethnic cultural identity and an intermediary for emotional recognition, functioning within rural society to sustain local communities and invigorate cultural confidence. The synergistic resonance among competitions, volunteer services, and tourism economics further propels intangible heritage from skill transmission to empowering rural revitalization. In cross-regional Guangdong, the hulusi undergoes a metamorphosis from local traditional craft to “educational curriculum content,” becoming a vital resource for integrating intangible heritage into urban school systems. It now serves multiple educational functions: aesthetic education for youth, ethnic identity cultivation, and cultural transmission. This shift from “living craft” to “institutional education” represents both the institutional expression of cultural reproduction and reflects the nation’s macro-level strategic choice to advance the public accessibility and modernization of intangible cultural heritage within its new-era cultural strategy. Ultimately, the cross-regional dissemination of the hulusi as intangible cultural heritage is not a standardized process predicated on “de-localization,” but rather a collaborative evolutionary mechanism centered on “re-localization” and “diversity embedding.” For intangible cultural heritage to thrive in the future, it is essential not only to prioritize the activation of endogenous momentum and structural transformation at its place of origin but also to adapt educational pathways and extend cultural recognition in different locations. The dual-track practice between Lianghe and Guangdong demonstrates that when intangible cultural heritage is embedded in diverse social structures through varied approaches, its vitality is sustained, its social relevance expands, and its sense of belonging is reconfigured. This not only expands the theoretical boundaries of ICH research but also provides robust empirical support for the nation’s current drive to foster the creative transformation and innovative development of China’s outstanding traditional culture. Moving forward, ICH research and practice should deepen the analytical logic across the “spatial-institutional-cultural” triad, explore dissemination models featuring multi-regional collaborative governance, multi-stakeholder participation, and multi-pathway integration. This will truly enable ICH to flourish dynamically in contemporary expressions and resonate socially.

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