



Research on the Development Potential of Cultural Resources and Community Participation in Huaiyang Community

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Abstract

This study examines the cultural resources of the Huaiyang community with the aim of proposing strategies for cultural management, development models, and cultural innovation projects. A mixed approach combining field research and literature review was employed to provide a systematic understanding of Huaiyang's historical evolution, geographical context, and cultural background. To further explore cultural resources and community perspectives, focus group interviews were conducted with 23 long-term residents. The data were analyzed using content analysis to identify cultural resources with strong development potential and the core elements of community participation in cultural management. Based on these findings, strategies for enhancing community involvement were proposed using an empowerment model. The study ultimately introduces a comprehensive framework for community cultural management and development in Huaiyang, articulated through the following dimensions: Human-Centered (Participating Groups), Culture-Carrier (Community Culture), Space-Supported (Locales), Scenery-Relied (Environmental Facilities), Production-Based (Cultural Industry), and Management-Oriented (Design Process). This framework underscores the integration of cultural heritage, spatial environments, community empowerment, and cultural industries to promote sustainable development and participatory cultural management in the Huaiyang community.

Introduction

Global urban development trends demonstrate that culture has increasingly become a central driver of competitiveness and city identity (Dahles, 2013). As Huntington and Jervis (1997) argued, with the decline of ideological divides, many nations have turned to their histories and traditions in search of cultural identity, striving to reposition themselves within a globalized

context. Yet, rapid urban expansion, large-scale redevelopment, and landscape transformation often erode a city's cultural fabric. Historic neighborhoods, architectural heritage, and traditional practices serve as repositories of cultural lineage and collective memory (Borer, 2006). Moreover, distinctive urban landscapes contribute significantly to national, regional, and local identity (Selman, 2004). Preserving fading cultural

symbols and recovering cultural memory have therefore become urgent priorities. In an era of globalization, the homogenizing tendencies of urban development mean that restoring localized identities and landscapes requires deliberate, conscious effort (Selman, 2004). Accordingly, urban reconstruction must not only shape a city's external image but also safeguard experiences, memories, and emotions embedded within its communities.

The challenges of rapid urban renewal, such as city homogenization and the loss of historical and cultural heritage, largely stem from neglecting the role of communities in urban development and management (Green & Haines, 2015). Recognizing this, China has enacted several policy frameworks, including the *Urban and Rural Planning Law*, the *New Urbanization Plan 2021–2035*, and the *Regulations on the Protection of Famous Historical and Cultural Cities, Towns, and Villages*. These policies emphasize cultural inheritance and the development of humanistic cities. At this historical juncture, when cultural revitalization has been elevated to a national strategy, three core elements such as regional characteristics, ethnic diversity, and contemporary cultural expression are increasingly central to urban construction (Bianchini, 2004; Roders & Hasebe, 2019; Turley, 2015). Urban cultural management thus extends beyond material infrastructure to encompass political, economic, artistic, and social dimensions shaped by historical traditions and folk customs.

Huaiyang, a newly developed urban district in Zhoukou City, Henan Province, exemplifies these dynamics. Formerly known as Chen-Chu, Huaiyang possesses a rich cultural heritage that includes ancient urban forms, ethnic traditions, and historic customs. Its cultural resources make it an important site for urban cultural research. In recent years, Huaiyang has pursued a cultural tourism development strategy centered on “ancestral pilgrimage,” “leisure,” and “national learning culture.” While these initiatives have improved local livelihoods through cultural tourism, they have also generated challenges such as a “crowding-out effect” on local communities (Liu et al., 2017). Historically, urban development and tourism planning in Huaiyang have prioritized economic outcomes, with cultural projects often overlooked (Girard & Nijkamp, 2009). This has left communities with limited resources to plan and implement sustainable cultural management initiatives.

Against this backdrop, the present study seeks to identify potential factors and conditions for tourism development and cultural resource management in

Huaiyang. In addition, it develops a system model of community participation in cultural management, aiming to provide a framework for enhancing the feasibility and effectiveness of local engagement in future urban cultural development processes.

Conceptual Framework

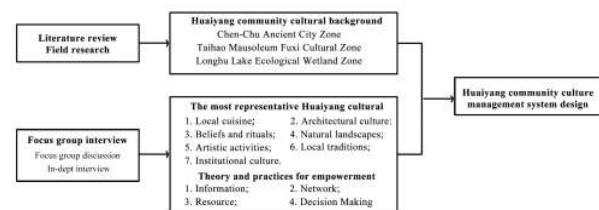


Figure 1 Conceptual Framework

Objectives

1. To identify potential factors of Huaiyang community culture development.
2. To construct Huaiyang community culture management system model.

Research Methodology

1. Study Area

Huaiyang, historically known as Chen-Chu Ancient City, is a newly designated urban district within Zhoukou City, Henan Province. Over time, it has developed into a unique spatial form described as “*one tomb, one lake, one ancient city*,” with an urban pattern characterized by a circular outer structure surrounding a square inner core. Among the districts of Zhoukou, Huaiyang retains the most intact traditional cultural ambiance and the richest concentration of cultural heritage. Its profound history is interwoven with ancient legends, including the myths of Fuxi and Nuwa and the story of Emperor Shen Nong’s exploration of medicinal herbs. Huaiyang has historically served as a cradle of Chinese civilization, being the birthplace of significant cultural traditions and a land steeped in ritual practices. It was the site of three national foundations and five dynastic capitals, attracting numerous historical figures. Confucius established a school here, Bao Zheng provided famine relief, Chen Sheng and Wu Guang launched their famous rebellion, and ancestral leaders of early dynasties resided in this region. Over the centuries, literary figures have celebrated Huaiyang in poems and essays, further embedding it into China’s cultural memory.

The present study focuses on the development potential of Huaiyang's cultural resources and the role of community participation in cultural management. The objective is to present local culture comprehensively while highlighting urban identity during ongoing transformation and modernization. Selection of the study area is based on the richness of its cultural assets and its research value. Cultural heritage in Huaiyang can be broadly divided into three domains:

1. Ancient City Culture – Centered around Chen-Chu Ancient City, this domain preserves the spatial layout of the ancient city and enables visitors to experience Huaiyang's traditional way of life and distinctive regional culture.

2. Religious and Folk Culture – Centered around the Taihao Mausoleum, with the worship of “Renzo Ye” (Ancestor of Humanity, Fuxi) as its core. This has given rise to local cultural activities such as the Taihao Mausoleum Festival, temple fairs, clay sculpture, and ritual dances.

3. Environmental Culture – Centered around the Longhu Wetland Cultural Landscape, which highlights ecological and cultural heritage, particularly during the lotus-viewing tourism season. This area also integrates diverse cultural experiences, including intangible cultural heritage exhibitions, cultural performances, and photography displays.

Accordingly, this study selects three major cultural zones—Taihao Mausoleum Fuxi Culture Zone, Chen-Chu Ancient City Culture Zone, and Longhu Wetland Cultural Landscape Zone—as the focal areas (Figure 1). The analysis examines the development potential of Huaiyang's cultural resources, identifies



Figure 2 Research area

challenges in community participation in cultural project management, and proposes strategies to enhance community engagement in the sustainable development of local cultural heritage.

2. Population and data collection procedure

The focus of this study was to collect data on potential factors for the development of cultural resources in the Huaiyang community and the core elements influencing community participation, from the perspective of Huaiyang community residents, using qualitative research methods. Initially, the cultural background of Huaiyang was understood through literature review and on-site investigation, selecting three major areas: the Taihao Mausoleum Fuxi Culture Zone, Chen-Chu Ancient City Culture Zone, and Longhu Wetland Cultural Landscape Zone for research. Focus group interviews were conducted with 23 Huaiyang community natives, followed by focus group discussion and in-depth interviews, with content validity verified and tested by two experts. The selection criteria for Huaiyang community natives included long-term residency in the Huaiyang community and familiarity with its historical, cultural, and urban environment, including: 1) length of residency; 2) educational background; and 3) age group. Then, content analysis was employed to process the interview data, extracting the most representative cultural elements and core elements of community participation in cultural management and tourism development. Finally, geographical positioning, cultural innovation project design, and planning of browsing routes were carried out based on the identified representative cultural elements. Empowerment theory was utilized to promote community participation in the process of cultural resource management and development.

Results

1. The Potential of Cultural Management in Huaiyang

1.1 Chen-Chu Ancient City Zone

Huaiyang has experienced three changes of national governance and five relocations of capital throughout its history. According to historical records, the Chen-Chu Ancient City was first constructed during the Western Zhou period and has retained its location for more than 3,000 years. Over successive dynasties, the city underwent gradual transformations, evolving into its present form. As illustrated in Figure 2, the historical development of the ancient city can be divided into two broad stages: the ancient city building period and the

modern city building period, each of which can be further classified into distinct phases.

Ancient City Building Period:

1. Pingliangtai Period – The earliest phase, characterized by a square city layout with opposing north and south gates. The structure of the city during this period was well-preserved and exhibited an early form of planned urban design.

2. Old City of Chen-Chu (Western Zhou period) – A new city was constructed with a spatial orientation along a north-south axis. The city expanded in length, and the street network adopted a grid pattern, demonstrating greater urban planning sophistication.

3. Ming–Qing Dynasty – In response to security needs, defensive walls were erected, and four city gates were established in the east, south, west, and north. During this time, the spatial organization of the city matured, with a stable urban form emerging that included the inner city, protective embankments, and a surrounding lake.

Modern City Building Period:

1. Republican Era – The urban system continued to evolve, though the overall scale and structure largely followed the late Qing Dynasty. Minor adjustments were made to street naming, reconstruction, and the relocation of administrative institutions, but the foundational layout remained intact.

2. Early Nation-Building Period – The city entered a phase of relative stability. While ancient walls and drum towers from the Qing period were dismantled during times of conflict, the broader spatial framework—particularly the surrounding lake—remained unchanged.

3. 21st Century – Marked by urban reform and renewed emphasis on cultural preservation, this period has focused on restoring the ancient cityscape. Restoration

efforts have included rebuilding city walls, revitalizing cultural facilities, preserving local traditions, and promoting cultural tourism as part of broader urban development strategies.

Through these successive phases, the Chen-Chu Ancient City has not only maintained its historical continuity but also demonstrated significant potential for cultural management and tourism development. Its layered historical evolution provides a foundation for integrating heritage preservation with contemporary urban transformation.

Taihao Mausoleum Fuxi Cultural Zone

The Taihao Mausoleum, dedicated to Taihao Fuxi—the first of the Three Sovereigns—is a vast complex of ancient structures serving both as a mausoleum and temple. Recognized as one of the eighteen famous mausoleums of China, its origins trace back to the Spring and Autumn period, when it functioned primarily as a temple. During the Tang and Song dynasties, the mausoleum was significantly expanded, and from the Song dynasty onward, it was designated as the official national sacrificial site for Fuxi. Song Taizu Zhao Kuangyin issued an imperial edict to repair and enlarge the mausoleum, solidifying its ritual importance. Although much of the structure was destroyed during warfare in the Yuan dynasty, its status was re-established in the Ming dynasty, when Emperor Zhu Yuanzhang decreed the Taihao Mausoleum as the sole legal site for worshiping Fuxi. The extant structures largely date to the Ming period, while the overall layout reached its mature form during the reign of Emperor Qianlong in the Qing dynasty.

Architecturally, the Taihao Mausoleum complex mirrors the design of an imperial city, comprising an

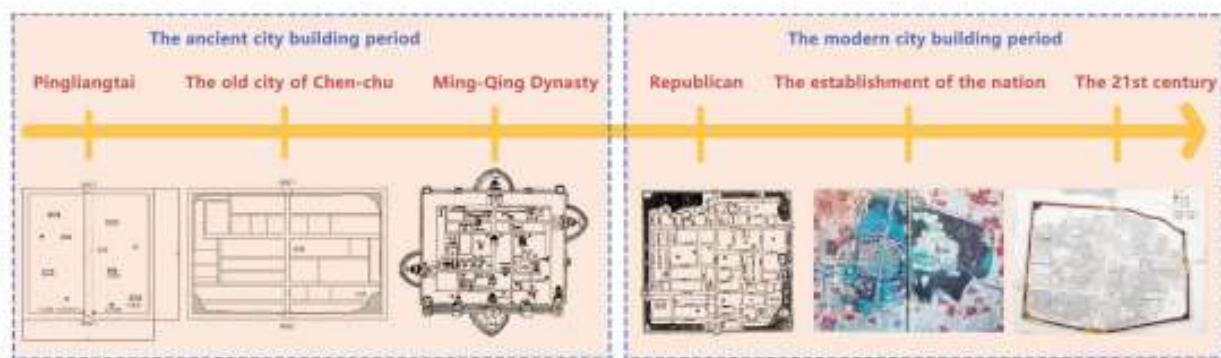


Figure 3 Ancient city space evolution map

Source: Based on the "Annals of Huaiyang County" and Google maps and other data collated and drawn

outer city, an inner city, and a central “Purple Forbidden City.” It includes sixteen gates, three main halls, two towers, two corridors, two archways, seven temples, and additional structures such as a platform, altar, pavilion, shrine, hall, and garden. The complex is organized along a central axis, culminating in the monumental Fuxi ancestral tomb, visible through the alignment of ten successive gates—a striking feature known as the “*Alignment of Ten Gates*.”

The Taihao Mausoleum is also the nucleus of vibrant folk traditions, particularly the *Huaiyang People's Ancestral Temple Fair (Fuxi Temple Fair)*. Rooted in the worship of Fuxi, this festival integrates religious rituals, folk art, and community activities. Residents organize processions and performances including lion dances, stilt-walking, land-boat racing, and dragon lantern displays. These activities elevate the atmosphere of the temple fair while reinforcing community identity.

Totem worship underpins many of the associated cultural practices, primarily expressed through the Tiger Totem, Dog Totem, and Dragon Totem. Representative artifacts such as *Bu Lao Hu* (Tiger Totem craft) symbolize the desire to ward off misfortune and protect children, while the *Clay Dog* originated as a fertility symbol in tribal totemic worship. Over time, the clay dog evolved into a decorative object and was designated a national intangible cultural heritage in 2014. Collectively, the Taihao Mausoleum and its cultural practices embody the enduring legacy of Fuxi culture, which encompasses contributions such as establishing surnames, codifying marriage systems, developing rituals and music, inventing tools, and enhancing agricultural practices. These achievements profoundly shaped Chinese social, cultural, and spiritual development.

Longhu Lake Ecological Wetland Zone

Longhu National Wetland Park represents Huaiyang's most distinctive ecological and cultural landscape. The Longhu system consists of five lakes—Liuhe, Xianghe, Nantang, Donghu, and Neihu—and is dotted with historic sites such as Chenhu Cemetery, Xiangetai Platform, and Huaguatai Platform. Since the late 20th century, extensive restoration and construction projects have enhanced its cultural and ecological value. In 1996, Liuhe Lake was restored with landmarks such as Ximing Mountain and Suting Liangfang, alongside newly constructed features like the Nine Dragons Playing with Water and the Song Jing Memorial Pavilion. In 1999, Jiuqu Bridge was added to Xianghe Lake, while

later projects restored Huludao Island and the Lotus Garden within the Donghu Lake area.

To increase accessibility and improve cultural tourism, wharves were established at the Taihao Mausoleum, Longhu Wetland Park North, Lotus Wharf, and Liuyi Wharf. The distinctive arrangement of lakes encircling the ancient city is further emphasized by three symbolic bridges—Green Dragon, Shenlong, and Pingxin—that serve as entrances to the city and reinforce its unique landscape identity.

At present, Liuhe, Xianghe, and Donghu Lakes host particularly rich cultural landscape resources, with relatively well-developed cultural management and tourism facilities. Beyond their cultural significance, the Longhu wetlands serve vital ecological functions. As the core of Huaiyang's natural landscape, the wetland system provides essential ecosystem services such as water conservation, flood control, and drainage regulation, while simultaneously enhancing environmental aesthetics. Furthermore, the lakes are deeply integrated into the daily lives of local residents, serving as spaces for communication, production, leisure, and cultural expression.

The development potential of Huaiyang community culture

Effective cultural development that involves community participation requires a comprehensive understanding of the urban cultural environment, including social context, historical heritage, architectural traditions, decorative styles, and folk activities. Only by integrating these dimensions can strategies for the sustainable development of community culture be formulated. In this study, cultural planning and design adopt a map-guide approach centered on the three major cultural areas—Taihao Mausoleum, Longhu Lake, and Chen-Chu Ancient City. Cultural elements are systematically extracted and incorporated into a spatial identification system, providing the public with accessible information on the distribution and organization of Huaiyang's cultural resources. This not only enhances residents' and visitors' understanding of the overall cultural landscape but also facilitates block-level route planning and cultural engagement.

Positioning of cultural elements

The development of cultural resources should break through traditional resource analysis frameworks, uncovering cultural tourism resources that adequately represent distinctive cultural features, are attractive to the tourism market, and possess market competitiveness.

Local residents are the creators of urban cultural life, serving as the most direct participants and inheritors of local culture (Lee, 2015). Indigenous people themselves embody culture and are authentic representatives of urban identity. For Huaiyang, the ancient city layout and local customs that have been perpetuated are important mediums, both tangible and intangible, preserving Huaiyang's cultural heritage. Through interviews with community residents, inquiring about the most representative cultural symbols, the potential for the development of Huaiyang's culture is explored. As shown in Picture 3, which summarizes the most representative cultural factors in the Huaiyang community, including local cuisine, architectural culture, beliefs and rituals, natural landscapes, artistic activities, local traditions, and institutional culture.

Huaiyang's local cuisine represents the taste memories of local residents and is closely related to the long-standing lifestyle habits and geographical environment of Huaiyang. Architectural culture serves as a reflection of the overall societal lifestyle, living standards, and aesthetic preferences, showcasing the local culture and regional environment. Local beliefs and rituals reflect the religious beliefs, power structures,

values, and economic conditions of the society at that time, carrying the expression of cultural, social, and religious values. Natural landscape culture is the crystallization of the common elements of nature and human creativity, reflecting the unique cultural connotations of the region. Huaiyang's natural landscape resources are closely connected with the daily life, production activities, leisure, and entertainment of local residents. Local artistic and cultural activities carry historical, cultural, and social significance. These activities constitute traditional folk cultural events that integrate religious beliefs, folk art, cultural entertainment, and commerce. Local traditional culture encompasses traditional craftsmanship and folk legends, carrying the cultural genes of the region and transmitting the spirit of local culture. Institutional culture, originating from the national level, primarily involves regulations and systems established by the state for the protection and development of urban culture. At the community level, the uniqueness and irreplacability of urban cultural development led urban communities to autonomously, spontaneously, and voluntarily engage in the management and development of culture based on the development model of local culture.



Figure 4 Huaiyang community representative elements of culture resource

Identifying cultural resource nodes and planning routes

The initial selection of cultural elements focuses on establishing a cultural landscape design plan axis primarily centered around the three major areas of Taihao Mausoleum Fuxi Cultural, Chen-Chu Ancient City, and Longhu Lake Ecological Wetland. By expanding the influence through a "point-line-surface" approach, it creates culturally cohesive focal points to enhance the overall landscape quality of Huaiyang community's historical culture. The physical spatial environment is an external manifestation of community vitality, carrying certain commercial attributes and cultural information. Based on interview results, valuable cultural tourism resources for community development are selected, forming a cultural resource framework with distinctive Huaiyang characteristics. As shown in Figure 4, the geographical locations of both material and non-material cultural resources in the Huaiyang community, as well as the planned tourist routes, are depicted. The figure displays the specific geographical locations of key cultural resources such as cuisine, architecture, cultural landscapes, docks, and folk cultural activities. It can be clearly seen that all cultural nodes are evenly distributed in the three major areas. The water and land sightseeing route effectively links all cultural attractions, forming a spatial layout of a "cross" passing through two rings. Cultural tourism resources are no longer singular attractions or tangible points of interest but interpretations of the cultural image of the city. In the process of implementing cultural tourism projects, plans for

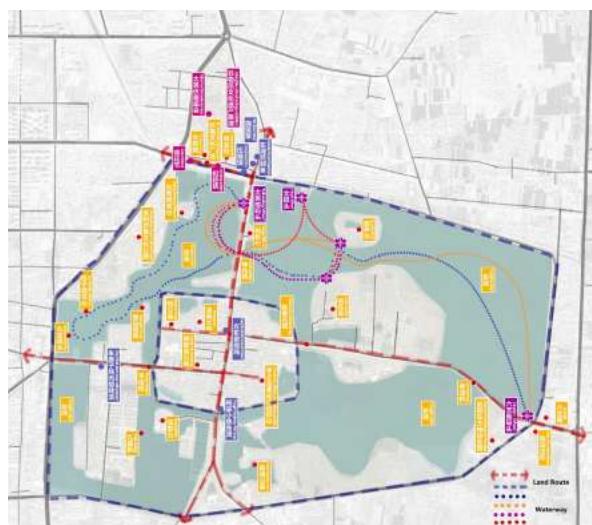


Figure 5 Geographical location of cultural resources and tourism roadmap

cultural protection and development are established. Innovative development models are introduced, emphasizing the key development of cultural projects and spatial layout, thus promoting the sustainable development of urban cultural tourism.

Regarding cultural nodes and route planning, a blueprint for Huaiyang cultural tourism services was designed, showcasing the refined process, service nodes, cultural content, and management elements of the Huaiyang cultural tourism service system. The development of Huaiyang community culture relies mainly on the creative development of local culture. The revitalization of the community's spatial environment and the improvement of the cultural management system provide momentum for the design of the third phase of cultural projects. Figure 5 is a map of cultural landmarks in the Huaiyang community, mainly depicting the morphology of landmark buildings, which helps tourists better understand the information and architectural appearance of each cultural landmark when engaging in cultural activities within the Huaiyang community. In the process of implementing cultural tourism projects, it is essential to define local cultural resources, establish a clear urban positioning, meet the needs of visitors, and consider how to use innovative concepts to stimulate the cultural vitality of the Huaiyang community.



Figure 6 Map of the distribution of cultural resources in the study area
Source: Ruan Yaohui

Cultural tourism development, with a focus on the perceived experience of visitors, can be categorized into three phases: pre-travel, during travel, and post-travel. In this paper, the emphasis is on the "during travel" phase as the research interval for the development of cultural resources in Huaiyang. Specifically, within

the "during travel" phase, the study concentrates on designing Huaiyang cultural tourism experiences, incorporating the elements of "Learning," "Feeling," "Entertaining," and "Sharing." This approach aims to transform visitors from mere observers to active participants, engaging them in interactive and enjoyable experiential activities to learn about the local cultural history and embrace traditional cultural values.

1) Learning: Huaiyang has a rich and lengthy history and culture, giving rise to numerous outstanding intangible cultural heritages from Fuxi culture, surname culture, and farming culture. Incorporating sections dedicated to Huaiyang folk culture and intangible cultural heritage research projects into the browsing route serves a dual purpose: engaging local residents in cultural construction and enriching the perceptual experience of tourists. The period from February to March marks Huaiyang's renowned "One Meeting (Taihao Fuxi Ceremony) and One Performance (Intangible Cultural Heritage Performance)." During this time, introductions of relevant cultural information and the performance of related folk activities will be added to encourage residents and tourists to actively participate, learn, and experience temple fair culture and intangible cultural heritage. Applying intangible cultural heritage items to daily life enhances their inheritance and promotion.

2) Feeling: Huaiyang boasts lengthy history, rich cultural heritage, and picturesque environment. Over the millennia, it has developed a distinctive spatial pattern known as "One Lake, One Mausoleum, One Ancient City." Within the Huaiyang community, visitors can explore the thousand-year-old ancient city, immersing themselves in the customs and traditions of Huaiyang's ancient city. Attending the Huaiyang Temple Fair allows one to experience the richness of traditional sacrificial culture. Visit Huaiyang Long Lake and enjoy the natural scenery. Interspersed throughout are methods such as intangible cultural heritage exhibitions, traditional mud dog craftsmanship displays, and participation in religious rituals, all contributing to the promotion and inheritance of traditional culture.

3) Entertaining: Leveraging the distinctive cultural landscapes of Chenchu Ancient City, Taihao Mausoleum, and Longhu, various cultural industries have been developed. Chen-Chu Ancient City primarily showcases the ancient cityscape and the ambiance of resident life. Taihao Mausoleum focuses on local cultural beliefs, inheriting and promoting traditional culture. In early spring, the Huaiyang Fuxi Culture Square hosts the

"Fuxi Celebration," providing a glimpse into the origin of Chinese civilization. Visitors can purchase intangible cultural heritage products such as mud dogs and cloth tigers from the Huaiyang surrounding areas. In summer, Huaiyang Longhu Lake organizes a lotus festival, offering the opportunity to paddle on Longhu and enjoy the summer lotus scenery. Four major docks provide touring routes for experiencing the natural scenery of Longhu Lake. Huaiyang's Eight Scenic Spots include five related to Longhu Lake. Interactive installations are set up in the scenic area to enhance visitors' experiential and interactive senses. Simultaneously, the development of derivative cultural and economic industries focuses on enhancing the six elements in the tourism process: eating, living, going, traveling, shopping, and entertainment, emphasizing the entertainment and participation aspects of tourism activities.

4) Sharing: After the tour concludes, a hand-drawn map can be generated to create a personal check-in map, documenting the locations visited, the tour route, and showcasing photos, artworks, videos, and other content generated during the tour. The scenic area can develop an online mini-program that includes a community sharing section where visitors can evaluate and share their experiences or provide suggestions for the scenic area.

3. Application of empowerment theory model in the development of community cultural projects in Huaiyang

This article explores the development of cultural projects in the Huaiyang community from the framework of the empowerment theory. Power refers to the ability of individuals or groups to express their viewpoints (Giddens, 1993). Empowerment theory starts by focusing on the rights of marginalized populations and centers on participatory development (Mohan & Stokke, 2000). In the process of cultural project development, broad community participation is crucial for sustainable development (Selman, 2004). Community participation refers to the autonomous and voluntary involvement in decision-making and oversight processes, expressing opinions, and providing suggestions (Meadowcroft, 2004). The empowerment process involves marginalized populations in understanding society or the community, contemplating issues in the development process, satisfying individual needs, and collaborating with community members and external professionals to propose solutions, ultimately promoting community development (Moemeka, 1994). The essence of empowerment is to establish a new balance of power

relations, respecting the rights of each party, transitioning from the traditional "top-down" participation model to a "bottom-up" participatory model (Mohan & Stokke, 2000). As Benn, (1997) observed that people's ability to control their circumstances and change their living environment is influenced by the following factors: 1) Information: Effective communication and speech in line with social development; 2) Network: Supportive interpersonal relationships, from which people can obtain information, resources, strengthen relationships and networks, and participate in decision-making processes, resource allocation, and decision opportunities; 3) Resource: All available resources; 4) Decision Making: The fundamental right of public participation in decision-making (Mingruo, 2006). The purpose of empowerment is to enable the community to acquire rights, achieve equal distribution of resources, and realize fairness.

In the development and design process of cultural tourism projects in the Huaiyang community, although there is encouragement for marginalized populations to participate, the formulation of development projects and topics is often proposed by experts, and the development process is still coordinated by the government and professional technical workers. This has led to a lack of full understanding of development projects among marginalized communities, coupled with conflicts of interest, resulting in a lack of effective knowledge and idea sharing between the public and experts in the development of cultural tourism projects. In the process of conducting cultural tourism development projects in the Huaiyang community, it is necessary to identify the problems encountered in the community development

process. This includes perceptions of the cultural, social, economic, historical, and political status of the Huaiyang community. It also involves reviewing cultural resources that are market competitive and attractive, avoiding disruptions to the daily habits and environment of Huaiyang community residents, and identifying individuals, institutions, and organizations with professional capabilities. Coordination of communication and collaboration abilities within the team is also crucial. When individuals or organizations in the community lack the aforementioned abilities, it is essential for professionals to play the roles of initiators and leaders in the early stages of construction. They should assist community members in expressing issues, negotiating, and resolving conflicts. This is crucial for the cultural project development and management in the Huaiyang community. Once community resources and members' initiative are mobilized or activated, their influence should gradually weaken. After community members gain greater development capabilities, professionals should eventually withdraw from the development process. As shown in Picture 6, the application of the empowerment theory model in the development of cultural projects within the Huaiyang community. To address the challenges from the perspectives of Information, Network, Resource, and Decision Making, the empowerment theory is proposed to construct a model for unlocking the potential of community participation in cultural tourism project development in the Huaiyang community. This includes removing information barriers, fostering the capabilities of individuals or organizations within the community, establishing collaborative platforms, increasing



Figure 7 Application of empowerment theory model in the development of Huaiyang community cultural projects

environmental and community financial support, and genuinely incorporating the intentions and suggestions of community residents into decision-making processes by listening to them and identifying existing obstacles.

4. Huaiyang community participation culture management system design

Through the collation of the above interviews, the cultural resources content of the Huaiyang community, and the application of the empowerment theory model in the development of Huaiyang community cultural projects were obtained. It is proposed that this aligns with the cultural management and development model of the Huaiyang community. According to the theory of community building, cultural management theory, cultural industry development and the theoretical guidance of sustainable development. This article is based on the analysis of interview content and literature research, and based on the four dimensions of Man, Material, Money and Management, it proposes six basic dimensions of Human -Centered (Participating Groups), Culture-Carrier (Community Culture), Space-Supported (Space of Locales), Scenery-Relied (Environmental Facilities), Production-Based (Cultural Industry), Management-oriented (Design Process) community culture management and development model.

Discussion

The study on the development potential of cultural resources in Huaiyang community uses both tangible and intangible cultural resources from the local community, with community members as the primary participants and government officials and relevant experts as facilitators. Culture is one of the core elements and essential driving forces for cultural tourism development in the Huaiyang community (Worku Tadesse, 2023). This article collected representative cultural resources in Huaiyang to understand their concepts, scope, and values. The activation of cultural heritage in the Huaiyang community should be based on the protection and inheritance of the "cultural genes." It needs to be contemporarily understood and "decoded" to align with contemporary value cognition. Moreover, it addresses the conflicts between tradition and modernity during the development process. Based on factors such as the geographical location of cultural landmarks, the timing of cultural activities, and the cultural value connotations, creative tourism routes are proposed, connecting valuable local attractions. Additionally, the article suggests designing cultural experiences for tourists that encompass the aspects of "Learning," "Feeling," "Entertaining," and "Sharing" within the tourist service system. Throughout

Table 1 Huaiyang community participation culture management system design

Pattern	Description	Strengths
1. Human-Centered (Participating Groups)	A people-oriented management and development model and focuses on community internal and external participation.	<ul style="list-style-type: none"> 1. Enhancing the sense of participation and autonomy of community residents. 2. Improve community cohesion and social interaction. 3. Emphasizing the significance of team collaboration for community engagement among cultural management personnel.
2. Production-Based (Cultural Industry)	Based on the cultural industry, promote the development of community cultural and creative industries.	<ul style="list-style-type: none"> 1. Develop cultural industries, create economic benefits and employment opportunities. 2. Promote the innovation and development of the cultural and creative industries. 3. Improve the influence of community culture in the region.
3. Space-Supported (Space of Locales)	Pay attention to the support of local space, and create environments and places that conform to community characteristics.	<ul style="list-style-type: none"> 1. Build places and environments that are compatible with community characteristics and needs. 2. A place to promote community activities and cultural exchange. 3. Increase the use and participation of "people" in public space.
4. Scenery-Relied (Environmental Facilities)	A model that promotes cultural activities and development, relying on the community environment and facility environment.	<ul style="list-style-type: none"> 1. Utilize the natural environment and facilities to facilitate and support cultural activities. 2. Increase the diversity and creativity of cultural activities. 3. Enhance residents' awareness and participation in the protection of local cultural environment.
5. Culture-Carrier (Community Culture)	Emphasize the community as a cultural inheritor and attach importance to the protection and inheritance of local culture.	<ul style="list-style-type: none"> 1. Protect and inherit local traditional culture and customs. 2. Strengthen community identity and cultural confidence. 3. Enhance the roles and responsibilities of cultural bearers.
6. Management-Oriented (Design Process)	Focuses on the management and planning process, focusing on effective cultural development management models.	<ul style="list-style-type: none"> 1. Focus on long-term sustainability and avoid problems and challenges in cultural development 2. Ensure rational allocation and optimal utilization of resources 3. Effectively plan and manage the cultural development process

the entire project development process, an advantageous perspective was adopted, emphasizing the utilization of internal community resources, empowering marginalized community members with the right to fair access to community resources and participation in decision-making (Timothy, 2006). The empowerment process requires individuals to identify and diagnose their needs and various issues in the environment. When community residents lack the necessary capabilities, guidance and control by professionals are essential (Melkote & Steeves, 2001). In the empowerment process of developing cultural resources in the Huaiyang community, there is a need to cultivate the abilities of individuals or organizations within the community, listen to genuine expressions of needs and suggestions, establish collaborative platforms, increase environmental and community financial support, and address obstacles hindering the development of cultural resources in the Huaiyang community. As Rahman (1991) suggested, to avoid excessive consideration of "modern development" ideology and the abandonment of local traditional culture, local community members should participate in developing projects that align with their identity, rooted in the folk culture passed down through generations. This approach combines the protection and development of culture, promoting the sustainable development of community culture.

In the implementation of cultural projects in the Huaiyang community, the focus should be on the core element of "people," emphasizing the participation of community members and empowering them with the right to control their own development. Based on the specific social and cultural background of the community, interaction, dialogue, communication, and collaboration between the public and professional scholars are crucial to identify the needed resources and existing problems in the development process. Adhering to the principle that community members are the leaders of development and professionals or external organizations are assistants, this study emphasizes the central role of cultural resources as the core competitive advantage for community economic development. Simultaneously, to avoid excessive development, it is necessary to strengthen the role and responsibility of cultural bearers, protecting and inheriting local traditional culture and customs, which contributes to strengthening community identity and cultural confidence. Creative development of community cultural resources and hosting cultural activities require specific spatial places and environmental facilities

within the community to support them. The unique space itself can also be developed as an object of creative industries. Based on the cultural industry, promoting the development of the community's cultural and creative industries is crucial for creating economic benefits, employment opportunities, and enhancing the influence of community culture in the region. Throughout the development process, the community not only acts as the primary executor of cultural projects but also serves as the regulator of the entire project. Establishing evaluation and advisory platforms, analyzing information and feedback on community reform, behavioral changes, and community satisfaction, and promptly addressing issues and conflicts of interest during the development process are essential. This research contributes to tapping into the development potential of cultural resources in the Huaiyang community and provides theoretical guidance for future practices in developing community cultural resources.

Conclusion

In-depth understanding of the development potential of cultural resources and the core influencing factors in the process of participation and implementation is crucial for a city to successfully undertake the construction of a distinctive cultural city. Through on-site investigations and literature reviews, a comprehensive exposition of the historical evolution, geographical scope, and cultural background of the Huaiyang community is conducted. This involves sorting out the cultural resources with the greatest development potential and proposing methodological strategies for carrying out cultural resource development projects in the Huaiyang community. The establishment and management of a locally distinctive cultural city in the Huaiyang community, aimed at enhancing community engagement, hold significant importance for the city's cultural preservation, dissemination, communication, creativity, and development.

This study conducted interviews to inventory the most representative cultural resources in the Huaiyang community, categorizing and summarizing them into local cuisine, architectural culture, beliefs and rituals, natural landscapes, artistic activities, local traditions, and institutional culture. The study found that Huaiyang's culture is closely linked to longstanding lifestyle habits and the geographical environment, showcasing the local cultural environment, religious beliefs, regional living patterns, and values. Subsequently, based on the

geographical locations and artistic categories of cultural landmarks, the study designed tourism route plans to activate the community's spatial environment. Specifically focusing on the "during travel" stage, the study designed Huaiyang cultural tourism experience projects from the perspectives of "Learning," "Feeling," "Entertaining," and "Sharing" and created service supply maps. The study proposed solutions for building a model of Huaiyang community participation in cultural tourism project development using the empowerment theory. The solutions, stemming from Information, Network, Resource, and Decision-making perspectives, include information dissemination, capacity building for community individuals or organizations, establishing organizational collaboration platforms, increasing environmental and community financial support, and genuinely incorporating the intentions and suggestions of community residents into decision-making processes. Employing empowerment theory in the analysis of the development potential of cultural resources in the Huaiyang community fosters a close collaborative relationship between researchers and community groups, encouraging participants to analyze the community's cultural environment and stimulate a collective action atmosphere. In practical terms, the study advocates following a community cultural management and development model with six basic dimensions: human-centered (participating groups), cultural-carriers (community culture), space-support (space of locales), scenery-relied (environmental facilities), production-based (cultural industry), and management-oriented (design process).

Suggestions

Building a distinctive cultural city is an overarching urban strategy centered around culture. It requires recognizing, protecting, and developing culturally rich resources, cultural industries, the urban spirit, and lifestyle habits as important strategic resources for the city. This conscious effort enhances the city's attractiveness, cohesion, and creativity, making full use of the advantages derived from the accumulation of urban cultural resources, talents, funds, information, and technology. In the process of developing community cultural resources, it is crucial to identify the mainstream cultural forms and their manifestations, including natural landscape conditions, historical context, social groups, and industrial distribution. This helps guide and lead the direction of urban cultural development. The Huaiyang

community cultural development project, employing the empowerment theory, focused on the voices of community residents, establishing cooperative organizational relationships, providing financial support and skills training for community members, and facilitates resource sharing. This approach enables community residents to express their needs and viewpoints clearly, accurately, and objectively, achieving social fairness and mobilizing community members' enthusiasm. Based on this foundation, recommendations for community participation in cultural resource development and management are proposed. These suggestions include establishing a community cultural resource database to assess the content, scale, scope, and impact of cultural activities and to explore potential economic benefits. Additionally, utilizing social network platforms to form partnerships and constructing an evaluation and feedback platform using a shared decision-making model to ensure participants have a voice in project decisions. Due to the reliance on interviews with Huaiyang community residents, the conclusiveness of our research results is limited.

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