bonus: the beauty of the fire resistance of the intangible cultural heritage of folk art cultural identity and heritage development

Yuheng Chang

A Thesis Submitted in Partial Fulfillment of Requirements for
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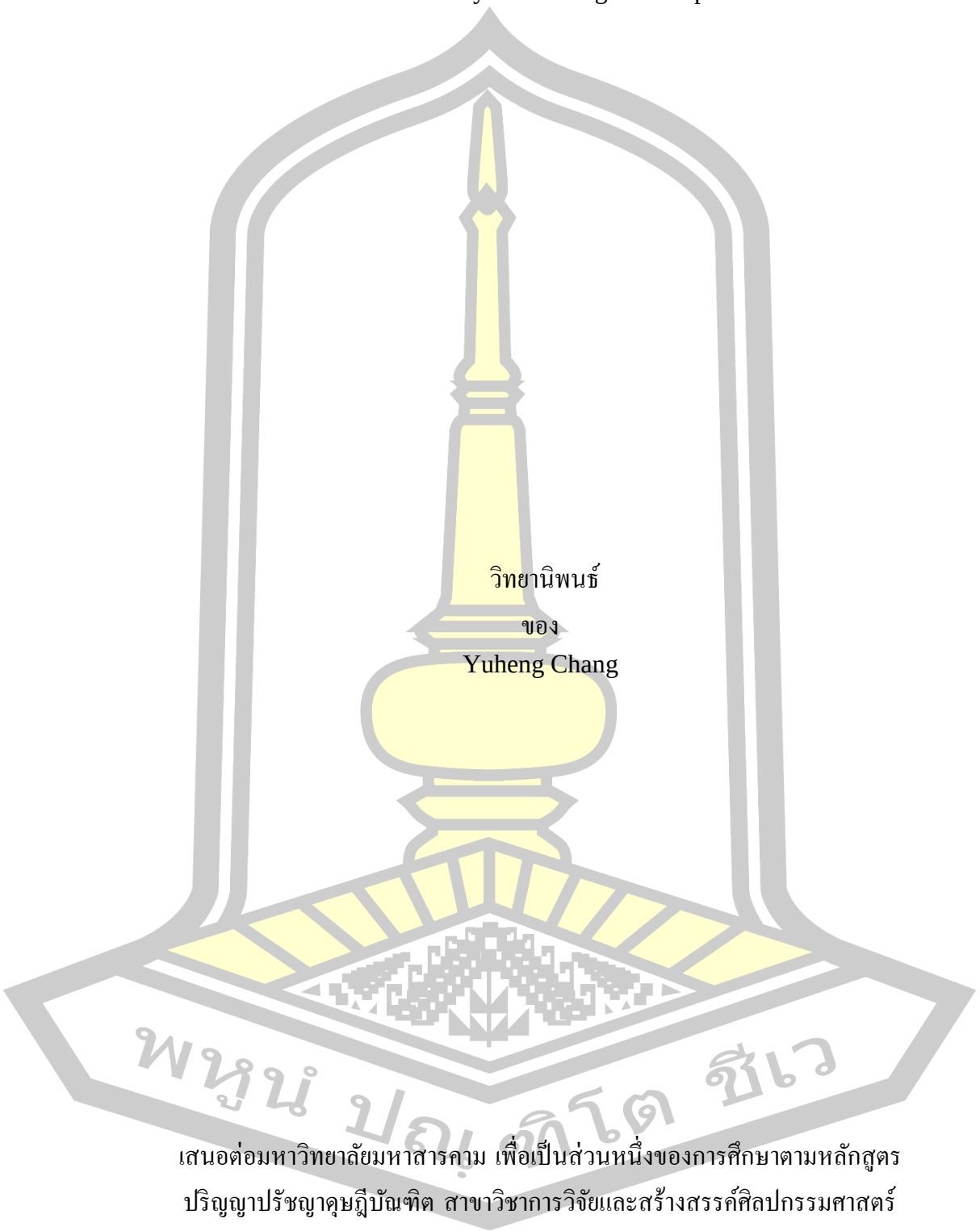

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Yuheng Chang

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ABSTRACT

In recent years, driven by the Convention for the Safeguarding of the Intangible Cultural Heritage, countries around the world have been implementing their own measures to protect intangible cultural heritage. Shanxi Kangwei paintings have traversed the annals of human history, spanning both ancient and modern times. They are not only a folk art with practical significance in the lives of northern people but also play an indelible role in the rest and cultivation of character of the people of Shanxi. This study, titled "The Role of Kangwei Paintings in the Formation of Cultural Identity and Commodification in the Revitalization of Intangible Cultural Heritage in Yuanping City, Shanxi Province," explores the cultural value and commodification potential of Kangwei paintings within the context of intangible cultural heritage protection, aiming to achieve the following three research objectives: 1) Analyze the mechanisms by which Kangwei paintings contribute to cultural identity formation. The factors influencing the artistic style of Shanxi Kangwei paintings are quite complex. While discussing its cultural identity, also consider aspects such as themes, composition, border patterns, colors, lines, and the philosophical ideas contained within, Further elaborated on the overall artistic expression style, techniques, and forms of Yuan Ping Kangwei paintings. Based on an in-depth analysis of the style and characteristics of Yuan Ping Kangwei paintings, this study further explores the aesthetic features formed by this art in creating space, composition layout, and visual expression, as well as the artistic value it embodies. 2) It studies the promotion of local economy and cultural dissemination through the commercialization of Kangwei paintings. By examining the artistic expression techniques and aesthetic characteristics of Yuanping Kangwei paintings, and integrating the concept of cultural identity, a theoretical framework is established for the formation of cultural identity in the revitalization process of Kangwei paintings as intangible cultural heritage. 3) Explore a balanced path for the protection and innovative development of Kangwei painting culture in the revitalization of intangible cultural heritage. The study employs a multidisciplinary approach, using literature analysis to outline the historical and artistic value of Kangwei paintings.

Using field surveys and in-depth interviews, we will obtain first-hand information from the creators, inheritors, and related communities of Kangwei

paintings in Yuanping City, Shanxi. combined with case analysis methods, we will explore the specific practices and outcomes of the commercialization of Kangwei paintings. Research shows that Kangwei paintings, as a unique folk art of Yuanping City in Shanxi, not only play an important role in enhancing local cultural identity and emotional belonging but also inject new vitality into the local economy and cultural dissemination through commercialization. This study provides a reference model for the protection and commercialization development of other intangible cultural heritages, while also exploring theoretical and practical paths for the sustainable development of local culture. The research found that the practical mechanisms for the revitalization of Kangwei paintings, as an intangible cultural heritage, include institutional support mechanisms, theoretical consolidation mechanisms, collaboration mechanisms, social education mechanisms, application innovation mechanisms, and efficiency evaluation mechanisms. However, relevant research methods have not yet been proposed, and no conclusions have been drawn from related studies. Therefore, based on the revitalization framework of the Yuanping Kangwei paintings, the prospects of cultural identity and commercialization concepts are proposed:Study the historical development and cultural significance of the Kangwei paintings before it was recognized as an intangible cultural heritage. Consolidate the theoretical foundation of the revitalization of Kangwei paintings as intangible cultural heritage, scientifically define the connotation and extension of Kangwei paintings, and improve the mechanism for forming cultural identity in the revitalization of Kangwei paintings as intangible cultural heritage. Enrich the theoretical foundation of the commercialization research of Kangwei paintings, and analyze the process and practice of the commercialization of Kangwei paintings in the revitalization of intangible cultural heritage in Yuanping City, Shanxi Province, China.

By gaining a deeper understanding of their rise and development, they can create higher artistic and cultural value, enhance the local people's sense of national pride, foster a sense of local cultural identity, become the cultural and spiritual backbone of the government, symbolize the city, and awaken public awareness of preservation and heritage. This study has established Kangwei paintings as an important carrier of local cultural memory due to their unique artistic form and profound historical and cultural connotations. The recognition of intangible cultural heritage has enhanced the cultural value of Kangwei paintings, stimulated residents' local pride and sense of identity, and consolidated the mechanisms for forming cultural identity through community participation and intergenerational transmission. In the process of commercialization promoting local economic and cultural dissemination, the artistic elements of Kangwei paintings have been successfully applied to cultural and creative products, home design, and tourism souvenirs, driving the transformation of cultural value into economic value. The commercialization perception of Yuanping Kangwei paintings reflects that local consumers can distinguish between intangible cultural heritage products and other products. The collective emotions associated with Yuanping Kangwei paintings demonstrate local consumers' feelings of congruence and satisfaction towards intangible cultural heritage products, which form the basis of cultural identity for these products. The sense of community in the Yuanping Kangwei paintings reflects the influence of the regional characteristics of intangible cultural heritage products and the ritualistic

aspects of the consumption context on consumers, leading to the emergence of a "self-group" and "other-group" consciousness, which is a prerequisite for cultural identity with intangible cultural heritage products. The cultural self-esteem of Yuanping Kangwei paintings reflects the local consumers' active pursuit of the cultural identity, national sentiment, and group evaluation embedded in the intangible cultural heritage products within the Chinese context. This represents an elevation of cultural identity for these products, which holds theoretical significance for the construction of a commercialization model for intangible cultural heritage products.

To promote the formation of cultural identity and commercialization development of Kangwei paintings in the revitalization of intangible cultural heritage in Yuanping City, Shanxi Province, the following suggestions are summarized and proposed: Strengthen policy support and resource investment, improve intangible cultural heritage protection policies, encourage community participation and provide professional guidance. promote the integration of culture and technology, use digital technology to enrich the dissemination forms of Kangwei paintings, and attract the attention of young groups. Build a diversified market development model, develop cultural and creative products, cultural experience courses, and tourism projects, create a brand for Kangwei painting, and enhance its domestic and international recognition. Focus on balancing cultural preservation and innovation, avoiding excessive commercialization, deeply exploring cultural connotations, and achieving dynamic protection and inheritance through research and exchange. These suggestions aim to achieve the sustainable development of Kangwei paintings and provide a reference for the revitalization of intangible cultural heritage.

Keyword : Kangwei Paintings, Cultural Identity Formation, Commodification, Intangible Cultural Heritage, Revitalization

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As I write this, I conclude my pen. This also means that the most meaningful three years of my doctoral life are coming to an end. Having lived on this vast rural land since childhood, even though the economy here is relatively underdeveloped and the farmers' thoughts and ideas are quite conservative. But it is precisely because of this that I was able to encounter the rich and colorful folk art, witness the local customs and traditions, and have the opportunity for close contact with folk culture, which in turn cultivated my passion for the study of folk art.

Recalling the glorious past, it feels as if it were just yesterday. My story with Mahasarakham University began in 2022, and it will eventually come to an end. Learning, as my lifelong pursuit, drives me to muster all my strength to study diligently. I am well aware that the opportunity to pursue graduate studies is hard to come by,So, during these three years, I seized every available moment and opportunity to extensively explore folk art and interdisciplinary research. Reflecting on my journey, I am deeply grateful to my PhD advisor, Arkom, who, three years ago, chose me from among many students to be his student. This experience profoundly made me feel the power of trust and a firm choice. During this period, I studied systematic theoretical research methods under the guidance of my professor, combining folk art with philosophy in my research, and completed this thesis. Not only did it broaden my horizons, but it also helped me grasp the ideas and norms of thesis writing. Through the intense yet enjoyable learning and work, I enriched and improved myself. Moreover, Professor Arkom's noble character of caring for students and being approachable deeply impressed me. Her extensive professional knowledge and rigorous academic attitude had a significant impact on me, and they also motivated me to continuously improve my various qualities. Over the past three years, I have learned a lot under the careful guidance and earnest teachings of the professors at Mahasarakham University. Writing a thesis is a tedious task, and I received help from many teachers and students during this process. First, I would like to thank Professor Arkom for his patient guidance and assistance throughout the entire process of thesis writing, from topic selection to outline, and from the first draft to the final draft. During these three years of study, the professor's care for my life can be described as meticulous, and the education, guidance, and cultivation in

my studies have been nothing short of selfless. The professor entrusted me with this research task, and from the selection of the topic to the final completion of the project, I was fortunate to receive the professor's guidance. Throughout this process, he provided me with meticulous guidance and unwavering support in various aspects,Especially his meticulous work ethic and serious scientific attitude have deeply inspired and motivated me. Standing at the forefront of academic research, his keen insights and extensive knowledge have provided valuable opinions and suggestions for my thesis. For this, I extend my most sincere gratitude.

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Ride on dreams, and do not waste your youth. As this is my last time studying in life, and my last time being a class monitor, I am grateful for the trust and support from all my classmates. Your affirmation is my strongest backing. it is you who have made me who I am today. I hope that on the road ahead, even if there are thorns and hardships, there will still be flowers and applause waiting for us. The youth do not fear the long years. there is still glory ahead.

Yuheng Chang

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CHAPTER I

Introduction

1.Research background

Yuanping is located in the northwest central part of the mountain, with cultural honors such as "National Advanced City of Culture", "Hometown of Chinese Folk Culture and Art", and "Hometown of Chinese Poetry". In recent years, the city has continuously explored and organized regional cultural resources, guiding the inheritance and development of intangible cultural heritage and folk art towards industrialization and commercialization. Among them, Yuanping Kangwei Paintings, as a unique category of folk arts and crafts in Shanxi Province, is transforming from "practical" to "artistic", becoming a representative regional cultural product of Yuanping, and is increasingly attracting attention and favor from the art and collection circles. This also lays the foundation for the commercialization development of Yuanping Kangwei Paintings.

Kangwei paintings was very important in people's lives in the past and had strong cultural value. People knew about it, but it has been recorded and researched very little. During my field research, I went to the government but still haven't found detailed materials. So what is his old value and old identity like? What is the old interactive relationship with society? The academic community has not yet thoroughly organized it, but it is an important folk art that is closely related to human life. It is an artistic decoration created by the local people in Shanxi to prevent the walls around the earthen Kang from falling off and damaging, to scrape dirty clothes and bedding, and to adapt to the living environment. It also beautifies the living conditions of the yellow soil cultural life symbol. It has values such as cultural exchange, historical and cultural records, and educational significance. Later on, he underwent social changes and changes in people's lifestyles, resulting in a change in his meaning and function in society. This also impacted it, making it difficult to continue to survive and almost disappearing for a period of time.

In fact, before the policy arrived, local people were still struggling and did not give up. It has many forms of expression, among which the old craftsmen attempted to create a new form of sales by painting the original Kangwei on rice paper, using machines to spray paint and burn the content of the Kangwei paintings onto ceramic tiles for decoration, saying that the folk

Kangwei paintings is constantly adapting to society. It constantly adjusts its identity value in the process of social development. Establish a Kangwei paintings Inheritance and Protection Company, carry out various activities, academic discussions, and participate in national and world-class exhibitions. This indicates that this culture is constantly adapting to social self adjustment, forming commodities, festivals, customs, and new cultural expressions. Afterwards, China developed corresponding strategies, which led to the attention and restoration of Kangwei paintings. There are many manifestations of it. It is produced into products, used for various activities, performances, training, and even in external exchanges. It is used by the government as a business card for cultural exchange. It is used as a representative of urban culture and constructed into the image or business card of a city.

When people think of Yuanping, they think of Kangwei paintings, and when they think of Kangwei paintings, they think of Yuanping. In this way, the culture of Kangwei paintings was recognized and its identity was changed, and the culture continued, gradually commercializing Kangwei paintings in the market. This is also a commonality that arises from other cultural heritage sites around the world. Kangwei paintings, commonly known as Kangwei paintings or "Kangwei Zi", is a distinctive regional style of folk art in Shanxi. It integrates murals, New Year paintings, and architectural painting, and has obvious practical and aesthetic functions. Kangwei paintings are distributed in the northern, central, western, and southeastern parts of Shanxi, with Yuanping and Daixian in northern Shanxi, Wutai, and Xinzhou in southeastern Shanxi being the most famous. It is a form of mural in rural residential areas, distributed in the Jin, Shaanxi, and Inner Mongolia regions, especially the original flat Kangwei paintings, which is the most typical. Exploring its origin, it is an extension of the murals in ancient palace and temple buildings, and a practical art that is popular and decorative. According to the data, it is inferred that during the Northern Song Dynasty, the original flat Kangwei paintings was popular in the homes of some official families. By the end of the Ming Dynasty, it had gradually spread to the vast rural areas. In the 1960s and 1970s, almost every household had it, and owning a Kangwei paintings was a symbol of family peace and happiness.

The heated bed, also known as "Kang" or "big Kang," is a common heating device in rural northern China. In the freezing cold, sleeping on a heated bed envelops you in warmth, creating a feeling of spring that is

indescribably delightful. The Kang is a place for daily activities, thus holding a very important position. After getting up every day, people always fold their quilts against the wall. When sitting on the Kang, they also always like to lean against the wall. In the rural areas of Yuanping in the past, there was no distinction between bedrooms and living rooms. Cooking and sleeping all took place in the same space, with smoke and fire causing the walls to gradually peel. Even if the walls didn't peel, leaning against them would leave you covered in white dust. Therefore, they often used clay or wall powder to paint the walls. Thus, gradually, some clever individuals began to paint a section of the wall about two feet high to solve this problem. Later on, some people slowly started to draw patterns on the wall, adding not only practicality but also beauty. At this time, the Kangwei paintings had already taken shape, providing significant practical value to people's lives.

Kangwei paintings is a type of decorative craft art painted on the walls of earthen Kang beds in rural homes in northern China. It is also known as wall painting, commonly referred to as "Kangwei," "Kangtou paintings," or "wall head painting. "It is a folk art form with distinct regional characteristics from Shanxi, integrating murals, New Year paintings, and architectural decorations into one, possessing clear practical functions and artistic value. This type of decorative painting is widely found in the vast northern regions, especially in rural areas of the north that use earthen Kang beds. The unique form and creative techniques of Kangwei paintings draw from architectural murals, New Year paintings, and wall paintings, making it a distinctive form of folk art. The practical function of Kangwei paintings is the primary reason for their creation. The climate in Shanxi is generally dry, and to prevent dust from falling off and dirtying clothes and bedding, special treatment is required around the Kang. The second reason for the emergence of Kangwei paintings is the desire to beautify living spaces with exquisite patterns and colors on the walls. It is evident that the creation of Kangwei paintings benefited from a series of conditions, such as geographical environment, climatic conditions, aesthetic tastes, folk customs, socio-economic factors, the development of certain art forms at the time, and social interactions. Kangwei paintings are mainly distributed in Shanxi, Shaanxi, Inner Mongolia, and other regions across the country, with the Kangwei paintings from Yuanping, Shanxi, being the most famous. They are a widely spread form of folk art in rural Shanxi, closely intertwined with local customs. As a highly regional form of visual art

within Shanxi's local culture, Kangwei paintings integrate elements of murals, architecture, color painting, New Year paintings, and paper-cutting. Tracing its origins, it is an extension of the mural paintings found in ancient palace and temple architecture, a form of popular, accessible decorative practical art. According to the data, during the Northern Song Dynasty, the Kangwei paintings were already popular in the residences of some officials and aristocrats, and by the end of the Ming Dynasty, they had gradually spread to the vast countryside， In the 1960s and 1970s, almost every household had one. owning a Kangwei paintings was a symbol of a harmonious and happy family. These paintings were found in the southeastern Jin region, the Lvliang region, the Jinzhong region, the Xinzhou region, and the Yanbei region, with the highest craftsmanship level in the Yuanping Kangwei paintings. In the 1970s and 1980s, there was a vibrant group of over a thousand Kangwei paintings artists active here, and Kangwei paintings were almost ubiquitous in every household throughout the city. As a result, Yuanping was also known as the "Hometown of Kangwei paintings(Xue, 2023). ″

The practice of decorating indoor environments by drawing various patterns has a long history. In the Neolithic Age, ancient people began to use simple mineral pigments to decorate public sacrificial sites, which was a collective cultural identity of the ancients towards sacred prayers, blessings, auspiciousness, and peace. Since the Shang[1] and Zhou[2] dynasties, nobles have been particularly passionate about home decoration. In the Qin and Han dynasties, with the widespread use of lacquered products, wealthy officials and dignitaries had more diverse decorative expressions for the seats, pillows, and Kangwei in their resting areas. This is the upper class's yearning for a better life and cultural identity in the process of civilization. Since the Tang and Song dynasties, the art style has flourished. Zhao Ji, Emperor Huizong of the Song Dynasty, was a versatile figure in qin, chess, calligraphy, and painting. The famous "Along the River during the Qingming Festival" was painted in the Song Dynasty. After the Tang and Song dynasties, with the development of cities and the improvement of people's aesthetic taste, the art decoration of ordinary people's homes has gradually become more common, which has also

[1] The Shang Dynasty (circa 1600 BC – 1046 BC) was the second dynasty in Chinese history and the first dynasty with direct contemporaneous written records.

[2] The Zhou Dynasty was the third dynasty in Chinese history. In 1046 BC, King Wu of Zhou, Ji Fa, established the Zhou Dynasty after the fall of the Shang Dynasty.

spread to the vast rural areas. Throughout Shanxi's history, there have been numerous ancient buildings and skilled architectural painting. Many skilled painters who are good at painting palaces, temples, pavilions, and pavilions have introduced their familiar patterns into Kangwei paintings. Woodblock New Year paintings have been popular in both urban and rural areas of Shanxi, providing a rich and colorful "blueprint" for folk Kangwei paintings. There is also a widely circulated folk legend in Yuanping, which says that the great calligrapher and painter Fu Shan (the head of Fu Qing) came to Yuanping and admired the dazzling paintings of the local Kang enclosure, which led to a sudden rise in his art style, When he started painting for the local people, he immersed himself in a paintbrush and splashed a large amount of ink stains on half of the wall. Everyone was stunned, but he was disappointed and didn't dare to speak up. However, at night, it was completely different from what he looked like during the day. He saw living flowers and birds, bright stars and moon, and clear rivers and mountains on the wall that Fu Shan had painted. As a result, Fu Shan's brilliant brushstrokes and divine colors were widely spread. Although the legend of Fu Shan is not proven, Fu Shan was from the late Ming and early Qing dynasties, which at least indicates that at that time, the original flat Kangwei paintings was already very prosperous. This is the expectation of the people for a better life, the appreciation of folk art, and the recognition of cultural pursuit. Kangwei paintings has emerged due to its economy, simplicity, practicality, and aesthetics, which can effectively meet the decoration needs of ordinary people's homes. By the Ming and Qing dynasties, Kangwei paintings had gradually matured and its influence and application were becoming increasingly widespread. New Kangwei paintings were necessary for new residential buildings, weddings, and renovations of old houses. This is a special expression of life formed by people towards important festivals during important periods, forming different cultural identities in different periods.

Kangwei paintings directly showcase the cultural identity of ordinary people towards home decoration. They encompass the ideal hopes of the homeowners and also display the skills and talents of the painters. These paintings are a reflection of the most harmonious and tacit social recognition between the creators and the appreciators. The content of Kangwei paintings mostly includes auspiciousness, festivity, etiquette and integrity, filial piety, loyalty and trust, farming and reading to pass on the family tradition, as well as

contemporary themes, combining figures, landscapes, flowers and birds, auspicious beasts, calligraphy, and patterns into one(Kong & Zhang, 2023). Overall, symbolic metaphors are used extensively, often featuring auspicious and celebratory patterns, reflecting desires for warding off evil and inviting good fortune, joy and festivity, and moral education. These elements permeated the aesthetic consciousness and values of ordinary folk, and also facilitated social interaction and communication within the culture of that time.

Shanxi Yuanping Kangwei paintings is a traditional craft and art with a long history in Shanxi, originating as early as the Song Dynasty(Gao, 2010). The identity of cultural exchange and social interaction is a vivid expression of cultural characteristics, closely related to the unique artistic development of Han-patterned brocade paintings found in the ancient architecture of the Jinzhong region in Shanxi. In 1985, a Song Dynasty tomb was unearthed in Yuanping Ban Village, with murals on its four walls, whose characteristics are very similar to Kangwei paintings. Although the remnants of Kangwei paintings from before the Qing Dynasty have been washed away by time,However, based on the analysis of the Kangwei paintings from the late Qing Dynasty and the Republic of China period that are still visible today, it is undoubtedly clear that Shanxi Kangwei paintings were deeply influenced by mural, New Year paintings, and architectural decorative arts.

Kangwei paintings accompany people day and night, playing a positive role in enriching their spiritual lives, especially having a subtle and special function in enlightening the aesthetic orientation of young children. We have grown up surrounded by these colorful Kangwei paintings. We can read about history and customs, society and life. We can experience the vibrant and vigorous creativity from the folk, and feel its straightforward, naive, simple, and passionate artistic style. At that time, in our eyes, the Kangwei paintings were a fantasy and longing for the future world. They were like guiding lights, leading us to pursue more knowledge and inspiring us to continuously strive for learning. Therefore, they held educational value and identity.

The Yuanping Kangwei paintings are neither like the "complete set" combination-decorated Kangwei paintings found in southeastern Jin Province, nor like the wall paintings on the streets of Paris, France. They have developed their own unique cultural expression through long-term folk traditions. In terms of artistic expression, it can convey rich content within limited spatial

positions, depicting intricate and vibrant patterns. It combines both craftsmanship and writing, featuring diverse styles, and possesses high practical value and aesthetic function. Therefore, it also embodies the identity of folk art. Currently, the Kangwei paintings of Yuanping, like the woodblock New Year paintings of Jin Nan[3], the prints of Taohuawu in Suzhou[4], and the Yangliuqing New Year paintings of Tianjin[5], are closely tied to the pace of modern development. While it may be difficult for Kangwei paintings to regain their former glory in the short term, as a form of folk art culture passed down from our ancestors, we should earnestly organize, study, and protect them,the government is assisting in the application for intangible cultural heritage status, transforming the medium of Kangwei paintings from the Kang (a traditional heated bed) to other mediums. This has led to a revival and development of Kangwei paintings, gradually evolving them into commercialized creations, becoming artworks, serving as a medium for cultural exchange, and ultimately becoming representatives of urban culture. This transformation of intangible cultural heritage is also a common feature of other cultural heritages around the world, possessing significant research value.

Kangwei paintings belong to the category of household murals. Their technique is mainly in the base layer, using white clay commonly used for wall painting (Commonly known as crucible soil) mixed with glue in proportion. This mixture is applied to the walls of the circular Kang, forming a "fence" about two feet (60-80 cm) high. If too much glue is used, the wall surface becomes slippery and fragile, making it difficult for colors to adhere. Using less glue makes the wall surface crumbly and difficult to last. the influence of architectural painting art on Kangwei paintings is the greatest. Shanxi has a long history of ancient buildings, with many masters of architectural painting emerging, including numerous artisans skilled in painting courtyards, temples, pavilions, and towers,Incorporating familiar patterns and mastered techniques into folk Kangwei paintings has greatly enriched the artistic expressiveness of

[3] New Year paintings: New Year paintings are no longer just festive decorations. their cultural and artistic value has made them an encyclopedia reflecting the social and folk cultural life.

[4] Taohua Wu woodblock New Year paintings: Originating from the woodblock printing techniques of the Song Dynasty, evolving from embroidered images, they developed into a folk art genre by the Ming Dynasty, reaching their peak during the Yongzheng and Qianlong periods of the Qing Dynasty.

[5] Yangliuqing New Year paintings:formally known as "Yangliuqing Woodblock New Year Paintings," are woodblock printed artworks. They are famous traditional folk woodblock New Year paintings in China, and are known as "Southern Taohuawu and Northern Yangliuqing" alongside the Suzhou Taohuawu New Year paintings.

Kangwei paintings. folk woodblock New Year paintings once flourished in the urban and rural areas of Shanxi. The widespread use of woodblock carving techniques led to the circulation of various painting manuals, providing folk Kangwei painters with a rich and colorful "blueprint. " By the Qing Dynasty, the art form of Kangwei paintings had already matured.

Kangwei paintings have a fixed format, with two sets of lace patterns forming a standard main frame, which serves a strong decorative purpose to highlight the central painting space (commonly known as the "painting hole" or "pool"). The painting space is the focal point of the Kangwei paintings and the artistic space that the painters deliberately emphasize. The usual shapes of the paintings include rectangles, circles, diamonds, and fan shapes, with the main themes being stories about people, flowers and birds, landscapes, and auspicious patterns. Character stories generally include "Liu Hai Playing with the Golden Toad," "Mencius' Mother Moves Three Times," "Kong Rong Giving Pears[6]," "The Seven Sages of the Bamboo Grove," "Bo Ya Playing the Guqin," "The Oath of the Peach Garden," "The Three Visits to the Thatched Cottage," (X. Ren, 2014)etc. For a long time, the "Twenty-four Filial Exemplars" paintings were the main theme in Kangwei paintings. Flower, bird, and landscape paintings are highly symbolic, such as using chrysanthemums to represent recluses, lotuses to symbolize gentlemen who are not tainted by worldly filth, bamboo to signify individuals of high moral integrity, and plums to depict beautiful people with pure and noble qualities, among others. Animals and landscapes each have their own connotations. Auspicious patterns such as the folk sayings "Joy on the Eyebrows" and "Unity Brings Spring" are common. After the Qing Dynasty, theatrical stories and characters became enduring themes in Kangwei paintings.

Southeast Shanxi Kangwei paintings are widely spread and have a rich heritage, found in many rural households within the region. Among these, Shanfu Village, Beiling Village, Zhaojia Yan Village, as well as Xiwangqiao Village and Wuyang Village in Xiangyuan County are the most typical, representing the essence of Xiangyuan Kangwei paintings. The most notable feature of Xiangyuan Kangwei paintings is the integration of Kangwei paintings with mural-style central halls and screens, which serve multiple

[6] A moral education story that has been passed down in China for thousands of years, this story teaches people that everything should adhere to public order and good customs.

practical functions and have a strong aesthetic appeal. The Xiangyuan people's long-standing habit of cleanliness and tidiness in their living spaces is well-known far and wide. For hundreds of years, a custom has developed in Xiangyuan where, before weddings and joyous occasions, local renowned painters are invited to paint the Kangwei paintings. Families who have built new Kangs or renovated old ones also consider "painting a set" of Kangwei paintings a significant and auspicious event(W. Zhang, 2017).

In the 1970s, they often featured model operas. the inner part was below the Kangwei, monochromatic and without content. the stove head, or pot platform painting, is a traditional craft also known as "backrest. " The patterns are relatively large, showcasing the painter's skill and deliberate embellishment. The content is mainly auspicious and festive, often featuring phrases like "Magpies on Plum Blossoms7," "Adding flowers to brocade8," "Abundance Year After Year9," and "Peace Throughout the Seasons10. " The horizontal scrolls, central panels, and couplets are all placed at appropriate positions above the Kang (a traditional heated bed). Kangwei paintings are closest to the lives of the general public, accompanying people "day and night. " They not only add aesthetic pleasure to the leisure time of hardworking people but also cultivate their temperament with a positive and optimistic cultural tradition. Overall, the traditional themes of Kangwei paintings are healthy and uplifting, and their cultural inclination has a positive significance. For example,Filial piety towards parents, respect for the elderly and love for the young, bravery in the face of injustice, encouraging good deeds and discouraging evil, diligence and frugality, hard work in studying, harmony and unity, and the praise of heroes and heroines with national integrity—these historical anecdotes are well-known and even household names. They are folk teachings passed down orally from generation to generation.

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[7] It is one of the traditional auspicious patterns in China, frequently appearing in artworks and playing an important role in folk life.

[8] Adding flowers to brocade. A metaphor for making something good even better, enhancing beauty.

[9] "Abundance Year After Year" is a traditional Chinese auspicious pattern composed of lotus flowers and koi fish, used to celebrate and praise prosperity.

[10] "Four Seasons of Peace" is a traditional Chinese auspicious pattern. The design consists of seasonal flowers and vases. In Chinese folklore, seasonal flowers are often seen as symbols of happiness and beauty throughout the seasons.

The artistic structure of the Yuanping Kangwei paintings includes the border, floral patterns, pond, inner heart, stove, vertical panels, board hall, couplets, and ground border. The border and floral patterns are composed of geometric and plant and animal motifs, commonly seen are "Endless Wealth," "Scroll and Jade Belt," "Bamboo and Water Grass," etc. The pond is the highlight of the Kangwei (the area around the Kang), and a single Kangwei can have several ponds, showcasing a wide range of content. The characters often reflect traditional etiquette, such as "Farming and Reading to Pass on the Family Tradition," "Oath of the Peach Garden," "Twenty-four Filial Exemplars," and "Yingying Listening to the Qin," among others.

Yuanping Kangwei paintings are a living cultural entity, connected to the development of land and rural areas, the cultural space, geography, and ecological landscape of each village, as well as specific locations. Therefore, it can be said that if we lose this entity or this symbol, or if it becomes overly distorted, it means we have lost the intangible cultural heritage painstakingly established by our ancestors. And passed down for hundreds of years, revitalizing the cultural value and appearance of the traditional Yuanping Kangwei paintings, we fully and comprehensively recognize their role, position, cultural value, and artistic value, and take appropriate measures. Under the strong consensus of various levels of government, numerous experts, and the local people, when mentioning Yuanping, these cultural symbols are firmly grasped. The government places great importance on developing Kangwei paintings into unique cultural products of Yuanping and provides strong support,I believe that in the future, we will definitely achieve results. The values, achievements, and aesthetics of the Yuanping Kangwei paintings are the traditional values passed down by our craftsmen and ancestors. And developed to today, this is a new identity construction, a gradual prosperity of the commercialization of folk art. It is the urban experience felt in every corner, a city’s calling card.

Through the research process, the modern expression of Kangwei paintings is conveyed through the unique design, colors, and decorations of traditional themes, embodying the unique identity of Shanxi, especially Yuanping, as the "Hometown of Chinese Culture and Art. "Used for scroll painting, building materials, cultural activity performances, cultural shirt totems, and interior space decoration, the craftsmanship of the Yanping Kangwei paintings in Shanxi is the highest, with rigorous composition, bright

colors, vivid images, and rich symbolism. In the 1970s and 1980s, there was a vibrant group of over a thousand Kangwei paintings artists here, and Kangwei paintings were almost ubiquitous in every household in the city. At that time, a cultural identity among the people had already formed, which became the foundation for protecting this folk art treasure. In 2009, the People's Government of Yuanping City submitted an application, and after approval by the Shanxi Provincial Department of Culture,The Yuanping Kangwei paintings have been included in the provincial intangible cultural heritage list. However, it has undergone social changes and shifts in people's lifestyles, which have altered its significance and function in society. This has impacted it, making it difficult for it to continue to exist. It is precisely these changes that have transformed its form of expression. It has been produced as a product, used for various activities, performances, training, and even external exchanges, and has been adopted as a representative of urban culture. Therefore, we must continuously inherit and promote folk culture, especially making it an indispensable part of applied decorative arts in daily life, serving both material and spiritual needs, and enhancing the public's awareness and appreciation of life. We should move towards a sustainable development path led by enterprises, market expansion, brand enhancement, and industry growth, ensuring that Kangwei paintings keep pace with the times, embodying both traditional styles and modern elements, entering the lives of people in the new era, and reaching broader stages.

The Yuanping Kangwei paintings were included in the intangible cultural heritage of Shanxi Province in 2009. Cultural identity and restoration have revived traditional cultural elements, and this has been clearly expressed through the main research subjects, who are folk artists from the 1970s. Until now, as a researcher, I have found that the issue of the commercialization of Kangwei paintings is still not clearly explained in academia. What exactly is the difference between new Kangwei paintings and old ones? How is new value generated based on the old?What is the relationship between the new commodified value and the old value? Regarding these questions, no one has conducted in-depth and comprehensive research yet. Therefore, this topic helps clarify the relationship between Kangwei paintings and social life, as well as the cultural identity and commercialization of Kangwei paintings in the context of the revitalization of intangible cultural heritage in Yuanping. Clarify the historical factors of the Yuanping Kangwei paintings, the related artifacts, the

historical culture of the living community, and the traditional values of design functions altered under the influence of social development factors. Aesthetically, it has changed the meaning of traditional Kang surround paintings. Affirming the recognition and role of Kang surround paintings, affirming the cultural symbols that Kang surround paintings bring to the city, helps to bring the recognition of traditional culture to the world, affirming the traditional cultural recognition of Kang surround paintings, and affirming the connection between Kang surround paintings and people, and between Kang surround paintings and society. This theme helps raise people's awareness of the artistic, historical, and cultural value of the Yuanping Kangwei paintings heritage, making its commercialization an important part of the city.

Therefore, the cultural identity formation and commercialization of Kangwei paintings in the revitalization of intangible cultural heritage in Yuanping City, Shanxi Province. This topic is entirely new.

2. Research objective

2. 1 To study the historical development and cultural significance of Kangwei paintings in Yuanping City, Shanxi Province, before they were designated as intangible cultural heritage.

2. 2 To study the role of Kangwei paintings in constructing cultural identity in Yuanping City, Shanxi Province, China, after being designated as intangible cultural heritage.

2. 3 To analyze the processes and practices involved in the commodification of Kangwei paintings for the revitalization of intangible cultural heritage in Yuanping City, Shanxi Province, China.

3. Research Questions

3. 1 What was the social value and purpose of the original flat Kangwei paintings in the past? Who are involved in the historical development process? What is each period like? Classify the important periods of the original flat Kangwei paintings?

3. 2 What changes have occurred since the original flat Kangwei paintings was recognized as an intangible cultural heritage? What changes have occurred in the art form, techniques, content, usage scenarios, functions, and applicable objects of Kangwei paintings.

3. 3 How was the original flat Kangwei paintings Commodification after becoming a Chinese intangible cultural heritage? How did it appear and what form did it take? How does it consume?

4. Definition of term

4. 1 History and Culture of Kangwei paintings

This objective aims to examine the evolution and sociocultural significance of Kangwei paintings and their role in shaping cultural identity prior to their official recognition as intangible cultural heritage. The Kangwei paintings in this study only refers to the Kangwei paintings in the Yuanping area. The art form, techniques, content, usage occasions, functions, and applicable objects of Kangwei paintings. They are products created by the cultural interaction of the people of Yuanping in the 1970s. Nowadays, it is also used by local people and governments for cultural construction, as a Commodification and cultural exchange product. Therefore, Kangwei paintings is situated in the dimensions of "identity construction" and "Commodification".

4. 2 Cultural Identity

This study aims to understand the impact and contribution of the designation of Kangwei paintings as intangible cultural heritage on the cultural identity construction of Yuanping City. The cultural identity in this study refers to the cultural identity of Yuanping Kangwei paintings in the process of intangible cultural heritage. It consists of two parts: "folk art" and "social process. " It has been a phenomenon in Yuanping since before it became a city of intangible cultural heritage in 2009. This concept is guided by the concept in Du Yonghao's National Social Science Fund "Review and Analysis of Domestic and International Cultural Identity Research," using its notion that cultural identity has been a global research topic since modern times. Frequently included in the research perspectives of anthropologists, political scientists, philosophers, and others, it has even become an important means and tool for national, regional, and social governance. Therefore, the consensus view is that the formation of cultural identity is an important source of national identity formation and also a necessary step.

4. 3 Commodification

This study aims to investigate the role of the intangible cultural heritage of Kangwei paintings in the process of cultural identity and its impact on commercialization, as well as how it positively supports the revitalization and inheritance of intangible cultural heritage. According to relevant surveys,

the original Kangwei paintings created by practitioners, old artisans, and the municipal government in Yuanping have revived after commercialization. Commercialization has also expanded the contexts, functions, and meanings of Kangwei paintings. They are no longer just painted on beds but have become the image of the entire city, used to construct the city's identity. The concept of commodification is guided by the relevant concepts proposed in Su Junjie’s "Commodification of Intangible Cultural Heritage" from Yunnan University. The commodification of intangible cultural heritage is one of the most significant issues in the protection and utilization of cultural heritage, However, research on this topic both domestically and internationally is somewhat weak, especially the studies by domestic scholars on the value, authenticity, and commercialization of intangible cultural heritage, which lack dialogue with the international academic community. Based on cutting-edge heritage speculative research perspectives from abroad, this paper proposes a "processual" perspective, integrating the process of commodification of intangible cultural heritage and the process of value construction of intangible cultural heritage. Using the example of the intangible cultural heritage of Yanping Kangwei paintings in Shanxi, it reveals the dynamic value construction process and the pluralistic value construction process in the commodification of intangible cultural heritage. The research breaks through the limitations of existing traditional theoretical perspectives in the country by establishing an innovative perspective on intangible cultural heritage to examine theoretical issues such as heritage value, cultural changes, and authenticity that arise in the commodification of intangible cultural heritage.

4. 4 Intangible cultural heritage

This study aims to discuss the process of Kangwa paintings themselves becoming intangible cultural heritage, exploring their cultural and economic values. Based on Zhang Chunli's research on "The Concept of Intangible Cultural Heritage" and Chen Tianpei's discussion on "The Economic Value of Intangible Cultural Heritage," corresponding theoretical evidence is obtained, which also confirms the value of the research. Intangible cultural heritage, like tangible cultural heritage, is a crystallization of human civilization and a shared treasure. It is the cultural lifeline that sustains human society, encompassing human thoughts, wisdom, and emotions, and it is rich in content. People can understand its profound meanings and values from many different perspectives, such as history, geography, folklore, religion,

humanities, society, psychology, economy, and politics. Among these numerous values, carefully analyzing its economic value holds significant theoretical and practical importance.

4. 5 Revitalization

The revitalization in this article aims to study the revival of Kangwei paintings in the context of intangible cultural heritage. In Yao Min's article "Reviving the Vitality of Intangible Cultural Heritage Kangwei paintings," the art of Kangwei paintings in Yuanping City, Shanxi Province, is discussed from the perspective of development and revitalization. From Kong Xia's perspective on "The Inheritance and Innovation of Xinzhou Kangwei painting under the Background of Rural Revitalization," it can be seen that the government plays a crucial role in the revitalization of this traditional culture at the current stage. An analysis and summary of the development history and the significance of inheritance of Kangwei paintings is conducted. And by focusing on aspects such as creating innovative cultural features, strengthening the understanding of the inheritance of traditional culture, and deeply exploring innovative strategies for the recognition of folk traditional culture, we can truly provide valuable references for the revitalization of Xinzhou Kangwei paintings.

5.Scope of Research

This thesis will focus on the intangible cultural heritage of the Kangwei paintings art in Yuanping City, Shanxi Province, including the historical status of Kangwei paintings, their role in ancient society, and their contribution to the formation of cultural identity in the development of Kangwei paintings art. The research will also extend to the impact of social historical changes, social cultural transformations, and government urban planning on the evolution of this art, particularly the process of wall-hanging paintings transitioning from folk art to intangible cultural heritage. The focus of the research is the intersection of the historical and artistic value of the region with contemporary challenges, as well as finding the role of commodification that aligns with modernization policies.

5. 1 Research area

The surrounding countryside of the original flat, which is an area about Kangwei paintings culture from the past to the present *Figure 1*. The researchers will focus on the production, distribution and cultural use of Kangwei culture in Yuanping villages.

Figure 1 Distribution of Kang Wei Paintings in Shanxi Province
Source: By Yuheng Chang, 2023.

(Note: The map "Distribution Area of Jinbei Kangwei Culture in Shanxi Province" was created in June 2023. the creator is Chang Yuheng. The author used the "Application Materials for the Intangible Cultural Heritage of Ancient Villages in Shanxi Province" as a basis to roughly outline the distribution of the ancient frontier Kangwei culture in Shanxi Province. Among them, Yuanping, Daixian, Youyu, Loufan, and Fangshan County are the locations that the author personally researched during the process of writing the thesis, and they have been marked with light-colored boxes on the map. In addition to these already researched locations, the Kangwei paintings of Shanxi Province are also distributed in other areas such as Yangquan, Hequ, Wutai, Pianguan, Baode, and Huairen. From the diagram, the distribution of the Kangwei paintings roughly forms a "horseshoe" shape surrounding the northern part of Shanxi.)

5. 2 Research time

The researchers divided it into the following two periods: the period before 2009, when it became a city of intangible cultural heritage (before 2009). During this period, the study focused on the "cultural identity" dimension of the local people in Yuanping regarding the Yuanping Kangwei paintings. World Heritage City period (2009 to 2023). During this period, the research on the Yuanping Kangwei paintings mainly focused on the dimension of "commodification. "

of analysis in the study

Set against the historical background of being recognized as a city of intangible cultural heritage in 2009, what phenomena have emerged in the design, decoration, patterns, and cultural identity of the Yuanping Kangwei paintings during the process of commercialization under the influence of social development?This research analysis includes scholars, professionals, and stakeholders from various fields to explore the evolution of Kangwei paintings art in modern society. The group members include but are not limited to art historians, sociological researchers, local artists and merchants, as well as representatives from local governments, covering multiple fields such as historiography, art history, and cultural dissemination, In order to gain a comprehensive understanding of the historical, cultural, artistic, and social identity dynamics of the region. Through qualitative and literature review methods, these groups will provide insights on how to promote the dissemination and commercialization of cultural identity, and contribute to the dissemination and commercialization of intangible cultural heritage Kangwei paintings.

6.Research Methodology

This study used qualitative methods to study the relationship between the original flat Kang enclosure paintings and society in the past and present. The specific contents of the research methods are as follows:

6. 1 Population and Sample

6. 1. 1 Craftsmen in the 1970s

The method of heirloom is very popular, and many families still keep the original Kangwei paintings in good condition. The craftsmen are all elderly people who have been dedicated for many years. Therefore, this group of old artists who participate in the production of Kangwei paintings plays a very important role in the development of this profession. Today, this group of old artists still insist on painting. As the premise of the development of the creator group, it should meet the taste of consumers and meet the daily life of contemporary life without losing its inherent traditional appearance.

6. 1. 2 Group of contemporary artists

Li Bairui, born in 1956 in Shanxi Province, graduated from the senior Management training class of the Central Party School. He has been fond of art since childhood, and has been engaged in arts and crafts creation for many years. He is honorary president of The Times Chinese Calligraphy and Painting Academy, Vice president of China Public Interest Online Calligraphy and Painting Academy, recommended painter of Harmony Chinese Calligraphy and Painting Academy, member of China Stage Art Society, specializing in meticulous painting of flowers and birds, especially good at animals, and his representative works are "Autumn Fun" and "Spring Rhyme". In 2012, Li Bailui participated in the first Arts and Crafts Exhibition in Yuanping City with his fine brushwork "Pear Flower" and won a special award, which greatly encouraged Li Bailui's enthusiasm to study fine brushwork, As shown in *Figure 2.*

《Autumn charm》 《Spring Melody》

Figure 2 Li Bai Rui's work.
Source: Yuheng Chang, 2023.

His art works have entered Taiyuan for three years in succession and participated in the provincial art exhibition, which is the first cultural phenomenon in Yuanping. Later, Shanxi Artists Association also officially accepted Li Bairui as a member of the association. Li Bairui began to learn painting at the age of 16, painting for 40 years, he first started with New Year pictures, then learned Kangwei art, and then engaged in glass carving technology. Li bairui figures of flowers and birds, friendly animals as the theme, showing the characteristics of realistic fine, colorful, formed a broad and far-reaching, brushwork freely, in Yuanping a single show, get the peer

praise. In October 2013, his meticulous painting work "Sucking milk and Licking Calves" was selected into the "Beautiful Shanxi · Flower and Bird Painting Exhibition and the fourth Shanxi Province Flower and Bird Painting Exhibition" and included in the Shanxi Province Flower and Bird Painting collection. In 2015, the Gongbi[11] painting work "Apple is red" was selected into the "Chenghuai Wudao · The Fifth Shanxi Flower and Bird Exhibition" and was included in the Shanxi Flower and Bird Painting collection. On September 6, 2015, "China Culture Daily · Fine Arts Culture Weekly" published an article, giving full affirmation to his creation style.

Figure 3 Visiting artist Li Bai Rui
Source: By Yuheng Chang, 2023.

Now, Mr. Li opened a painting studio in his own home in Yuanping, where there is also a large number of paintings on display, Mr. Li is here to carry out daily painting production *Figure 3*. This studio is the basis for the inheritance of the original Kangwei paintings art, where you can see many excellent paintings. He transferred Kangwei paintings to the ceramic tiles of modern life for decorative art creation, and made use of the artistic characteristics of Kangwei paintings to create traditional Chinese paintings for mounted exhibition and sale. It has also made great contributions to the local art and culture.

6. 1. 3 Inheritor

Inheritors are those who are highly accomplished in the knowledge and skills needed to perform and create intangible cultural heritage, as well as witnesses of cultural traditions and creative talents. Intangible cultural heritage is the most important carrier of life. After the change of times, inheritance

[11] Gongbi painting, also known as "fine brushwork," is a category of Chinese painting techniques.

craftsmen tried to make a new form of Kangwei paintings on rice paper to sell. Kangwei paintings Heritage protection company was established to carry out various activities, academic discussions, and participate in national and world-class exhibitions. Intangible cultural heritage takes the people as the carrier and relies on word of mouth to pass from generation to generation. They are full of traditional culture and art that are witty, decorate people's cultural life, consciously abide by rules and procedures, and continue the essence of ancient folk culture. The following *Figure 4.* shows the manuscripts collected from the field by the inheritors:

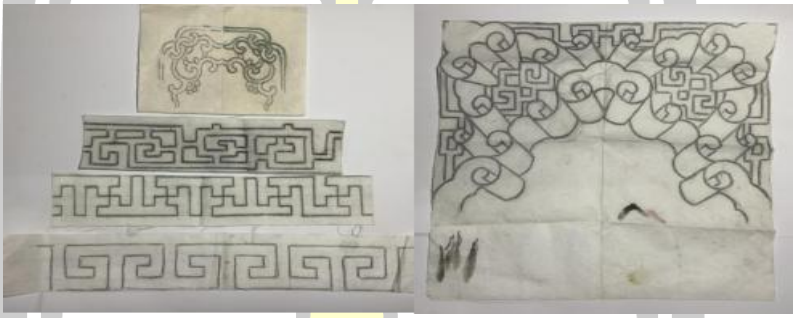

Figure 4 Heir's manuscript
Source: By Yuheng Chang, 2023.

In 2013, led by Li Xiuquan, a group of Kangwei paintings art enthusiasts established the "Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. " in Yuanping. They visited renowned artists to preserve the Kangwei paintings art and conducted in-depth research and innovation on its survival methods. Thus, the current materials for creating Kangwei paintings include walls, silk cloth, and various types of rice paper. The finished products are made into framed artworks, decorative pieces, hanging paintings, and long scrolls, as shown in *Figure 5.* There are also enthusiasts who have a deep affection for Kangwei paintings, turning them into high-end decorative paintings for collection or gifting. Therefore, the initial decorative function of Kangwei paintings art has not completely disappeared. Through the protection and promotion by intangible cultural heritage inheritors, it has gradually evolved into a form that adapts to the times, permeating into people's daily lives and being preserved.

Figure 5. The inheritor is mounting the artwork
Source: By Yuheng Chang, 2023.

In order to gain a deeper understanding of the development of Kangwei paintings art, I personally visited the Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. , primarily to meet Mr. Gong Jinshou, the inheritor of Kangwei paintings. Mr. Gong Jinshou was born in Zhangcun, Yuanping City, Shanxi Province. He is currently a full-time painter at Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. His works have won numerous awards in major competitions at the provincial and municipal levels. It is certain that the status of craftsmen in traditional craft villages is very significant. *Figure 6.* shows the craftsmanship of the old artisans with "golden hands," who have created precious, exquisite, and unique cultural products that are immortal. They have contributed to the glory of the nation and each craft village. . . It is precisely these skilled artisans who have maintained the unique status of the Yuanping Kangwei paintings.

Figure 6. Heir's Creative Photo
Source: By Yuheng Chang, 2023.

Apart from the origin, structure, artistic characteristics, themes, meanings, and connotations of Kangwei paintings, there is a distinction between coarse and fine versions in folk culture. Here, "fine" refers to the level of detail in the entire border decoration, while "coarse" refers to Kangwei paintings with single colors and simple structures. For example, the cloud and mist border refers to the gradual change in the brightness of a solid color, which can be divided into three layers, five layers, or seven layers. The more layers there are, the more three-dimensional the image becomes, and the corresponding border becomes more intricate. The waist border, on the other hand, involves variations of the same pattern in different forms, such as repetition, two-way continuous, four-way continuous, symmetry, and central

symmetry. This unifies the entire border pattern, giving it a rhythmic beauty. Additionally, as the practice of living in traditional homes fades from people's daily habits, the largest market for Kangwei paintings has also diminished. Although today there are development channels for decorative paintings, collectibles, competitions, and projects, their current viability is far from sufficient to meet the conditions for people to consider them as a profession. Thus, the inheritors and methods of inheriting Kangwei paintings mainly rely on the perseverance of those aged 60 to 80, as no young people are willing to fully devote themselves to learning the art of Kangwei paintings.

6. 1. 4 Government departments

This is an intangible cultural heritage revitalization project established by the Propaganda Department, the Ministry of Culture, and the Ministry of Education. The country has developed corresponding strategies, leading to the government's emphasis on and restoration of Kangwei paintings. Its manifestations are extremely diverse. It is produced as a product, used for various activities, performances, and training, and even for external exchanges. It is used as a representative of urban culture, constructed into an image of the city or a city card in social activities of government departments, as shown in *Figure 7*. When people think of Yuanping, they think of Kangwei paintings, and when they think of Kangwei paintings, they think of Yuanping. This has led to the recognition of Kangwei paintings culture, transformed its identity, ensured the continuation of the culture, and gradually commercialized Kangwei paintings in the market.

Figure 6 The government conducts international exchanges on Kangwei paintings
Source: By News website.

6. 2 Instrumentation

This thesis will be conducted both online and offline, using a number of different research tools *Table 1.*

Table 1**.** Research tools of this thesis.

Research methodology and tools	Specific Methods
Literature Website	China National Knowledge In frastructure(CNKI)、Google Scholar、Science Direct.
Basic Graphic Research	PS (Photoshop)、Ai (Illustrator)、PPT(PowerPoint).
Plotting Software for Statistical Analyses	PASS、SPSS、EXCEL.
Office Soft ware	WPS、Word、Excel、PPT(PowerPoint)、Adobe Acrobat.
Public Number	Wechat.
Grammar Correction	Grammarly、Checker.
Literature Translation	Youdao Translate、Quillbot、Google Translate、Deep L、Copytranslator、SCIT ranslate.
Historical Literature	Libraries、Archives、Fovernment Documents、etc.
Participant Observation	Observation Records、Logs、etc.
Field Survey	Questionnaires、In-DepthInterviews、etc.

Source: Created by Yuheng Chang, 2023

6. 3 Data Collection

6. 3. 1 Fieldwork Data Collection

Interviews: Based on field data, gather opinions from artisans, tourists, and locals in the craft village. Interviews: Based on field data, gather opinions from artisans, tourists, and locals in the craft village. Based on the implementation documents, opinions were gathered from the art village, tourists, and locals. Over the years, the design, colors, and style of the Yuanping Kangwei paintings have undergone changes, forming a way to adapt to modern influences, keeping pace with social development and ensuring their value is sustained *Table 2.*

Table 2 Connotations of Kangwei Paintings from different perspectives

Perspectives	Main contents
Research on Digital Communication Applications	The emergence of digital technology has provided new avenues for the dissemination of traditional folk culture. It is hoped that by applying digital communication technology, traditional folk art can be integrated into the development of the times, broadening the public's horizons, igniting their passion for exploration, and enriching people's material lives and spiritual needs. (Jiaxin Liu, 2023)
Essential connotation	A detailed summary and analysis of the artistic forms and styles, environmental functions, creative methods, and types and content of Kangwei paintings have been conducted. (Yan, 2012)
Aesthetic characteristics	Studying the continuation and development of traditional folk art allows people to clearly understand the Kangwei paintings and their artistic level, thereby better protecting and inheriting Kangwei paintings, and creating new artistic values and cultural experiences. (Hao, 2013)
Artistic value	Promote, protect, and pass on the traditional culture of the Chinese nation, because folk arts like Kangwei paintings are the crystallization of the wisdom of the common people, a reflection of their aesthetics, and the spiritual source that comes from people rooted in the fertile ground of Chinese civilization. (G. Zhang, 2013)
Educational function	Kangwei paintings not only have the form of painting but, more importantly, carry the function of family education. They possess a native, primitive atmosphere and a simple artistic style. (Chang, 2014)

Source: The author sort out it based on literatu rereview, 2023.

6. 3. 2 Literature Collection

Collection of literature from the Yuanping Library, reference textbooks, library books, electronic libraries, personal research, and the Yuanping Kangwei paintings Company.

Highly cited literature can reflect the recognition of articles and the theoretical validity of the literature. Table 1 provides an overview of the top 10 highly cited papers in China. From *Table 3.* it can be seen that in the second

and third stages, the study of Kangwei paintings has received attention from fields such as ideological and political education, ethics and morality, and culture. The construction of Kangwei paintings is closely related to the practice of the core socialist values.

Table 3 Overview of Highly Cited Literature

Citation/ Download	Author	Title	Journal	Pub time
18/798	Yan Liangzhen	Research on Kangwei Paintings from the Perspective of Folklore Studies	Master's thesis from Shanxi University	2012. 6. 1
14/556	Li Mei	The aesthetic style of Kangwei paintings in the inheritance and innovation of hand-painted wall art	Journal of Nanjing University of the Arts	2009. 12. 15
13/599	Chang Xiaojun	Characteristics of the Yanping Kangwei Paintings Decorative Art	Decorative Magazine	2013. 3. 1
12/424	Xie Wei	The Origins and Artistic Characteristics of Shanxi Kangwei Paintings	Art exploration	2008. 2. 15
12/373	WangWenquan	Research on Kiln dwelling12 Culture	Gansu Social Sciences	2006. 5. 25
10/351	Chang Xiaojun	Analysis of the Yanping Kangwei Paintings Art Form	Art Grand View	2009. 11. 8
10/329	Wang Huan	The Development and Utilization of Shanxi "Kangwei Paintings" in Junior High School Art Education	Shanxi Normal University	2017. 5. 1
10/353	Zhang Guowei	Kangwei paintings in the Yulin region of Shanxi Province and their aesthetic characteristics and artistic value	Inner Mongolia University	2013. 5. 1
10/851	Ren xiaojiao	A Treasure of Folk Culture—Northern Shanxi Kangwei Paintings	Shanxi Normal University	2014. 3. 28
9/894	Li Yan	Digital Empowerment of Intangible Cultural Heritage Protection—Taking the "National-Level Intangible Cultural Heritage Kangwei Paintings Digital Museum of Xiangyuan" as an Example	Folk art	2021. 11. 15

[12] Kiln dwelling:Kiln dwelling is a special form of residence. In China, kiln dwellings are mainly distributed in the Loess Plateau region.

Note：The author sort out it based on data of CNKI, 2023.

6. 4 Data analysis

6. 4. 1 Data synthesis

This study used a conceptual framework as the primary tool for the paper to collect data, and then simply group the data. Provided information in the system according to the study objectives and synthesize detailed information after data collection. The data were constantly reviewed to determine the adequacy of each set of information obtained and whether there were any inadequate sections. This is to gather more information.

6. 4. 2 Data analysis

This study conducts descriptive analysis and field investigation of the data through the results of this study, and combined the concept of each chapter, strengthens the evaluation and analysis of the innovative design. In addition, through the dialogue with relevant people, the objective analysis of the perceived content, and the content provided by the literature, help researchers to conduct more in-depth descriptive analysis and collation, deep into the creative design application of the paper.

6. 5 Research presentation

Using descriptive analysis writing, supplemented with images and charts for presentation. The research paper employs various methods, including historical research, case studies, participant observation, literature review data collection and analysis, and interdisciplinary research, to comprehensively explore the historical status and modern development of the intangible cultural heritage of Kangwei paintings art. The choice of research methods is based on the need to address research questions and achieve objectives, demonstrating their applicability and uniqueness.

When implementing this method, its feasibility and effectiveness may need to overcome some difficulties, particularly those related to data accuracy. The research will strive to achieve the highest possible level of data accuracy and completeness, and to address the research questions. By using these methods, the research will make significant discoveries, thereby gaining a deeper understanding of the historical contributions and modern commercialization impacts of the intangible cultural heritage of Kangwei paintings. This finding not only addresses the research questions but also achieves the objectives of this thesis.

7.**Literature review**

7. 1 Literature review on research texts

The Yu Ping Kangwei paintings have existed and developed for hundreds of years. During the course of this research project and field investigation, I consulted some relevant literature and academic monographs that have reference and research significance for this thesis:

Zhang Xin's (X. Zhang & Chen, 2009)"Research on the Folk Architecture Paintings of the Jin School" (Southeast University Press, April 2008 edition) mainly introduces the architectural paintings of Shanxi, focusing on green fine painting, multicolored painting, and gold and blue painting as the main research subjects, combining theory with practice in the descriptions. Starting with the folk paintings themselves, the connection between folk paintings and official-style paintings, and the technical characteristics of folk paintings, this work first addresses the overall picture and then the details. It elaborates on the colorful paintings of the northern Shanxi region from the perspectives of composition, color, and patterns.

Chang Xiaojun's(Chang, 2014) "Research on the Art of Kangwei paintings in Yuanping, Shanxi" (Shanxi People's Publishing House, December 2014 edition). The book provides a comprehensive analysis and study of Kangwei paintings in Yuanping, Shanxi, starting from the natural geography of Yuanping, it thoroughly examines the historical development of Kangwei paintings art in the Yuanping region, from the mid-1970s to the mid-1980s. A summary was made of the active artists, inheritors, and representative works of the Kangwei paintings in Yuanping. The artistic forms of the Yuanping Kangwei paintings were categorized, including the border sections and empty spaces, with extensive discussions on the techniques and the public's aesthetic psychology. Insights were also provided on the production process of the Yuanping Kangwei paintings and the exploration and protection of its art.

Yao Min's(Yao, 2020) "Reviving the Intangible Cultural Heritage of Kangwei Painting"—The Kangwei Paintings Art of Yuanping City, Shanxi Province (Shanxi Normal University, Linfen, Shanxi 041000) mentions that intangible cultural heritage is a unique and irreplaceable cultural resource. Once lost, it is not easy to recover. Saving the art of Kangwei paintings is not something that can be accomplished overnight. on one hand, it requires

protection, and on the other hand, it needs to be inherited and developed. In the folk community, in some places, Kangwei paintings have quietly emerged again. This is a gratifying cultural phenomenon. The appearance of Kangwei paintings at this time is no longer a symbol of "rusticity," but more of a return to simplicity and a spiritual reflection, as well as the inheritance and development of the art of Kangwei paintings. By passing on our culture, we enrich the soil of our culture and broaden its horizons. I believe that under the care and protection of people from all walks of life, the spring of Yuanping Kangwei paintings will surely come. The gradually restored Yuanping Kangwei paintings art will make this ancient cultural belt of Yuanping shine with dazzling brilliance.

In her book "The Craft and Heritage of Shanxi Folk Kangwei paintings," Song Bei(B. Song, 2021) writes that with the changes of the times, China's rural areas have undergone tremendous transformations. with the advancement of heating methods, the earthen Kang has gradually faded from our view. Therefore, the number of Kangwei paintings has also been decreasing. Through our investigations in various parts of Shanxi, we found that the vast majority of Kangwei paintings are preserved in the homes of elderly people or in some dilapidated, uninhabited houses. Influenced by this major trend, the protection and inheritance of Kangwei paintings have become particularly important and urgent. The artistic forms of traditional culture are currently facing the impact of diverse cultural influences, and the protection and inheritance of Kangwei paintings have also been greatly affected. The younger generation has a relatively weak awareness of inheriting the art and culture of the older generation. Additionally, with the decreasing market demand, Kangwei paintings are gradually declining, and the related old artists are mostly around sixty years old, with the oldest being over eighty. These folk artists lack relevant life guarantees and live in poverty. Without the infusion of young blood, Kangwei paintings is also facing the predicament of nearing extinction. In recent years, amidst the nationwide wave of high emphasis on folk art, Kangwei paintings in places like Dai County, Fanzhi, and Yuanping in Shanxi has begun to attract the attention of some commercial art institutions. They are attempting to explore new paths for Kangwei paintings. For example, the folk entrepreneur in Yuanping established the Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. It turned the Kangwei paintings of Shanxi into a local tourism industry, inviting old artisans to become full-time

Kangwei paintings artists, allowing them to have a considerable income and also to focus on the creation and research of Kangwei paintings. In recent years, many elderly artists of Kangwei paintings have begun to take apprentices and selflessly impart their skills for a nominal fee or even for free, thus ensuring the inheritance and continuation of Kangwei paintings.

Zhang Yuegong and Zhang Yi authored "Kangwei paintings" (Commercial Press, November 2017 edition). The authors, through long-term field investigations, have gathered a large amount of physical objects, documents, and folk materials. Starting with Xiangyuan Kangwei paintings, an in-depth and comprehensive study of the Kangwei paintings art in various places (including Yuanping) has been conducted. A thorough and multi-dimensional analysis and understanding of the cultural ecology and functional mechanisms of Kangwei paintings have been carried out.

Relevant academic papers that have reference and research significance for this thesis. Master's thesis:

Taking the perspective of folklore studies as an example: In 2012, Yan Liangzhen from Shanxi University wrote a master's thesis titled "A Study of Kangwei paintings from the Perspective of Folklore Studies—Taking the Kangwei paintings of Ancient Border Towns in Shanxi Province as an Example. " From the perspective of folklore studies, this thesis takes the Kangwei paintings of ancient border town villages in Shanxi Province as the research object. Discussed the historical origins of the pit wall paintings in rural northern Shanxi and their relationship with local culture, and deeply contemplated the future survival and development direction of these paintings. This was the master's thesis "A Treasure in Folk Culture: The Pit Wall Paintings of Northern Shanxi" by Ren Xiaojiao from Shanxi Normal University in 2014. This paper also approaches the topic from a folkloristic perspective, detailing the cultural origins, painting process, and artistic characteristics of the Kangwei paintings in Northern Shanxi, with a focus on artistic analysis of colors and imagery patterns.

Taking artistic characteristics and aesthetic perspectives as an example: Zhang Guowei's master's thesis at Inner Mongolia University in 2013, titled "Kangwei paintings in the Yulin Region of Shaanxi Province and Their Aesthetic Characteristics and Artistic Value. " This paper detailed the production techniques of Kangwei paintings in the Yulin region of Shaanxi

Province, discussing the aesthetic characteristics and value in terms of composition, content, color, and other aspects of formal beauty. And the protection and inheritance of the Kangwei paintings in the Yulin area of Shaanxi Province. the master's thesis "Art Research on the Kangwei paintings of Xiangyuan, Shanxi" by Shi Zhoupan from Inner Mongolia University in 2018. Taking Xiangyuan Kangwei paintings as the subject, supported by aesthetic theory, this study examines their aesthetic characteristics and connotations, analyzes their artistic features and current state, and explores the future direction of the inheritance and development of Xiangyuan Kangwei paintings.

Journal articles related to the text:

Ren Yafang(Y. Ren, 2021), in "The Artistic Characteristics of Jinbei Kangwei paintings," discusses how the use of color in Kangwei paintings is deeply influenced by local folk culture and geographical environment. In the Jinbei region alone, there are various significantly different color styles. In the northern Datong region, people prefer bright and luxurious colors, with warm tones full of passion, often using festive colors like red, yellow, and brown as the main theme. In the central Pingyuan region, however, people prefer neutral cool tones, often choosing pink and green to express a fresh and elegant style. In contrast, the areas of Dai County and Fanshi in the east make good use of deep green and light green, creating a fresh, pleasing, and elegant appearance. Through the study of the rural Kangwei paintings in the northern Shanxi region, it was found that the colors used in these paintings predominantly include red, brown, yellow, and green. Analyzing these colors can also reflect the emotions conveyed by the Kangwei paintings. Among them, red is the most frequently used color in Kangwei paintings. It can give people a strong visual impact, evoking feelings of enthusiasm, vitality, and confidence. Since ancient times, our ancestors have chosen red items to represent the existence of vitality. Up to today, red has become a representative color of our country. Its expression of beautiful visions and the implication of vibrant vitality are irreplaceable by other colors, so the red in the Kangwei paintings is a direct embodiment of its auspicious and festive connotations. Brown actually belongs to the same color family as red, with only a difference in brightness. However, due to the need for color differentiation, brown has also become one of the commonly used colors in Kangwei paintings. Yellow is usually used in conjunction with red in Kangwei paintings, giving a sense of authority and

hope. It is also the color of loess, which, in the minds of people whose lives are primarily based on agriculture, represents solidity and hard work. It is rooted in the deepest feelings of the common people towards their dependence on the yellow earth, and it reflects elements of hope, diligence, and simplicity found in the Kangwei paintings. Green is seen by people as a symbol of harmony, giving a psychological hint of freedom, peace, freshness, and comfort. For the farmers in northern Shanxi who work tirelessly year after year, they undoubtedly hope that their crops will yield bountiful harvests in the coming year. Green is undoubtedly the most familiar color for these farmers. It brings a sense of vitality, prosperity, and tranquility to the Kangwei paintings. The saying "the local environment shapes the local people" holds true. different geographical environments cultivate different temperaments in people. The northern Shanxi region has been worlds apart from the water towns of Jiangnan since ancient times, and the simple, genuine emotions of the locals have long been ingrained in their very bones. The author believes that the extensive use of these colors in Kangwei paintings is a result of the environment, beautifully interpreting the monotonous and dull rural life of the people in northern Shanxi.

Xing Qian(Xing, 2019), in "The Protection and Utilization of Folk Cultural Relics," uses "Yuanping Kangwei paintings" as an example, Chifeng University. The innovative development of Yuanping Kangwei paintings is destined by history to make the Kangwei paintings shine, in order to protect traditional folk art. The Kangwei paintings have received government heritage protection, and from now on, they will have a bright future. However, protecting cultural relics cannot achieve success quickly, nor can it be immediate or merely a title of intangible cultural heritage. otherwise, the Kangwei paintings will not truly be revived. Many examples tell us that the protection and development of cultural relics must be balanced. We need to focus on protection while also looking towards development. In this era of constant development, keeping pace is crucial. The protection of folk cultural relics should be gradually carried out. we cannot be impatient or focus solely on results while ignoring the process. Only then can we utilize Kangwei paintings and achieve their true protection and development.

Early Overview Studies on Kangwei paintings: In May 1964, "China Youth Daily" reprinted Xinhua News Agency's article "New Kangwei paintings. " On October 15, 1972, "Shanxi Daily" published the article "Yuan

Cultural Museum: A Major Critique of Changing Customs and Practices, Revitalizing Kangwei paintings," which fully preserved and showcased people's understanding of Kangwei paintings during the "Cultural Revolution" for future generations. In May 1984, Chu Huaiyu, Xing Chensheng, and Duan Gaifang published an article titled "Jade Emerges from Ugly Stone: A Discussion on Folk Art in the Xinzhou Region of Shanxi" in the journal "Fine Arts. " The article categorizes and introduces folk art in the Xinzhou region and provides a detailed account of the Yanping Kangwei paintings. For a long time afterward, Kangwei paintings rarely appeared and did not receive enough attention. Entering the 21st century, when people once again turned their gaze towards them, they had to face the decline and endangerment of Kangwei paintings.

From the perspective of artistic characteristics, form, and aesthetics, discuss:

In February 2008, Xie Wei published "The Origins and Artistic Characteristics of Shanxi Kangwei paintings" in "Art Exploration". in November 2009, Chang Xiaojun published "Analysis of the Artistic Forms of Yuanping Kangwei paintings" in "Art Grand View". in April 2010, Gao Yuhong published "Artistic Characteristics of Shanxi Kangwei paintings" in the "Journal of Mianyang Normal University. "In July 2012, Hao Xiumei published "An Analysis of the Artistic Forms of Xiangyuan Kangwei paintings" in "Art Overview". in March 2013, Chang Xiaojun published "The Decorative Art Characteristics of Kangwei paintings in Yuanping, Shanxi" in "Decoration". In June 2013, Hao Xiumei published "The Aesthetic Characteristics of Shanxi Kangwei paintings" in "Art and Technology". in January 2015, Li Rui published "Patterns and Symbols in Shanxi Kangwei paintings - A Case Study of Yuanping" in "Art Masters".

Discussing from the perspective of innovation, inheritance, and protection: In October 2010, Bi Ruifang published "The Modern Aesthetics and Innovation of Folk Kangwei paintings" in "Beauty and Era". in May 2014, Li Rui published "The Evolution and Inheritance of Shanxi Kangwei paintings Art" in "Art Hundred Families". In September 2019, Xing Qian published "The So-Called Protection and Utilization of Folk Cultural Relics: Taking the 'Yuanping Kangwei paintings' as an Example" in the Journal of Chifeng University.

In today's world where many folk arts are gradually disappearing, we, the younger generation of artists and people from all walks of life, are deeply concerned and eager to contribute. We have a responsibility to work together to once again showcase the unique charm of these traditional folk arts, which are filled with beautiful memories and meanings, to the world. Kangwei paintings is a native art form of the Sanjin region. Each set of Kangwei paintings is imbued with the wisdom of the people and local customs, giving a sense of warmth and familiarity. Shanxi Province has included the Kangwei paintings of Yuanping in its provincial intangible cultural heritage list, and as a result, these paintings have begun to attract the attention of various relevant organizations and institutions across society. Young artists born in the 1980s and 1990s should combine modern artistic forms with the art of Kangwei paintings to recreate this folk art filled with rural sentiment, thereby rescuing it and realizing its contemporary artistic value. From a long-term development perspective, they should explore the development and innovation of Kangwei paintings. What we need to do first is to protect and pass down the Kangwei paintings, allowing them to develop in new forms so that generations to come can appreciate this folk art.

Literature Review on Research Concepts:

Cultural identity is both a matter of "becoming" and a matter of "being. " It belongs to both the past and the future. It is not something that already exists. it transcends place, time, history, and culture. Cultural identity comes from somewhere and has a history. However, like all historical things, it is also constantly changing.

In Thomas Hylland Eriksen's "Small Places, Large Issues: An Introduction to Social and Cultural Anthropology": it is not a rigid textbook, but more like a series of essays that speak to specific themes, making it accessible and thought-provoking. It covers a wide range of topics, addressing most contemporary issues in anthropology. Such as globalization, world systems, etc. I started reading from Chapter 13 on production and technology, which discusses various topics such as cultural ecology, cultural materialism, and production systems, helping me to deepen the following viewpoints:

Understanding the issue of cultural identity from the perspective of cultural ecology is a very desirable approach. In fact, the two concepts focus on cultural and ecological products respectively, and it is certainly not feasible to

focus on only one aspect. As for our country's family planning policy, the most common impression it instills in the general public is:There are too many people, which will damage the environment and waste resources. This is one side of the truth. On the other hand, the population, being part of the market system, can also serve as a productive force and consumer group. By selling their labor, they can even be transformed into movable commodities and consumed, bringing huge commodification profits. This also fosters the formation of cultural identity in the process of human survival, making the role of commodification more evident and promoting the development of social civilization.

In "Public Culture, Cultural Identity, Cultural Policy" by Kevin V. Marqusee, 2016:This book examines public support for arts and culture from the perspective of public policy-making. It compares the formulation of cultural policies within a broad historical and socio-political framework. Given the complexity of national communities, the lack of comparative analysis may explain the wide differences in cultural policy models, which reflect public culture and cultural identity. The discussion is internationally focused and interdisciplinary. Markachi contextualizes the literature on various cultural policies and their relationship with politics and identity by posing a fundamental question: who should value their heritage, and how should this work be practiced? By whom? The underlying assumption is that writing is the book's outstanding focus, as it defines national identity and personal values.

In the book "The Invention of Tradition," the author explores examples of this process of invention—such as the creation of "national cultures" in Wales and Scotland. detailed accounts of British royal ceremonies in the 19th and 20th centuries. the origins of court rituals in British India and Africa. and the efforts of radical movements to develop their anti-traditional practices. It deals with the complex interactions between the past and the present, bringing together historians and anthropologists to conduct engaging studies on rituals and symbolism, and raising new questions for understanding history. This is a research concept from E. Hobsbawm and T. Ranger's (1983) "Invention of Tradition. "From the perspective of defining the concept of study, the concept of invented tradition was proposed by the British scholar Eric Hobsbawm in 1983. The use of the term "invented tradition" has a broad and unambiguous meaning. It includes both traditions that have been invented, formalized, and institutionalized over many years, as well as those that have

inexplicably emerged and rapidly established themselves in a short period of time. This is clearly defined. It might only take a few years(E. HobsbawmT. Ranger. 1983).

Through my method, I refer to the dissemination system of influencing factors and social events that alter the recovery of media cultural identity in that society.

For this study, the folk art cultural expression of Kangwei paintings is mainly applied in two aspects of "Yuanping Kangwei Paintings. " On one hand, Yuanping Kangwei paintings are products of folk art. on the other hand, Yuanping Kangwei paintings are cultural symbols. From the perspective of folk art products, it is a traditional painting craft with high aesthetics, featuring many different designs, materials, and colors, used for decorating indoor and outdoor spaces. From the perspective of a cultural symbol, it appeared in the households of rural life at that time. . .

Chinese Traditional Culture and "Door Culture" by He Xiaoyan, "Traditional Northern Dwellings," 2012. The form of the main gate has been shaped since ancient times along with the development of spatial theory. Tracing the history of the main gate, one can find the significant relationship between traditional dwellings and the "North Gate Culture" in Chinese traditional culture through the "door system. "Analyze the impact of traditional Chinese thinking on the "North Gate" traditional architecture. The "gate" is considered a form of input for social significance in aspects such as social hierarchy, traditional culture, and aesthetics.

Yuanping Kangwei painting is a traditional craft with a long history, serving as a vivid cultural symbol. It is a historical process of cultural development and cultural engagement associated with cultural identity and cultural values. It also preserves a rich and diverse intangible culture. Today, all countries are focused on studying their own cultures, realizing that if the development of folk culture is not promoted, the diversity of world culture will be exhausted due to hybridization and cultural mixing.

7. 2 A review of the literature on research models

Title: A Study on the Art and History of Tibetan Buddhist Mural Paintings in Hehuanliu Region in the 18th and 19th Centuries -- A Case Study of the Mural paintings in Heran Temple by Duo Jie Caidan.

Heran Temple and its murals, located in Xunhua County of Qinghai Province, located in the Yellow River basin, are the products of the Gelugu School's comprehensive development in the Huangshui River region of Gansu Province in the mid-18th century. Heran Temple was founded in the mid-18th century by the abbot of Longwu Temple, Kanqin Geteng Gyatso. A large number of mural paintings of Miantang Fengge are preserved in the temple, which are the original works of Bidang Jiamuhua Dan Gyatso, a Buddhist statue painting artist in Amdo area at that time. Among his surviving paintings, it is the only temple mural that preserves the whole Buddhist hall mural in a complete way. These mural paintings are the epitome of the artistic style of Tibetan Buddhism mural paintings prevailing in Hehuang River area since the 18th century, the basis for tracing the development of various Tibetan painting schools in Amdo, the witness of the development and dissemination process of Gelug School in Hehuang River Basin, and the precious image data for the study of local social history and culture. This paper tries to interpret the distribution space and artistic characteristics of the mural paintings, and evaluate the historical and cultural value of the mural paintings on the basis of textual research of the time when the temple was founded and its founder, the painting time, the painters and the contents of the mural paintings in Heran Temple.

Title: Innovative Design of traditional mural resources in Shanxi from the perspective of cultural Innovation

Authors: GAO Zhipeng, Pang Rui, Yan Xiaoying

Traditional murals in Shanxi Province are rich in resources and have a long history. They are of high value and development significance in both economic and artistic aspects, but they are not protected and exploited reasonably because they are not heavy enough. In the perspective of contemporary traditional culture innovation, this paper studies the value, development status and significance of Shanxi traditional mural resources, and further explores the modern innovative design methods of Shanxi traditional mural resources, in order to better inherit the excellent traditional culture of Shanxi and boost the transformation and development of Shanxi regional economy.

Title: Analysis on the commercialization process of Dongba Culture from the perspective of intangible cultural heritage Author: Wei Yi

Cultural needs are the engine of cultural commercialization. The development of social productive forces, the improvement of labor productivity, the improvement of people's living standards and the increase of disposable income and time make people constantly pursue spiritual

development and the self-improvement of human culture while realizing the desire for material survival. Commoditization refers to the fact that things that are not originally sold or exchanged through money have been transformed or mutated into things that can be advanced under the conditions of market economy

Bank trading and currency equivalent exchange. Cultural commercialization refers to the process of rational allocation of existing cultural resources according to the supply and demand relationship of the cultural market, and development of cultural products to meet the market demand. Due to the development of commodity economy, the original intangible service has become a kind of commodity, and the commercialization process occurs all the time. The commodification of culture in tourism is also inevitable. In the process of commodification, the exchange value of culture becomes.

The measure of its value makes culture appear as a commodity in the market. Therefore, any cultural factor that can legally attract foreign tourists can be sold as a commodity to tourists and audiences through the exchange of the market.

The germination of commercialization of Dongba culture. Dongba culture is the crystallization of Naxi's historical development. It is mysterious, simple and not mainstream. It is precisely this non-mainstream that makes it a cavalry of Yunnan tourism. Since the forty to fifty years of the 20th century, the domestic scholar Mr. Li Lincan collected and studied Dongba characters. Since Lijiang was included in the second group of historical and cultural cities in 1986, more and more experts and scholars have begun to study Dongba culture, such as Mr. Zhao Jingxiu and Mr. Fang Guoyu. The ancient, mysterious and unknown Dongba script began to come into people's sight. In particular, on December 4, 1997, Lijiang was approved by UNESCO as a "World Cultural Heritage" city, in 2003, Dongba ancient books were included in the UNESCO Memory of the World Register, and after digital records, Dongba characters have been known, loved, recognized and even learned by more and more people. Local receptionists (including foreign business operators) also began to realize the charm of Dongba script, and cultural consciousness prompted them to consciously pick up their own culture or purposefully learn Dongba culture, and apply these elements to the signs of

shops, menus of restaurants, and doors of residents to attract tourists. During this period, the commercialization of Dongba culture came from the initial stage, and it was also the embryonic stage of the emergence of cultural commodities.

In addition to the above documents, I also referred to the sample books of many university course papers, and gave a brief overview of many articles, scientific research, and other legal research articles.

Reviewing the literature, this topic has not been studied here before, and no literature proving either concept has been used. I will use the concepts of "cultural identity" and "Commodification" to study Kangwei paintings and present them clearly for the reference of later scholars. Until now, no one in academia and research circles had looked at the subject from this perspective. I would like to pass on "Kangwei paintings role in the formation and Commodification of cultural identity in the revitalization of intangible cultural heritage in Yuanping City, Shanxi Province. " This topic, to clarify these issues. It is also introduced to the art circle and even the world circle to enhance the cultural value of Kangwei paintings. Although there are not many books, articles, magazines, websites, or even TV shows about Kangwei paintings. And there are few reviews of content that are common in content. Therefore, it is also difficult to refer to the literature received. I hope that through my own research efforts, in the process of effectively completing this topic, I can collect more evidences for the right direction, research methods and research.

8.Concept, Theory and Conceptual framework

8. 1 Concept, theory and conceptual framework

The two main conceptual tools are cultural identity and Commodification.

The research concept of 'cultural identity' comes from 'Public culture, Cultural Identity, Cultural Policy' Kevin V. Mulcahy, 2016 'Cultural Identity', Stuart Hall, 1996.

The research concept of "commercialization" comes from the analysis of the commercialization process of Dongba culture from the perspective of intangible cultural heritage.

In this study, cultural identity is mainly applied to two aspects of Yuanping Kangwei paintings. On the one hand, Yuanping Kangwei paintings is the product of art. Before the intangible cultural heritage, the people of Yuanping City have reached a highly unified cultural identity on the use value, social status and room beautification of Kangwei paintings itself. On the other hand, after the intangible cultural heritage, traditional Kangwei paintings is a cultural symbol. From the perspective of art products, it is a commodity with high aesthetic handicraft paintings with many different materials, and a cultural symbol that is different from other regions and only represents the local folk culture. It is the social identity that appears in social activities and government communication. In the background of Yuanping intangible cultural heritage city, it is related to economy and society, painters use it to record and express cultural inheritance, so that it does not lose the characteristics of folk art reflected in the rice paper, and can be commercialized, displayed and sold. The government uses it to express the local cultural color, holds art and cultural exhibitions and presents it to the government for communication, thus forming cultural identity *Figure 8.*

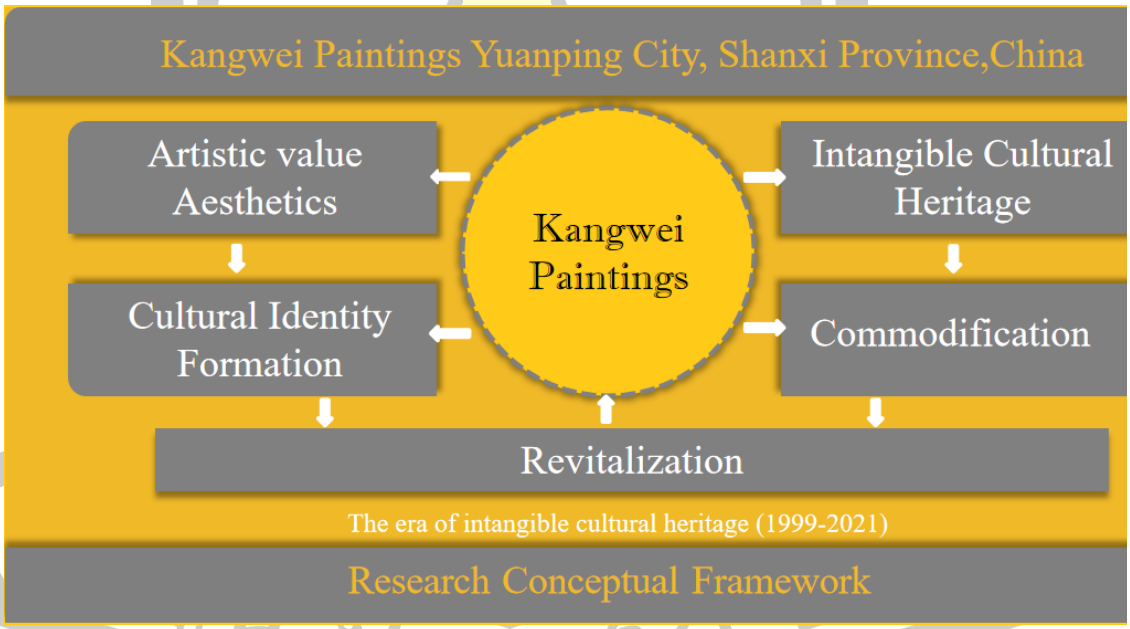

Figure 7 . Research framework.

Source: by YuhengChang, 2024.

8. 2 Research conceptual framework

In this research framework, the main research object is Kangwei paintings. Before Yuanping was recognized as an intangible cultural heritage city, it had values such as cultural exchange, historical and cultural records, and

educational significance. Later, due to the development of social productive forces, the improvement of labor efficiency, the improvement of living standards and the change of economic basis, people have realized the pursuit of spiritual and cultural development on the basis of material life satisfaction. China has a corresponding strategy, so that Kangwei paintings is valued and restored. It is produced into products, is used to do a variety of activities and even external communication, it is used as a commodity to become the representative of urban culture, it is built into the image of a city or the city's business card, people think of Yuanping think Kangwei paintings, Yuanping when I think of Kangwei paintings. In this way, Kangwei paintings culture has been recognized and its identity has been changed, Commodification makes the continuation of Kangwei paintings culture, and Kangwei paintings gradually moves to the market. Through this object we can see the cultural connection between the artwork and the village living in Yuanping, thus creating cultural identities of various periods. Faced with the changes of the contemporary social living environment, Kangwei paintings has become an art product representing the reproduction of traditional elements, which changes the representation of Kangwei paintings identity. In the context of revitalizing the intangible cultural heritage city, Commodification comes into being when it is related to the economy of the original current culture and society. Before the painting was painted in the home, only the family saw and the guests saw, now he is taken out to be seen by others. It used to be used for the decorative function of the family, now it is used for the function of cultural exchange, and even rose to become a representative of the government, which is used as a gift of the government to other governments. Therefore, the people who use it have become the government, and the purpose of using it has also become cultural exchange, so it has produced cultural identity. It generates new value on the old value, but there are few people studying the old value and the new value, and I have not collected much material from the government. A lot of information is still from craftsmen, local authorities, artists and folk, so it has not been systematically sorted out, so this is the necessity of my research on this subject. Moreover, because of the change of value, the change of people, functions, occasions, etc. , his cultural identity has also changed. So what is the relationship between the new identity and the old identity? Which identities remain and which disappear? What are the effects of commercialization on people, society, and government? This is what I want to study.

9.**Research Plan**

This research plan focuses on the formation of cultural identity and commercialization of Kangwei paintings in the revitalization of intangible cultural heritage in Yuanping City, Shanxi Province, with an emphasis on exploring practical paths for cultural preservation and innovative development. Using literature analysis, field surveys, in-depth interviews, and case studies, combined with qualitative and quantitative research methods, to obtain multi-level data support as see *Table 4*. The study aims to provide theoretical guidance for the sustainable development of Kangwei paintings and to offer references for the revitalization and commercialization practices of other intangible cultural heritages.

Table 4**.** Research plan timetable of this thesis

Item	Specific Content	First Stage 2022. 11-12	2023. 01-04	Second Stage 2023. 03-05	2023. 06-09	Third Stage 2023. 10-12	2024. 01-04	Fourth Stage 2024. 05-08	2024. 09-11
Literature Review and Theoretical Framework Construction	In-depth research on historical materials related to Kangwei paintings, collecting a large amount of literature. Through research on cultural identity related to the revitalization of intangible cultural heritage, the formation of cultural identity is established, providing a theoretical framework for subsequent studies.								
Field investigation and data collection	Conduct on-site interviews to gather opinions from Yuanping City residents, Kangwei paintings, and government representatives. Collect policy documents, social feedback, and market demand data related to intangible cultural heritage in the Yuanping area.								
Data analysis and theoretical integration	Analyze the data obtained from the literature review and field survey. Integrate the theoretical framework of cultural identity construction. Combine the theory of cultural identity with commodification to construct a theoretical framework for the commodification of Kangwei paintings.								
Thesis Writing and Conclusion	Write a research paper to present research findings. Summarize the main issues identified in the research text and suggest possible directions for future research.								

10.**Chapter structure**

Chapter **I:** Introduction

Chapter **II:** The Historical Development and Cultural Significance of Kangwei Paintings in Yuanping City, Shanxi Province, Prior to Their Designation as Intangible Cultural Heritage

Chapter III**:** The Role of Kangwei Paintings in Shaping Cultural Identity in Yuanping City, Shanxi Province, China, as an Intangible Cultural Heritage

Chapter IV**:** The Commodification of Kangwei Paintings: Processes and Practices for Revitalizing Intangible Cultural Heritage in Yuanping City, Shanxi Province, China

Chapter Ⅴ: Conclusion Discussion and Suggestions

11.Research Benefits

11. 1 Benefits to the academic community: This topic is a major topic that needs to be studied by other cultural heritage sites in the world, and can serve as a reference for learning, teaching, and creative design. Improve research methods and ideas to make them valuable research literature.

11. 2 The benefits of research sites to society and communities: The topic can be applied to the development of craft villages, economic development, tourism promotion, government cultural exchange, etc.

11. 3 The benefits of formulating policies for national or local governments: it helps to supplement and adjust the country's policies and guidelines in the development of craft villages. Strengthening people's cultural confidence to regulate social behavior and enhance the commercialization development of cultural heritage.

11. 4 In theory, in addition to the information in the research, it can support research on other intangible cultural heritage sites around the world as a reference.

CHAPTER II

The Historical Development and Cultural Significance of Kangwei Paintings in Yuanping City, Shanxi Province, Prior to Their Designation as Intangible Cultural Heritage

Chinese art has a long and rich history, with its origins traceable to prehistoric times. As a carrier of culture, art, in its diverse forms and styles, showcases the cultural characteristics of different eras and people's aesthetic consciousness. As early as prehistoric times, ancestors used rock paintings, painted pottery, and ground paintings as forms of artistic expression to record scenes of hunting, warfare, and nomadic life. These images not only showcase the spiritual world of ancient nomadic peoples but also encapsulate the aesthetic concepts of the ancients, becoming a true reflection of their social life. The symbols depicted in the rock paintings, such as the sun, moon, stars, handprints, and animal hoofprints, provide valuable historical material for future generations studying folk art. These early forms of painting were initially practical in purpose, that is, art for the sake of life. Over time, they gradually evolved into forms of art created to beautify life. This artistic expression possesses a simple and pure beauty, reflecting the innocent imagination and longing for a good life that characterize human childhood.

This chapter is divided into three parts, exploring the historical origins and development of the Kangwei paintings art in Yuanping City. First, the first section introduces the historical origins of the Kangwei paintings art form, emphasizing the geographical location and natural conditions of Yuanping City, which can better help understand the formation and development of Kangwei paintings in this area, as well as their importance in the lives of local residents. As early as the Northern Song Dynasty, the Kangwei paintings of Yuanping had already become popular in the residences of high-ranking officials and nobles, and by the end of the Ming Dynasty, they gradually spread to the vast countryside. After the Ming Dynasty, China's economy flourished like never before, and the people's lives became stable, which in turn led to the flourishing development of folk crafts, especially the rise of woodblock printing and New Year paintings. By the Qing Dynasty, with the continuous improvement of social politics, economy, and people's artistic aesthetic tastes, folk popular literature flourished like never before, and literary forms such as operas and novels, which reflected the consciousness of the broad citizenry, became widely popular. Bathed in the sweeping spring breeze of reform and opening up, the development of cultural and artistic activities in Yuanping has received encouragement and support from the government, as well as active participation from the people. The beautiful and practical Kangwei paintings have gradually entered thousands of households.

The second part provides a detailed introduction to the artistic characteristics of the Kangwei paintings in Yuanping City, as well as the artistic features of their forms and techniques. In addition, through further research on the Yanping Kangwei paintings, the characteristics of originality and localness, folkloric and regional aspects, as well as practicality and decorative qualities have been analyzed in detail. This has facilitated the exchange of culture and technology, making Kangwei

paintings an indispensable part of people's lives. This series of internal artistic value advantages and people's cultural exchanges have driven the prosperity of the Kangwei paintings industry.

The third part focuses on the research status of the Yuanping Kangwei paintings in the formation process of intangible cultural heritage. Firstly, intangible cultural heritage has profound cultural significance. it carries the historical memory, spiritual connotation, and cultural values of a nation. It is the core embodiment of cultural diversity and a crystallization of human wisdom and creativity. Secondly, intangible cultural heritage has an important cohesive function for society. It enhances the cultural identity of the community through traditional festivals, rituals, and crafts, promoting unity and harmony within the community. Additionally, intangible cultural heritage has significant economic value. through the integration of cultural tourism and the creative industry, it has become a new driving force for economic development. In order to protect and pass down this ancient folk art, the Yuanping City government applied for its recognition in 2009. With the approval of the Shanxi Provincial Government, on April 24, 2009, Yuanping Kangwei paintings was included in the second batch of provincial-level intangible cultural heritage lists of Shanxi Province. Kangwei Paintings is a traditional folk art from Yuanping City in Shanxi Province. As an intangible cultural heritage, it carries rich historical and cultural value. However, with the passage of time and the acceleration of modernization, the traditional art form of Kangwei paintings is facing the crisis of transmission break and market decline. Therefore, the national and local governments have introduced a series of protection policies aimed at preserving and revitalizing this cultural heritage.

Part 1: The Historical Origins of the Kangwei paintings Art Form

1. 1 The Social Background of the Origin of Kangwei paintings

Since ancient times, humans have had the tradition of decorating their living environments by drawing various patterns. Although there is currently no definitive historical record that clearly identifies the origin of Kangwei paintings, research into the history of Chinese painting and art suggests that the emergence of Kangwei paintings is closely related to the artistic forms recorded in art history, such as rock paintings, murals, and literati paintings. The development of these art forms in terms of content and form may have provided an important cultural and artistic foundation for the formation of Kangwei paintings Figure 9. "As the saying goes, 'Five thousand years of civilization look to Shanxi. ' Shanxi is a province with a profound historical and cultural heritage, and it is also one of the important birthplaces of folk art, with folk Kangwei paintings being a typical historical product among them(Yin, 2022). "Kangwei paintings, as a product of fine arts, not only carry the long-standing civilization history of Shanxi but also serve as an important symbol of Shanxi's local culture. Fine arts, as a product of civilization, have a development process that is, in fact, part of human civilization history. Kangwei paintings are a unique expression within this civilization process, with a long history and rich content, highlighting Shanxi's unique position in the development of Chinese civilization.

Figure 8. Shanxi's unique architectural culture.
Source: Created by YuhengChang, 2024.

The history of Shanxi Kangwei paintings art civilization not only reflects the gradual progress of civilization from low to high among the laboring people of Shanxi throughout the long course of history but also further enriches the overall history of Shanxi civilization. Shanxi's artistic civilization is a unique historical accumulation formed through the integration of economic conditions, natural environment, humanistic qualities, folk customs, local culture, and foreign culture. It not only originated from the daily lives of the people but also deeply rooted in the folk culture, becoming a product of the combination of excellent traditional Chinese culture and Shanxi regional culture. Its content covers different groups such as farmers, craftsmen, and scholars. Because the works are close to the lives of the people, they profoundly reflect the ideals and aspirations of the people, filled with passion for life, which in turn reflects the brilliance of the creators' inner selves. Because of this, the artistic creation in Shanxi has always been vibrant, and the civilization of fine arts has continued to develop. This cultural phenomenon is not only a part of artistic expression but also a testament to the regional cultural expression of Shanxi, showcasing the wisdom and creativity of the laboring people of Shanxi. It also provides valuable material for the study of Shanxi's civilization history. Therefore, as a representative of Shanxi's artistic civilization, Kangwei paintings not only carry rich cultural connotations but also reflect the deep integration of local characteristics with Chinese civilization. They are both a testament to history and a crystallization of civilization, providing strong support for Shanxi's important position on the cultural map of China.

Based on the economic development system of the Song Dynasty and the cost of materials needed to create Kangwei paintings, it is estimated that the earliest Kangwei paintings were works appreciated and loved by high-ranking officials and nobles. Later, they spread to rural areas, gaining the admiration of more and more people, and the variety of themes also gradually expanded. During the Ming and Qing dynasties, the development of New Year woodblock prints was rapid, and Kangwei paintings were a genre that borrowed from these forms. Therefore, the artisans studied and created together, and later, court painters joined the folk artists, resulting in the Kangwei paintings inheriting the meticulous techniques of fine brushwork, the festive colors and themes of New Year paintings, as well as the compositional forms and painting techniques of architectural watercolors. Kangwei paintings quickly developed into an indispensable decoration for every household in rural areas, thus becoming extremely popular in the vast countryside. Later, it also spread to Inner Mongolia and Shanxi, but during the process of evolution, the painting style was influenced by local customs and underwent certain changes. Of course, the Kangwei paintings in the southern and northern regions of Shanxi also have some differences in

tone. the northern region, being colder, tends to have warmer tones. Jinbei13 mainly focuses on Yuanping City in Xinzhou as the primary area of activity. Through the efforts of many old artists, Yuanping Kangwei paintings have continuously made stunning appearances and won awards at various competitions. Yuanping is known as the "Hometown of Kangwei Paintings" and successfully applied to become a provincial-level intangible cultural heritage in 2009. Later, as time moved into modern times, people began to enter a moderately prosperous life, leading to new needs and understandings of decoration. Some families, for the convenience of cleaning the earthen Kang, chose to paste patterned tiles on the walls, and also bought well-printed pictures to stick above the stove. As village settlements gradually moved away from people's lives, Kangwei paintings declined accordingly and lost their market. What remains are the inheritors of this craft and the dilapidated cave dwellings. It is understood that the art of Kangwei paintings has primarily been passed down through the master-apprentice system and the tradition of children inheriting their parents' profession. It is said that during the late Qing Dynasty, there were painters who followed outstanding court painters to learn and dedicated their lives to studying. Eventually, they passed it down to aspiring scholars through the master-apprentice system over time.

1. 2 Conditions for the Creation of Kangwei paintings

Yuanping City is located in the central northern part of Shanxi Province, China, and is under the jurisdiction of Xinzhou City. Its specific location is between 38°44' to 39°13' north latitude and 112°18' to 113°00' east longitude. Yuanping City As shown in Figure 10. Has a superior geographical location, bordering Fansi County to the east, Dingxiang County and Wutai County to the south, Jingle County and Ningwu County to the west, and Shanyin County and Huairen County of Shuozhou City to the north.

Figure 9. Administrative Division Map of Yuanping City.
Source: By China Xinhua News

Yuanping City is located in the plain area between the Taihang Mountains and the Lüliang Mountains. The terrain is flat, the altitude is relatively low, and the climate is a temperate continental monsoon climate with distinct seasons. Winters are cold and dry, while summers are hot and rainy, with an annual average precipitation of 400-500 millimeters. Under this unique natural environment, the people of Yuanping have developed a genuine and simple aesthetic quality. Thanks to its flat terrain and suitable climate conditions, Yuanping City has been a place of agricultural

[13] Jinbei:Refers to the northern region of Shanxi Province in China.

prosperity since ancient times. In terms of transportation, Yuanping City is well-connected, with the Jingyuan Railway and Dayun Expressway running through the entire area, providing important support for regional economic development and cultural exchange. The geographical location and transportation conditions of Yuanping City not only facilitate the spread and development of Kangwei paintings but also make Yuanping one of the important regions for studying this folk art. The external factors influencing the formation and development of a folk art aesthetic are inseparable from the geographical environment. Geographic features, climatic conditions, and the availability of flora and fauna all contribute to the construction of a cultural ecosystem, giving rise to a particular culture. This region is rich in plant and animal resources, home to animals such as magpies and herons, and produces various fruits and precious medicinal materials. Consequently, the aesthetic of the people of Yuanping is characterized by diverse and unique artistic traits. Such climatic conditions cause local residents to spend most of their time indoors, especially during the cold winter months. To enhance the beauty and comfort of the interior, people hang decorative cloth around the Kang. This custom gradually evolved into Kangwei paintings. Kangwei paintings not only serve a decorative function but also increase the warmth and family atmosphere of the interior. As a result, they have gradually become a decorative means in the lives of local people.

The people of Yuanping originally lived in cave dwellings and made a living through farming. Their labor endowed them with a natural sense of aesthetics and a strong rural atmosphere. The cave dwellings were made of adobe and mud, with the "earth" serving as a bed, also known as a "Kang. " To prevent the walls around the Kang from crumbling and to avoid the accumulation of dirt and stains, the hardworking people of Yuanping would paint the walls around where they sat and slept. The physical form of the Kangwei paintings has initially taken shape. To create a more beautiful living space, they often use everyday items as patterns, such as applying the fruit-shaped pattern of the flat peach 14Flat Peach: a deciduous tree belonging to the genus Prunus in the rose family. to stove paintings, door curtains, and other decorations. Influenced by their lifestyle, the aesthetics of the people of Yuanping have developed a unique style characteristic of the farming culture of the Loess Plateau, possessing a passionate, sincere, and bold artistic expressiveness.

1. 3 The Artistic Origins and Development of Kangwei paintings

When did Kangwei paintings originate? There are no historical records, but Kangwei paintings were found in Yuan Dynasty tombs excavated in Dingxiang County 15Dingxiang County: under the jurisdiction of Xinzhou City, Shanxi Province, located in the central northern part of Shanxi Province]. Their format is basically the same as that of folk Kangwei paintings, indicating that Kangwei paintings date back to at least 700 years ago during the Yuan Dynasty. They are highly regional, a composite of folk painting forms, architectural murals, and folk New Year paintings. Its structural composition follows a fixed pattern, with two sets of upper and lower edges arranged according to specific specifications to form the

[14] Pan peach: It is a deciduous tree belonging to the genus Prunus in the rose family.

[15]Dingxiang County: It is under the jurisdiction of Xinzhou City in Shanxi Province, located in the central northern part of Shanxi Province.

main framework. In the middle, fan-shaped, diamond-shaped, circular, rectangular, and other various empty spaces are arranged at equal distances. These empty spaces are also known as ponds. The content depicted in the paintings on the Kang (a traditional heated bed) includes dramatic characters, legendary stories, landscapes, flowers, birds, and beasts. The themes of Kangwei paintings are diverse, embodying people's longing and hope for a happy life, and they serve to beautify the living space. By understanding the geographical location and natural conditions of Yuanping City, one can better comprehend the formation and development of Kangwei paintings in this area, as well as their important role in the lives of local residents. Kangwei paintings are commonly known in folk terms as "Kangweizi" or "Qiangweizi. "It is a type of decorative painting found in rural northern homes, a folk art with characteristics similar to court murals, New Year paintings, traditional Chinese paintings, and architectural watercolors. Since the influential painters of the time mostly came from the folk, there are no clear written records of the origin of Kangwei paintings. The Yanping Kangwei paintings of Shanxi are a traditional craft art with a long history in Shanxi, originating as early as the Song Dynasty. They bear marks of cultural exchange and integration, representing a vivid cultural characteristic. This art form is closely related to the unique artistic development of Hanwen16 brocade paintings found in ancient buildings in the Shanxi region. According to the "Yuanping County Chronicle" published in 1990, "The discovery of Song Dynasty mural paintings in the tombs of Ban Village, Yuanping in 1985, confirms that as early as the Northern Song Dynasty, Yuanping's Kangwei paintings were already popular in the residences of high-ranking officials and nobles, and by the end of the Ming Dynasty, they gradually spread to the broader countryside. "17Therefore, it can be considered that the Song Dynasty was the earliest period for the emergence of Kangwei paintings.

The practice of decorating living spaces by drawing patterns can be traced back to the Neolithic era, when our ancestors began using simple mineral pigments to adorn public ritual sites. With the continuous advancement of time and the rapid development of architectural technology, the area of living environments has expanded, and our ancestors paid more attention to the decoration of interiors, floors, and walls. In the wall decorations of the Shanxi Taosi site18, remnants of white lime plaster from abandoned buildings were discovered. This suggests that during this period, the ancestors sought to enhance comfort and aesthetics by either mixing straw with mud to smooth the walls or using white lime powder to color the plaster. At the same time, the early Chinese ancestors also began to carve some two-dimensional19 continuous patterns and geometric decorative motifs on the walls, as evidenced by the

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[16]Hanwen brocade painting: It is a traditional local painting that has been passed down through generations in the Jinzhong region of Shanxi, relying on oral transmission by artisans, with no documented records.

[17] (Yuanping County Chronicle Compilation Committee. Yuanping County Chronicle [M]. China Science and Technology Press, 1990.)

[18]Taosi Site: It is a site in the middle reaches of the Yellow River in China, primarily characterized by the Longshan culture Taosi type, and also includes the MBDK Phase II culture and a small amount of relics from the Warring States, Han, and Jin and Yuan dynasties. It was created by the ancestors of the Huaxia people and is one of the sources of Huaxia civilization.

[19]Bipartite continuous: It is a pattern formed by a unit pattern (a single pattern or a combination of two or three patterns as a unit pattern) that is repeatedly continuous in the up-down or left-right directions. There are three types of bipartite continuous structures: vertical, scattered, and wavy.

two earliest murals discovered in China to date. The first example is: The Hongshan culture at the Niuhouliang site at the border of Jianping and Lingyuan in Liaoning20, as shown in Figure 11. The mural fragments unearthed from the Temple of the Goddess site are painted with ochre to depict interlocking patterns, or with a combination of ochre and yellow-white colors to illustrate triangular patterns. The second example is the Qijia culture site in Diaohe Village, Guyuan, Ningxia. On the broken whitewashed surface of a house, geometric decorative murals painted with red pigment were discovered. These remains fully demonstrate that the practice of decorating walls with various materials had already appeared during the time of China's ancestors.

Figure 10 . The mural fragments unearthed from the Goddess Temple site of the Hongshan Culture.
Source: Yiqu Art History Review | Chinese Art History Graduate Exam Knowledge Points - Prehistoric Art.

In Shanxi, the earliest visible traditional Chinese paintings are murals. "In 1959, early Eastern Han tomb murals were discovered in Zao Garden, Pinglu. "The mural on the tomb depicts the Azure Dragon, White Tiger, Black Tortoise, and the sun, moon, and stars. The surrounding walls are adorned with scenes of mountains, clouds, trees, houses, as well as agricultural scenes like plowing with oxen and farming tools. The images, attire, and actions of the figures in the mural reflect different identities and statuses. From an artistic style perspective, these murals inherit the painting styles of the Warring States and Western Han periods, while also showing development and changes. In terms of painting techniques, the lines are smooth and have a freehand quality. The murals in the tomb of Lou Rui from the Northern Qi period in Taiyuan depict the luxurious life of the tomb owner during his lifetime and the fantastical scene of his ascension to heaven after death. The murals are rich in content, with bold and vibrant colors, creating a lively scene. This style inherits the painting techniques of the Han and Wei periods and has influenced the painting styles of the Sui and Tang periods, filling the gap in Chinese art history during the Northern Qi period. The Tang Dynasty murals at the Foguang Temple on Mount Wutai are vivid and have strong lines. Despite having endured for a thousand

[20] Hongshan Culture: Originated in the southwestern part of the Northeast region. It began around five to six thousand years ago and was distributed in the Rehe region in the western part of Northeast China, extending from the central and southern parts of Inner Mongolia in the north, to the northern part of Hebei in the south, and to the western part of Liaoning in the east.

years, the colors of these murals remain as vibrant as ever. The Yuan Dynasty mural "Yao Du Meets Ai, Da Xing San Le, Zhong Du Xiu in This Scene" in the Water God Temple of Guangsheng Temple in Hongtong showcases the flourishing of Yuan Dynasty dramas. The characters are lifelike, and the brushwork is vigorous and powerful, making it a masterpiece of Yuan Dynasty murals (S. Zhang, 2010).

Since the Shang and Zhou dynasties, the nobility has devoted great enthusiasm to home decoration. At that time, people already knew how to use black or red mineral pigments to write or decorate public sacrificial sites. At this time, the painted pottery 21already featured auspicious patterns of mermaids, which embodied the primitive concept of people wishing for many children and blessings, possessing a "meaningful form. "

By the Qin and Han dynasties, as the use of lacquerware became widespread, people's aesthetic standards improved, leading to richer decorative expressions around the seating areas, pillow sides, and earthen Kangs where people rested. Due to the popularity of burial customs during the Han Dynasty, even the tomb chambers featured a variety of colorful murals, stone carvings, and brick carvings. These artworks recorded the diverse aspects of people's lives at the time, including their production activities, horse-drawn travel, daily entertainment, historical stories, mythological tales, auspicious patterns, and tile patterns.

The Sui and Tang dynasties were a period of prosperity in the development of feudal economy, politics, and culture, with a multitude of painters and schools emerging. In particular, the techniques of figure painting, landscape painting, and animal painting reached unprecedented heights. Thematically, most works depicted the luxurious banquets and travels of high-ranking officials and nobles, as well as scenes of life involving carriages and pavilions. It is worth noting that under the influence of the literati painting school, literati painters represented by Han Gan and Han Huang turned their attention to rural life. In particular, Han Huang was especially adept at painting rural customs. Characters from rural life and farm animals were masterfully depicted in his works. "Records of Famous Paintings Through the Ages" states that he was best at painting "cattle and sheep. "The representative work "Five Oxen" remains a treasured piece at the Palace Museum to this day, along with numerous other works depicting rural customs, such as "The Relocation of the Peasant Family" and "Peasant Family Customs," as shown in Table 5. It paved the way for future artists to turn their attention to the vast rural landscape. Additionally, the themes of landscapes, figures, and animals in literati painting also had a certain influence on Kangwei paintings. Thus, folk Kangwei paintings began to take shape.

พหูน ปณ ฑิโต ชีเว

[21]Painted pottery: Also known as ceramic painting, it is an art form within the long-standing "national essence" of China−ceramic art. As early as around 7,000 years ago during the Banpo culture period, the earliest painted designs appeared on pottery.

Table 5 Customs work

Title of the work	Work content	Work Synopsis	Author
White Tiger Painting		The Pinglu Zaoyuan Han Tomb was discovered in the 1950s, located in Zaoyuan Village, Pinglu County, Yuncheng City. It is a relatively small brick-arched chamber tomb. Archaeological experts have determined that this tomb dates back to the Han Dynasty, featuring a brick-arched chamber with a square layout, consisting of one main chamber and one side chamber, with the main chamber fully adorned with murals.	Archaeological experts have confirmed that the tomb is from the Han Dynasty.
Five Cows Painting		"The Five Cattle" is a colored paper work, made on hemp paper, measuring 20. 8 cm in length and 139. 8 cm in total width. It is currently the earliest known paper animal painting in China, with a history of over 1,300 years.	Han Huang (723–787), courtesy name Taichong, was a minister and renowned painter of the Mid-Tang period. He was from Jingzhao Chang'an (present-day Xi'an).

Source: Created by Yuheng Chang, 2024.

The painting of the Five Dynasties and the Two Song Dynasties was in a more glorious period. Due to the frequent wars and the turmoil of the times, intellectuals who were emotionally attached to landscapes used painting as a form of spiritual solace, which greatly promoted the development of Chinese landscape painting. By this time, the political propaganda role of emphasizing painting as "educating and helping human relations" 22had already diminished.

The establishment and unification of the Song Dynasty greatly promoted the prosperity and development of the economy and culture. Coupled with the rulers' patronage, court art saw significant development, especially secular art, which made the themes of Song Dynasty painting more diverse and varied. At the same time, with the development of the urban economy and the expansion of the citizen class, paintings reflecting the lives of small-town citizens began to appear in large numbers. Many folk painters skilled in depicting rural customs emerged. The trend of genre painting began in the early Northern Song Dynasty, and genre painting rapidly

[22]It is the socio-cultural function of painting, particularly the significance of moral education, that refutes the view of painting as merely an act of pleasure and enjoyment. This has played an important role in the expansion of the thematic scope of painting and the development of its value and function.

developed in the mid-Northern Song Dynasty. During the Southern Song Dynasty, genre paintings and seasonal paintings reflecting urban and rural life became more active, not only increasing in number but also becoming more diverse in themes. These included street markets, city wall architecture, artistic activities, farming activities, textile activities, and pastoral activities, The genre paintings of the Song Dynasty to some extent reflected the living conditions and the rising aesthetic tastes of ordinary people in the marketplace. The decorative arts of common people's homes also became widespread. The practicality and beauty of Kangwei paintings met the needs of the masses, so Kangwei paintings experienced a certain degree of development. the society's demand for art and the broadening of social life perspectives.

"When a painting style reaches its peak, people naturally seek new breakthroughs from the opposite side, establishing new aesthetic standards. " (“Chinese Painting” by Cao Zhiyuan) Under the influence of literati flower-and-bird paintings and landscape paintings, the Yuan dynasty's scroll figure paintings seem to be dim and lackluster, while the religious figure murals created by folk painters shine brightly. This indicates that literati painting has already extended from the court to the streets and small villages on a large scale. The emergence of folk painters has also promoted the further spread of Kangwei paintings.

After the Tang and Song dynasties, with the development of cities and the improvement of urban residents' aesthetic tastes, the artistic decoration of ordinary people's homes gradually became widespread. This trend eventually extended to the vast rural areas. Kangwei paintings, due to their affordability, simplicity, practicality, and beauty, effectively met the home decoration needs of the general populace and thus came into being. By the Ming and Qing dynasties, Kangwei paintings had gradually matured, with their influence and application becoming increasingly widespread. New residential buildings, weddings, and renovations of old houses all required the creation of new Kangwei paintings. According to legend, Kangwei paintings in Shanxi originated in the early Song dynasty. Initially, farmers in northern Shanxi would draw pictures on strips of paper using two simple colors and paste them around the Kang, then try to apply a protective layer. Later, as painting techniques gradually improved, some artisans in the countryside began to specialize in creating Kangwei paintings and sought work. Whenever farmers built new houses, after constructing the Kang, they would invite artisans to paint pictures on the wall about 80 centimeters above the Kang surface. This is how Kangwei paintings developed.

After the Ming Dynasty, China's economy flourished unprecedentedly, and people's lives became stable. This simultaneously led to the prosperity and development of folk craft techniques, especially the rise of printmaking and New Year paintings. The colorful multi-colored woodblock prints and the festive and auspicious New Year paintings undoubtedly had a direct influence and reference on Kangwei paintings. Woodblock prints and New Year paintings allowed literati paintings, which were originally only appreciated by emperors, consorts, and high-ranking officials, to be widely circulated. Common people and artisans were greatly enlightened, and for the artisans, it was like a treasure. The development and prosperity of Kangwei paintings are directly related to woodblock prints and New Year paintings. First, from the perspective of thematic characteristics, Kangwei paintings are similar to New Year paintings, and New Year paintings are the good

teachers and friends of the many Kangwei paintings artisans. Secondly, from the perspective of techniques and styles, Kangwei paintings have also made significant progress with the popularity of woodblock prints and New Year paintings. This is mainly reflected in the coloring techniques, which have seen great improvements, particularly in figure paintings, where meticulous lines and Lóngsè23, flat washes are used, It has developed into various line drawings and Kāi sè24. It enhanced the three-dimensionality of space and made significant improvements in perspective. These advancements in techniques of light and shade, as well as the relationship of perspective, mainly emerged after the Ming and Qing dynasties, when Western painting methods and their printing techniques were introduced.

By the Qing Dynasty, with the continuous improvement of social politics, economy, and people's artistic aesthetic tastes, popular folk literature flourished unprecedentedly. Literary forms such as operas and novels, which reflected the consciousness of the broad citizenry, became widely popular. The authenticity of secular life surpassed the elegance of refined tastes, becoming the most closely connected and vibrant new consciousness with the general populace. This broke the long-standing situation where painting only served the upper ruling class. This had a significant impact on the widespread dissemination of Kangwei paintings and the further expansion of their themes, profoundly influencing later Kangwei paintings that used literary styles such as opera and novels as their subjects. Qing Dynasty painting marked the end of the development of painting during China's feudal period, and folk painting was relatively active in small towns where the commercial economy was flourishing. And there are folk organizations that have formed their own systems, making the creation of New Year paintings reach an unprecedented level of development in history. This undoubtedly had a direct impact and reference on the themes, content, style, and lines of Kangwei paintings. Kangwei paintings have also boldly innovated and made progress, gradually maturing and perfecting. Their influence and application are becoming increasingly widespread. Whenever a new house is built, during weddings, or when old houses are renovated, Kangwei paintings are indispensable. Against this backdrop, some villagers began to travel for work and specialize in the creation of Kangwei paintings, marking the peak of traditional Kangwei paintings.

Moreover, under the influence of the Qing Dynasty's "settling the frontier" 25policy and the migration movement of moving westward, the folk art of Kangwei paintings from inland Shanxi entered the Mongolian-Han cultural exchange zone along with the wave of migration. In particular, the strong influence of Jin merchant culture greatly enhanced the intricacy and popularity of Kangwei paintings. As

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[23]Lóngsè: Refers to a method of handling colors in painting, usually by layering colors or applying a thin layer of color, to create an even and soft effect on the canvas, as if it were covered by a thin veil.

[24]Kāi sè: Refers to the technique of achieving a natural color transition on the canvas through layering and spreading colors. Generally, during the dyeing process, the brush pressure is gradually reduced or water is used to spread the colors, causing them to transition from dense to light and from dark to pale, forming a natural sense of layering. This technique is commonly used in meticulous painting to depict changes in light and shadow, the three-dimensionality of objects, and the gradient effects of colors.

[25]Immigration to the frontier refers to a method of population migration organized by the government in Chinese history.

recorded in the materials, "Kangwei paintings in China began in the late Tang Dynasty, flourished during the Song Dynasty, and reached their peak during the Qing Dynasty and the Republic of China. At that time, high-quality Kangwei paintings were mostly produced by wealthy families. " From its rise to decline, Kangwei paintings have been passed down in the Loess Plateau and the Yellow River basin. Their practicality and aesthetic value constitute their overall worth. With the passage of time and social progress, Kangwei paintings have gradually faded from the public's view. The origin of Kangwei paintings is that they gradually entered the home after large murals and purlin paintings, which is relatively reliable. But when exactly did they come into being? The creators of Kangwei paintings were all folk artists, and their works were not valued by the authorities. They were difficult to compare with the paintings of literati masters and were hard to be considered elegant. Therefore, it is very difficult to find related records in various historical books. According to the artisans, there are two accounts of its origin: one is that it began in the Yuan Dynasty, and the other is that it began in the Song Dynasty. Therefore, the more reliable account should be that it began in the Song Dynasty.

Basking in the sweeping spring breeze of reform and opening-up, the development of cultural and artistic endeavors in Yuanping has received encouragement and support from the government, as well as active participation from the people. The beautiful and practical Kangwei paintings have gradually entered thousands of households. During this period, the content of Kangwei paintings began to feature portraits of people, such as model workers, patriotic heroes, and characters from operas. Scenic paintings, such as those depicting iconic structures of reform and opening-up like the Nanjing Yangtze River Bridge, illustrate scenes of people living and working in peace and the rapid development of the times, vividly coming to life on the walls. The content of these paintings has very distinct characteristics of the era.

In the 1980s, with the rapid economic development, improvement in people's living standards, and the liberation of thoughts, the content and form of Kangwei paintings became more diverse, reaching the peak of their development in Yuanping. At this time, most rural families in Yuanping would paint a set of Kangwei paintings in their newly built houses, which could prove that the family had escaped poverty and also showcase their aspirations for a new life and their beautiful hopes and expectations for the future. After the reform and opening-up, the Yuangping Kangwei paintings became widely popular among the masses, while also laying the foundation for showcasing their precious artistic value to the world.

The artistic form of Yu Ping's Kangwei paintings has been continuously enriched and perfected, with the decorative effect of moving from simplicity to complexity being applied to the border patterns. At the same time, the painting content of the empty spaces has increasingly featured themes with contemporary backgrounds. The reform and opening-up also spurred the transformation of Kangwei paintings. The subjects of these paintings, which originally depicted agricultural and pastoral themes celebrating harvests, mythological tales expressing aspirations for a better life, as well as characters from famous literary works and scenic floral themes, have evolved to include themes celebrating a better life in the context of transportation and industry after the reform and opening-up. Such themes as cars, trains, and airplanes. As people's living standards generally improve, their spiritual world becomes richer than before, and well-known figures such as patriotic heroes

and film stars gradually appear in the Kangwei paintings. Landscapes, architecture, figures, and flowers and birds became the main themes of Kangwei paintings after the reform and opening-up. Landscapes often depict the beautiful mountains and rivers of the motherland, famous scenic spots, pavilions, and renowned roads and bridges, such as the Forbidden City in Beijing, Tiananmen26, and the gardens of Suzhou. Character themes are mostly drawn from famous novels, film and television stars, opera celebrities, Chinese national leaders, and patriotic heroes. the variety of flower and bird themes is even richer, including various precious birds, flowers of ornamental plants, pine trees, cypress trees, plum blossoms, orchids, bamboo, chrysanthemums, and more. Animals and plants that symbolize good fortune and noble character have become subjects of depiction, and people paint them on "Kangweizi" (a type of traditional bed).

Part 2: Analysis of the Artistic Characteristics of Kangwei paintings

The colors of Kangwei paintings are their most prominent artistic feature. The famous Qing Dynasty writer Cao Xuexu once said, "When using colors, they should be bright but not overly glaring. When applying brushstrokes, despite the complexity and diversity of the scene, it should not feel cluttered. Adding a splash of bright color to an overall elegant composition will surely catch the viewer's eye. Incorporating countless fine brushstrokes into the entire expressive work will make the scene feel fresh and refreshing(Chang, X. 2011). "Compared to the predominantly red, yellow, and black tones of the Jinxi Bei Kangwei paintings, the rural Kangwei paintings are characterized by fresh and elegant tones of light blue and light green, with red and yellow as accent colors, see Figure 12.

Figure 11 Kangwei paintings
Source: Yuanping Xinhua News

2. 1 Artistic Characteristics of Kangwei paintings

Shanxi Kangwei paintings have a long history, deeply rooted among the masses for an extended period. Their forms and content have undergone long-term accumulation, forming certain conventions. These "conventions" reflect their intrinsic qualities, namely their artistic characteristics. It is a form of folk art. Although it is no longer popular now, it is still an invaluable artistic treasure. People should develop it to a new height under the guidance of modern art.

[26] Tiananmen: Located at the intersection of the central axis of the People's Republic of China's capital, Beijing, and Chang'an Avenue.

In contrast, the public is more fond of the clear waters and blue skies, as well as the pavilions and towers of Jiang nan. The reasons for this difference are mainly twofold:Firstly, the Yuanping area has little rainfall and frequent sandstorms throughout the year, especially in winter when the weather is extremely cold, and the sky and earth appear gray and desolate. There are almost no green plants to be seen all year round. Living in such a harsh natural environment, people yearn even more to see some vibrant greenery and hope to witness a world full of blooming flowers and vibrant colors. The natural environment is difficult to change, so people can only compensate for their aesthetic and psychological deficiencies by altering the cultural environment. Therefore, local people generally prefer to use green and light blue as the base colors for Kangwei paintings and enjoy depicting landscapes, flowers, and other patterns on them.

Secondly, from a psychological perspective, the aesthetic psychological effects of colors are, on one hand, directly derived from physiological stimuli, and on the other hand, generated through imagination and association. Red and yellow are at the bright end of the spectrum, with high brightness, and for black eyes,These colors are like attractive "bait," easily drawing people's aesthetic attention and bringing a pleasurable aesthetic experience. This is because people's perception of darker colors like blue and black in the spectrum tends to be more blurred. Human aesthetic appreciation of colors tends to rely more on sensory experience and favors the beauty of colors found in nature.

Beauty is a transcendent force. they vent the world's weariness and frustration in the realm of art, expressing primal desires for life and ideals. Thus, they gain a meager "freedom" within the limited confines of spiritual reality, namely symbolic freedom. The degree to which the common people are attached to the pit enclosure paintings is just like this.

2. 1. 1 The Craft Process of Kangwei paintings

The production process of Kangwei paintings and the use of painting materials have also evolved with technological advancements, showing a trend from backwardness to modernization, and from roughness to refinement. At the same time, the complexity and intricacy of the Kangwei paintings production process also reflect the wealth gap among the people to some extent. The process of making Kangwei paintings is quite complex, requiring more than a dozen steps to complete, including material selection, mud wall preparation, pasting, base coating, smoothing, polishing, stencil printing, pattern drawing, coloring, scraping, and final touches. The process flow is shown in Table 6.

Table 6 Process of Kangwei paintings

number	Name	Image data	Content
1	Material selection		The pigments used for Kangwei paintings can be roughly categorized into three types: mineral pigments, plant pigments, and advertising colors. The pigments used earlier were mineral and plant pigments, which had relatively simple tones. Since these mineral pigments were not easy to find and required artisans to mix colors themselves, they were very inconvenient to use. This significantly restricted the improvement of the work efficiency of Kangwei painting artisans. After the reform and opening-up, advertising colors emerged. They not only come in a wide variety of rich colors.
2	Tired of playing		This step is the foundational work for creating Kangwei paintings and is crucial throughout the entire process. Specifically, artisans collect old hemp paper and white dragon bone stone, crush them into a paste-like mixture, and use this paper gold paste to fill in the recessed areas of the wall. The purpose is to keep the wall surface smooth while also enhancing its water absorption.
3	Mounting		This process is also called "laying the base. " In the past, most people lived in earthen houses. To make the walls smoother and more durable, they first used a wine cup to repeatedly roll the base of the wall. Then, they layered mulberry paper on the wall with white alum and glue, until it was mostly flat. After repeated pressing, this not only increased the brightness of the painting but also prevented oil leakage.
4	Edge fading		After measuring the frame dimensions using the snap line method, the first step is to draw a black outline on the top and bottom edges. Then, based on the painter's personal experience, the colors are applied layer by layer. The black outline is followed by the middle edge, then the empty edge, with three layers of gradual color fading from dark to light, creating a sense of depth. There are many shapes of borders, with common ones being the "ten thousand character" border, the "worker" border, the "single prosperity" border, and the "double prosperity" border, all symbolizing good fortune, continuous prosperity, and top-tier auspicious meanings.
5	Separate the pool		Dividing the pool means using chalk lines to proportionally divide the frame into variously shaped small grids, also known as "arrangement shapes," which can be square, rectangular, fan-shaped, diamond-shaped, etc.

number	Name	Image data	Content
6	Tuo Hua		Tuo Hua, also known as Tuo Yang, is used to make patterns more neat and beautiful. The specific method involves first carving a hollow pattern on paper, then using cotton to dab white powder onto the paper. When placed on the desired area, a gentle touch leaves a mark.
7	Draw a pattern		According to the owner's needs, create popular patterns such as flowers, birds, fish, insects, or theatrical scenes in the empty spaces of the painting. There are two types: single-line patchwork and meticulous painting. Usually, flat paintings are the main focus, but sometimes three-dimensional paintings are also created.
8	Coloring		After creating the pattern, color it in the designated areas according to the color requirements of the design. When coloring, follow a top-to-bottom order.
9	Scrape off the paint, apply the lacquer.		After finishing the Kangwei paintings, to ensure that the painting retains its fresh and bright colors for a long time, it should be brushed with varnish or tung oil. To achieve waterproofing, alum water can also be applied to the surface. The process of creating Kangwei paintings has evolved from complex to simple, with patterns and colors transitioning from single to rich.

Source: Created by Yuheng Chang, 2024.

2. 1. 2 Characteristics of the Kangwei paintings Lines

Lines largely determine the success or failure of art. Human aesthetic perception of lines leans towards the spiritual and psychological. "Hui Shi Hou Su"[27] embodies the beauty of "balance and harmony," which is the core and soul of traditional aesthetics. As early as Confucius, the concept of valuing lines in painting was proposed, depicting objects with "plain color" lines to outline their contours, thereby incorporating various colors into the outlines of the objects. This method makes the forms more distinct and prominent, with line-based modeling and form-based expression being the dominant techniques in traditional Chinese painting. "Traditional Chinese painting has a tremendous function in creating artistic beauty through lines(Zong, 1981). " The artist's creation of simple, bright, sharp, and varied lines is widely applicable to different objects and textures, such as painting landscapes, flowers, and birds, which aim to convey spirit. depicting loyalty and treachery, good and evil, and the grievances between husbands and wives focuses on highlighting character. Especially in later developments of ink wash painting, the lines and techniques have become even more diverse and beyond standard norms. Lines that express joy are smooth and graceful, while lines that indicate a troubled mood often pause, Presenting difficulties[28]. Excessive pauses can convey feelings of anxiety and melancholy.

The line art of Kangwei paintings is manifested in the border patterns, where some traditional decorative motifs are processed and restructured to form novel, unique, exquisite patterns with auspicious meanings and decorative qualities, ultimately presented in a repetitive and continuous manner. The spatial treatment of the borders places greater emphasis on the changes of light and shadow, three-dimensionality, layers, and undulations, creating an endlessly fascinating effect As shown in Figure 13, the colors of the patterns tend to exhibit variations in density, solidity, and weight, creating a stunning array of artistic effects. In various forms of Chinese art, the diversity of lines reflects the richness of aesthetic tastes among the people of the ancient frontier. In Kangwei paintings, curves and circles seem to be particularly favored by folk artists and the general public.

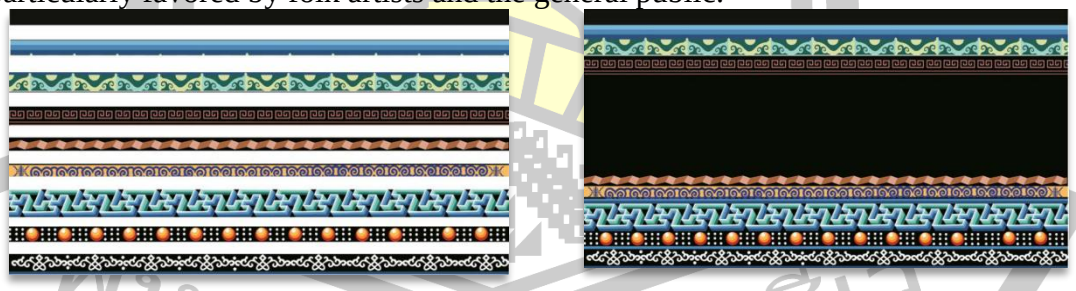

Figure 12 Round Kangwei paintings
Source: Yuanping City Cultural Tourism Bureau

[27]Hui Shi Hou Su:Any artistic creation or expression requires a foundation, and decoration and performance are built upon that foundation.

[28]Refers to language, text, or expressions that are too complex or not smooth, making them difficult to understand or read fluently. It can be used to describe written language as well as oral expressions. Arduous content often confuses readers or listeners, requiring effort to comprehend.

Curves give a sense of lightness, elegance, and softness. Although they have regularity, they are also full of variation, rising and falling like waves or flowing gently and smoothly. This gentle stimulation easily evokes warm emotions and feelings of attachment. A balanced and harmonious rhythm can guide people's "anticipatory vision," encouraging them to continuously explore the unknown. Curves often symbolize the beauty and gentle aesthetic of femininity. The beauty of curves also aligns with the introspective and emotional nature of the ethnic character. The visual impression of a circle is one of completeness, symbolizing eternity, with no beginning and no end, representing reunion, fulfillment, abundance, harmony, and continuous prosperity. Circles are often associated with heavenly principles, natural phenomena, and human affairs, carrying historical and psychological content, and exhibiting a symbolic meaning filled with Eastern poetic and wise elements. The circle is a simple yet profoundly meaningful symbol in Chinese culture. It not only represents a philosophical concept and social ideal but also embodies aesthetic feelings of reunion, completeness, happiness, and auspiciousness.

The lines of the Yuanping Kangwei paintings reflect a distinct local color. Whether it is a portrait or a landscape, they mostly use soft lines such as circles or arcs for depiction, symbolizing happiness with a round bright moon in the "Flourishing Flowers and Full Moon" painting, symbolizing continuous wealth, and symbolizing beauty and gentleness in the "Beautiful Woman" painting. Moreover, the use of circles and curves further outlines the image of a gentle, graceful, and dignified lady, reflecting the aesthetic tastes of the common people.

2. 1. 3 Characteristics of Kangwei paintings

Gombrich pointed out in "Sense of Order": "In art and design, symmetry is the beauty of balance and harmony, and other principles of formal beauty are extensions based on this. "(Gombrich, E. 1996.) This argument is sufficient to prove that the symmetry of patterns in decorative arts is the foundation of formal beauty. Humanity has long understood the aesthetic appeal brought by symmetry, often using it as a universal principle in artistic decoration, aligning with the aesthetic and practical needs of the general public. Without having studied professional composition and layout, the craftsmen, through practice, felt the aesthetic appeal brought by symmetry. Therefore, the border patterns of the Kangwei paintings pay great attention to the symmetry and balanced beauty of the composition to enhance the overall sense of the painting. The symmetry of the border patterns in the designs is often expressed along a single line, with the various parts on both sides forming layouts of absolute and relative symmetry in terms of size, shape, and arrangement. Absolute symmetry refers to patterns, shapes, and colors in a design being identical on both the left and right sides, creating a neat and stable composition that conveys a sense of order, solemnity, stability, and tranquility. Relative symmetry, on the other hand, involves shapes, patterns, and colors on either side of the central axis being roughly similar. Some patterns will change, but the overall form will not lose its center of gravity, creating an effect of seeking change within unity and seeking diversity within change, with a unique sense of unity and rhythm.

The two aspects of symbolism that Hegel mentioned, namely expression and meaning, refer to the concrete and individual expressions as a form of sensory existence or imagination, while the purpose of "expression" is to convey a broader and more universal meaning. The patterns of Kangwei paintings are characterized by

a relatively wide scale, resulting in a large area within the painting, which makes the content and variety of the patterns appear more colorful and diverse. The subjects of traditional Kangwei paintings mainly include characters from Chinese classical novels and traditional operas, which are both story-driven and interesting, as well as aesthetically pleasing. In modern Kangwei paintings, landscape and figure paintings dominate, and animal themes are mostly limited to cats, butterflies, and insects, with few depictions of other fierce and powerful large animals. In contrast, the people of Yuanping prefer to paint larger beasts such as lions, tigers, horses, and pandas on their Kangwei paintings.

In the process of materialization of Kangwei paintings, folk artists must inevitably incorporate their own sense of form, sense of volume, sense of color, sense of symmetry, and sense of structure into the artwork. This objectively realizes the externalization of the expressive subject's experiential activities. The diversity of patterns, structural decoration, and scene rendering in Kangwei paintings together constitute the richness of the visual content. Among them, the empty space serves as the visual center. Generally, a single empty space is extracted, and its content can stand alone as a painting, possessing independent appreciation value. In composition, appropriate shapes are used within a limited space, employing a method that combines meticulousness and freehand to depict various themes, thereby expressing a rich visual content. The border patterns, as decorative elements that complement the empty space in the painting, create a vast and intricate atmosphere through symmetrical and balanced arrangements, possessing an overall decorative quality. The independence of the empty space content contrasts with the overall nature of the border decorations, achieving a clear distinction between the main and secondary elements, highlighting the themes, and together constructing the rich content of the painting. Moreover, Kangwei paintings are often fully colored, with color serving as the main medium for content expression. Through specific coloring methods such as rendering, shading, flat painting, and highlighting, they create vibrant and harmonious atmospheric scenes, directly enriching the visual content of the paintings. The diverse scenes depicted in the Kangwei paintings of Northern Shanxi encompass all aspects of life, reflecting not only the form but also the exquisite craftsmanship, broad thinking, and rich spiritual connotations behind the form. Its creation is the result of the wisdom of the working people. The content, themes, and styles involved contain the essence and aesthetic taste of Northern Shanxi culture, making people feel comfortable and inspired from the depths of their hearts.

2. 2 The Forms and Techniques of Kangwei paintings

Kangwei paintings are divided into two styles: old and new. There is not much difference between the two. the old style is relatively smaller, with elegant colors and simpler lace. (Gao, 2010)The old-style fence is about 2 feet high, with square holes measuring approximately 1. 2 feet by 0. 8 feet, and round holes with a diameter of about 0. 8 feet. The new-style fence is about 26 feet high, with square holes measuring approximately 1. 6 feet by 1. 1 feet, and round holes with a diameter of about 1. 3 feet. When creating Kangwei paintings, there are two types: coarse color painting and fine color painting. The former is a type of ink wash painting or a combination of ink wash and light colors, often used on dry earth walls, with flowers,

birds, and landscapes as the main subjects. The latter is a colored painting, divided into enclosed color and open color: the content mainly focuses on people, complemented by flowers, birds, landscapes, and animals. The colors are mainly red, green, yellow, blue, and purple, giving them a rich and intense tone.

2. 2. 1 The Primordial and Local Nature of Kangwei paintings

"The creators of folk art are mostly laborers at the bottom of society. Their life practices and feelings about life have determined that folk art has always maintained the basic qualities of the original art of the Chinese nation. Naivety, naturalness, and simplicity are general characteristics of folk art, carrying a strong sense of primitivity. "(Gao, 2010)Shanxi Kangwei paintings are also created by the laborers of Yuanping based on their life practices and feelings about life. They are a habit of life, aimed at beautifying oneself, beautifying objects, beautifying the living environment, enriching life, and enhancing the quality of life, thereby meeting the spiritual and material needs of the broad masses of laborers. It is the crystallization of their wisdom, naturally possessing a "direct peasant nature," reflecting their aesthetic tastes, aesthetic viewpoints, and life needs. The creation of Kangwei paintings originates from the lives of the common people, is accepted by the common people, and its spontaneous, indigenous characteristics fully demonstrate its strong primitivity and local nature as a form of folk art.

2. 2. 2 The Folk and Regional Characteristics of Kangwei paintings

"A hundred miles, a hundred different customs. a thousand miles, a thousand different ways. "29Different regions have their own unique customs and traditions. In specific regions, there are specific folk customs. Just like the embroidery of Jiangnan, the ice sculptures of Northeast China, and the kites of Weifang, Shanxi's Kangwei paintings showcase rich folk characteristics and regional features. Its history is long, and generations of folk artists have devoted a great deal of effort to it. Their works mainly focus on inheriting traditions, forming a unique local artistic style. This style is mainly reflected in the composition of the paintings, with full and compact content, rigorous and reasonable structure, and well-arranged characters, giving people a harmonious and comfortable visual experience. The themes of Kangwei paintings are mostly auspicious and propitious, with harmonious patterns, bright colors, and an atmosphere full of joy and celebration. It is these vivid elements that fill simple lives with vitality and vigor, making people feel delighted. This reflects the spiritual perception and understanding of traditional Chinese commoners. It reflects the sincere and simple lives of the people and their longing and pursuit of happiness and fulfillment, while also exhibiting a strong folkloric nature. Therefore, Kangwei paintings possess the inherent essence of ancient traditional folk customs, which are inseparable from China's ancient culture, customs, and religious philosophy. Kangwei paintings have been widely circulated in the Loess Plateau and the Yellow River basin from their rise to decline. In Shanxi, they are distributed in parts of northern and southern Jin, with Yuanping being the most prominent. The Kangwei paintings of Yuanping were once among the best in the country and were a popular folk art form for a time. This reflects that Kangwei paintings have specific regional scope and characteristics.

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[29]Proverb, meaning that each place has its own customs and habits. Within a hundred li, the climate might be the same, but once you go beyond a hundred li, the climate changes. If you go a thousand li away, the customs will also be different.

2. 2. 3 The Practicality and Decorative Nature of Kangwei paintings

"Ecological folk art always maintains a comprehensive value structure of practicality and aesthetics. " Thus, the purpose and reasons for the creation of Kangwei paintings exhibit another characteristic of folk art: decoration and practicality.

The reason for creating Kangwei paintings is that people wanted to effectively prevent the Kangwei wall from peeling off and dirtying clothes and bedding, or to reduce wear on the bedding. They painted a Kangwei over a foot high around the Kangwei. It can be seen that it is practical and a product that meets people's needs. Initially, Kangwei paintings were created by dry brushing fine yellow earth or earth-based pigments mixed with glue and alum water, primarily serving a practical purpose and lacking aesthetic appeal. Later, artisans began to add paintings on top of them, transforming them into a form of art, gradually evolving into a type of folk art and mural. It is rich in content and vibrant in color, providing entertainment and enjoyment for the spirit while also offering a beautiful visual experience. Therefore, it decorates and beautifies the home, giving it a decorative quality. In this way, Kangwei paintings have both a practical side, making the home tidier, and a decorative side, beautifying the home and adding more charm to the family, thus combining practicality with aesthetics. Kangwei paintings are not only indispensable practical items in people's lives but also artworks with aesthetic value. However, between the two, practicality is its primary characteristic and takes precedence. beauty is pursued through practicality. When the practical function loses its purpose, the Kangwei paintings also loses its value and significance, and the discussion of decorative beauty becomes irrelevant.

2. 3 The Artistic Characteristics of Kangwei paintings

Here, people analyze the artistic characteristics of the Kangwei paintings in Yuanping City solely from the aspects of patterns, colors, composition, and content.

2. 3. 1 Patterns

The patterns of Kangwei paintings generally refer specifically to their border patterns. From the perspective of visual effects30, border patterns can be roughly divided into two categories: flat and three-dimensional. In terms of their arrangement and combination methods, they can also be divided into two categories: continuous patterns and standalone patterns. Flat patterns are usually completed in a single color on the background, using a flat painting technique without layered progressive color treatment. Three-dimensional patterns, on the other hand, involve drawing multiple layers of shadow-type outer frames in the same proportion from large to small outside the basic pattern, and then using colors from the same color family to paint from light to dark from the inside out, ultimately achieving a three-dimensional effect. The so-called "two-square continuous pattern" refers to a single pattern or a combination of multiple patterns forming a basic unit. These units are then arranged in a regular manner through parallel, continuous, or cyclical methods within the fixed boundaries of the Kangwei paintings edge path, creating a sense of rhythm in the edge path

[30]The side panels refer to the upper and lower sets of side panels of the Kangwei paintings frame. They are arranged according to certain specifications to form the main framework, with various empty spaces arranged at equal distances. This creates a complete and symmetrical decorative aesthetic, while also embodying a rich expressive connotation of contrast between simplicity and complexity, and a harmonious interplay between the main and subordinate elements.

painting. A standalone pattern type is a pattern drawn within the border area, with auxiliary small blank spaces in the middle and their content.

2. 3. 2 Color

The use of color in Kangwei paintings is quite bold and vibrant, closely aligning with the folk art genre, unabashedly incorporating the bright reds and greens that modern art typically avoids. However, this does not mean that the color combinations in Kangwei paintings are not carefully considered. On the contrary, it is precisely because of its bold use of colors that many artistic works dare not touch, that it better highlights the superb skills of folk artisans. In terms of color matching, Kangwei paintings often feature one or two eye-catching, relatively bright pure colors as highlights, which can blend well into the main tone of the background that supports the subject and organizes the composition.

2. 3. 3 Composition

The composition of Kangwei paintings is usually simple and clear, easy to understand, to meet the special needs of its audience. The composition is generally divided into horizontal and vertical types. Horizontal composition is often used on the Kangwei, depicting a complete story through a long scroll-like image, giving a visual effect of moving scenery, while also adapting to the structure of a corridor-style Kangwei. Vertical composition is often used for images on the stove. Due to the narrow space of the stove, people usually paint independent stove deities31 or auspicious patterns on it, which are both proportionate and simple yet striking.

First of all, people know that empty space in painting is generally composed of various geometric patterns. For example, there are central compositions, where the style often expands outward from the center or inward from the periphery. and there are non-central compositions, which do not focus on the center but instead emphasize the use of large areas of decoration to create the overall picture. Multi-centered style, generally featuring three to five empty spaces, uses circular, rectangular, and fan-shaped divisions within a larger overall framework to create a sense of continuity and reflect a unique aesthetic taste. The composition of the empty spaces in Kangwei paintings is usually determined by their location and subject matter, while also considering the visual center and the overall layout to reasonably arrange the primary and secondary elements of the composition. The primary empty space compositions generally adopt alternating or symmetrical forms such as circles and squares, while the secondary empty space compositions can be fan-shaped, symmetrical polygons, and irregular polygons, among others. Just to keep the composition neat and elegant while accommodating more thematic content, the vast majority of people choose rectangles as the mainstream shape for empty spaces. The content of these empty spaces often comes in various types, and here, one can roughly list the following categories See Table 7. This article categorizes the most artistically distinctive themes in the Yanping Kangwei paintings of Shanxi into three main types: human figures, animals and plants, and landscapes, and provides a tabular summary(Lai, 2024).

[31]The Kitchen God is a deity in traditional Chinese folk beliefs responsible for conveying public opinion.

Table 7 Classification of Main Themes in Yuanping Kangwei paintings

Types of patterns	Main theme	Subject matter	Pattern symbolism
	Character story	Historical stories such as "The Oath of the Peach Garden" and "Su Wu Shepherding". heroic deeds like "Taking Tiger Mountain by Strategy," Lei Feng, and Dong Cunrui	The virtues of benevolence, righteousness, propriety, wisdom, trustworthiness, bravery, and intelligence.
	Myth and legend	"Eight Immortals Crossing the Sea," "Journey to the West," "Butterfly Lovers," "Cowherd and Weaver Girl"	The cultural psychology of peace, happiness, and the dispelling of illness and disasters.
	Traditional opera	"Three Heroes Battle Lu Bu" "Fourth Brother Visits His Mother"	The moral and ethical concepts of loyalty, filial piety, integrity, and righteousness
	Floral and bird auspicious beasts	Peony, fish rolling lotus, bamboo, pine and crane longevity	Pursuing the hope of happiness, auspiciousness, and a prosperous family.
	Grains, fruits, and vegetables	Pomegranate, peach, grape, wheat	The beautiful pursuit of being well-fed and clothed, achieving fame and wealth

Types of patterns	Main theme	Subject matter	Pattern symbolism
	Landscape	Guilin's landscapes, Hangzhou's West Lake, Suzhou's gardens	Enrich spiritual life, cultivate one's character.

Source: Created by Yuheng Chang, 2024.

Under the idealized aesthetic tendency of ancient Chinese people to seek perfection in things, they were keen on using circles and rectangles as the outlines of shapes, which not only reflected the philosophical thought of "round heaven and square earth" but also had a profound impact on the aesthetic psychology of the populace. The direction of the circle is indeterminate. no matter how it is composed, it belongs to the momentum of rotation, embodying the philosophical connotation of cyclical continuity and the extension of its purpose. It reflects humanity's adherence to "the way of nature" in life, advocating a return to nature and the pursuit of simple and pure beauty. Circular empty paintings, as shown in *Figure 14*. have no beginning, no end, and no direction in their outlines. They possess characteristics of fullness, liveliness, and gentleness, giving a sense of fullness and completeness. In Kangwei paintings, the depiction of rich and diverse themes and the presentation of relatively full compositions are all suitable for the circular empty form in terms of appearance. This composition form defines the visual objects and scope of the work, making it easy to focus people's attention on the empty space of the Kangwei paintings. It also easily separates the work from the intricate surrounding environment, highlighting the beauty of the center of the painting and giving a sense of freedom and relaxation.

Figure 13 Round Kangwei paintings
Source: Yuanping City Culture and Tourism Bureau.

The edges of the rectangular empty space *Figure 15*. are horizontal and vertical, exhibiting a sense of stability and order. Beyond providing a feeling of rationality, regularity, order, and solidity, it also incorporates many cultural connotations and extensions of meaning. This reflects humanity's pursuit of a state of ease in life and embodies the social norms represented by Confucian ethics in Chinese culture. We see that the rectangle naturally evokes a comprehensive sense of reliability. The rectangular composition has a definite direction, and no matter how it is composed, it will not lose the sense of balance in the picture. Its wide application can maximally showcase the content, making the expression of the theme more standardized and unified. At the same time, it gives a feeling of expansion from the center to the periphery, imparting a strong sense of tension to the picture. In summary, Liu Xie of the Southern Liang Dynasty mentioned in "Wenxin Diaolong: Ding Shi"[32] that "the circle is a round form, its momentum is self-propagating. the square is a rectangular form, its momentum is self-stabilizing," perfectly illustrating the intrinsic value of circles and rectangles.

Figure 14 Rectangular drawing
Source: Yuanping City Culture and Tourism Bureau.

In addition to circular and rectangular voids, there are other shapes that are less commonly used in the composition of Kangwei paintings. For example, the fan-shaped void. It is not as soft as the circular void, nor as regular as the rectangular void, but it possesses an open and magnanimous charm, providing a rich aesthetic space for imagination. Symmetrical polygonal voids are characterized by flexibility, symmetry, and harmony, creating a strong visual impact. irregular polygonal voids *Figure 16.* are lively and dynamic, with shapes that appear somewhat chaotic, yet they are orderly within the chaos, showcasing a strong sense of design, better presenting the content of the image, and leaving a deep impression.

[32] Wenxin Diaolong: In this article, "ding" means to determine or establish. "shi" refers to the "form of the article," that is, the genre of the article and its inherent natural tendencies.

Figure 15 . Irregularly blank
Source: Yuanping City Culture and Tourism Bureau.

These forms are mostly auxiliary compositions, primarily designed to reasonably set shapes to complement the effect of the main empty space. They generally appear in secondary empty spaces, highlighting the richness and layering of the main empty space.

The diversity of the patterns, structural decorative elements, and scene rendering in Kangwei paintings collectively contribute to the richness of the visual content(Yin, 2022). The empty space in the painting serves as the visual center, and generally, a single empty space is extracted, allowing its content to stand alone as a painting with independent appreciation value. During composition, appropriate shapes are used within the limited space, employing a method that combines both meticulous and freehand techniques to depict various themes. It expresses a rich visual content. The border patterns, as decorative elements of the empty space, create a large area of framing in a symmetrical and balanced manner, possessing overall decorative quality. The independence of the empty space content contrasts with the overallity of the border decorations, achieving a clear distinction between the main and secondary elements, highlighting the themes, and together constructing the rich content of the painting. Moreover, Kangwei paintings are often fully colored, with color serving as the main medium of expression. Through specific coloring techniques such as shading, underpainting, flat painting, and highlighting, they create vibrant and harmonious atmospheric scenes, intuitively enriching the content of the paintings. The diverse scenes depicted in the Kangwei paintings of Northern Shanxi encompass all aspects of life, reflecting not only the form but also the exquisite craftsmanship, broad thinking, and rich spiritual connotations behind the form. Its creation is a product of the wisdom of the working people, involving content, themes, and styles that embody the essence and aesthetic taste of Northern Shanxi culture, making people feel comfortable and inspired from the depths of their hearts.

Part 3: The Current State of Intangible Cultural Heritage Kangwei paintings

The concept of intangible cultural heritage is a gradually evolving composite concept. The current concept of intangible cultural heritage in China partly stems from the efforts to protect ethnic and folk traditional cultures implemented after the founding of the People's Republic of China. partly from the concept of intangible cultural heritage promoted worldwide by UNESCO in the late 1990s. There is also an influence from the intangible cultural concepts proposed by countries like Japan in East Asia since the mid-20th century. Therefore, the definition of intangible cultural heritage in China's "Intangible Cultural Heritage Law" is quite similar to that of UNESCO. Additionally, relevant regulations, policies, and scholarly discussions retain many characteristics from domestic ethnic and folk traditional cultural work.

These factors all influence the understanding and definition of intangible cultural heritage in the country to varying degrees.

3. 1 Status of Research on Intangible Cultural Heritage

Some foreign studies do not clearly distinguish between the concepts of intangible cultural heritage and tangible cultural heritage, referring to them collectively as cultural heritage. UNESCO launched the "Memory of the World" program in 1992, aiming to enhance the protection of cultural heritage through digital technology. The United States has launched the "American Memory" project, digitizing resources related to cultural heritage, including documents, sounds, videos, and images. It contains over 90,000 items that record American history and culture. The digital collection includes recordings, images, maps, static and dynamic images related to American cultural heritage, covering various aspects of American history and culture. France launched a national digital library project called "Gallica" in 1997, aiming to build a digital resource of the nation's cultural heritage and an encyclopedic library, providing access to all types of documents. The first to start in Asia was Japan, which launched the "Japan's Memory" project based on the American project. In 1971, the Asia-Pacific Cultural Center (ACCU) was established in Tokyo, Japan. Since its establishment, it has converted the collected intangible cultural heritage into digital forms such as documents, audio, video, and images, and has meticulously recorded and organized various activities and projects for the protection of intangible cultural heritage. Afterwards, ACCU established and continuously improved the "Asia-Pacific Intangible Cultural Heritage Database," developing an extended model suitable for the digitalization process of European intangible cultural heritage. Scholars such as Pistola built the CHROMATA platform, which aims to promote the creation of novel immersive experiences to sustain the development of intangible cultural heritage(C. Zhang & Li, 2007).

Intangible cultural heritage comes in many forms, making it difficult to preserve and develop further. Therefore, addressing the issue of resource loss caused by traditional preservation methods through information storage can effectively promote the protection of intangible cultural heritage. Currently, there is increasing emphasis on intangible cultural heritage domestically, with many institutions launching research on the digital preservation of intangible cultural heritage and achieving certain progress. In recent years, China has placed increasing emphasis on the digital preservation of intangible cultural heritage. In 2006, the Ministry of Culture began to establish the first batch of national-level intangible cultural heritage lists. In the same year, the China Intangible Cultural Heritage Protection Center was established to include national-level intangible cultural heritage projects. Subsequently, the China Intangible Cultural Heritage official website was created to integrate information on intangible cultural heritage projects. Cultural centers, research institutes, and other institutions in various provinces and cities are all involved. Libraries, museums, and other entities are also actively exploring the digital preservation of intangible cultural heritage. Zheng Chunrong, Tang Haiping(C. Zhen, Tang, & Shao, 2021), and others described the content and characteristics of Zhou shan's intangible cultural heritage and proposed a database design plan, providing users with an information service platform for Zhou shan's intangible cultural heritage resources. Zeng Hui(Zeng, Dong, Xu, & Fu, 2022) organized knowledge on intangible cultural heritage, using the Omekas system and the IIIF image

interoperability framework to build a Tujia ethnic intangible cultural heritage database. Liu Zhonghua(Z. Liu, 2019) from Shanghai Institute of Visual Arts used the resources of his library to establish a specialized database on Shanghai-style boxwood carving and set up an OA resource entry for the digital library collection, facilitating online learning both inside and outside the school, and exploring methods for the digitization of intangible cultural heritage resources. However, there are some issues with the digital preservation of cultural heritage. The existing online resources are simplistic, the digitization methods are singular, and the knowledge representation structure is merely a simple description, unable to explore the deeper logical hierarchies and relationships between information resources. However, ontologies can utilize semantic association technologies and knowledge graphs to reflect the various attributes and connections of cultural heritage knowledge. Many scholars both domestically and internationally have applied ontology technology to the field of cultural heritage preservation and utilization.

Not only China, but many countries around the world have also initiated their own intangible cultural heritage protection practices under the impetus of the convention. For example, France, with its rich traditional culinary culture, has promoted the recognition of cooking techniques as intangible cultural heritage. Japan has included traditional cultures such as Noh theater and tea ceremony in the scope of intangible cultural heritage protection. African countries are also actively promoting the protection of intangible cultural heritage such as traditional music and dance. In the process of protecting intangible cultural heritage, various countries have gradually formed culturally adaptive and locally characteristic cultural protection mechanisms. Using the keyword "intangible cultural heritage" to search on the China National Knowledge Infrastructure (CNKI), the relevant literature search results are shown in *Figure 17*.

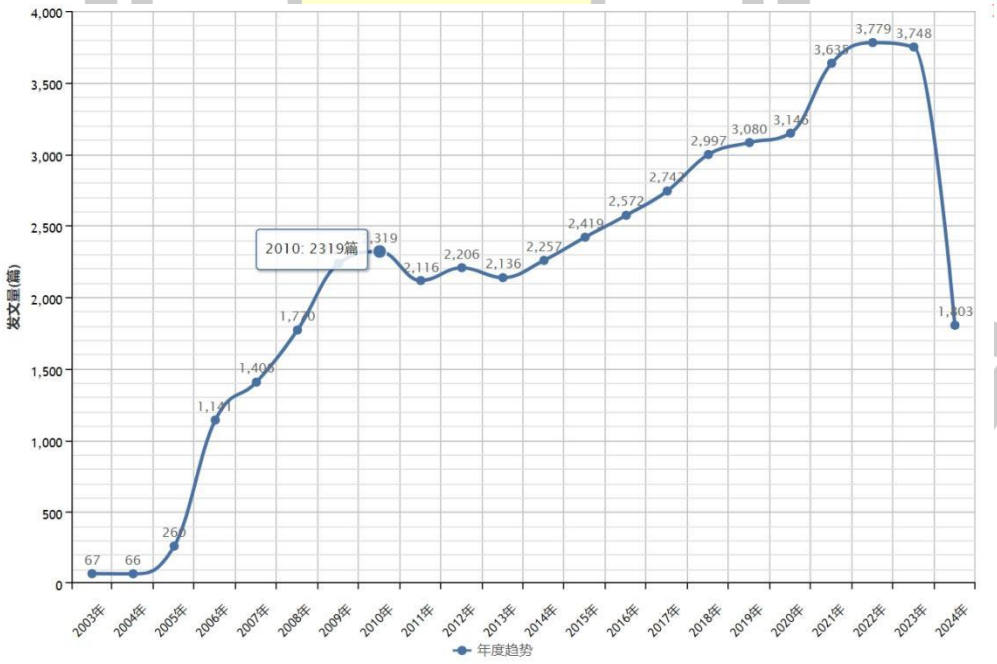


Figure 16 Research on intangible cultural heritage in academia
Source: China National Knowledge Infrastructure (CNKI) By Yuheng Chang, 2024.

The significance of intangible cultural heritage is becoming increasingly prominent in the context of globalization, encompassing multiple dimensions such as culture, society, education, and economy. Intangible cultural heritage is not only a precious memory of the traditional cultures of various ethnic groups but also provides cultural support and innovative momentum for the sustainable development of human society.

First of all, intangible cultural heritage has profound cultural significance. It carries the historical memories, spiritual connotations, and cultural values of a nation, serving as the core embodiment of cultural diversity and the crystallization of human wisdom and creativity. The oral traditions, performing arts, crafts, customs, and other elements within intangible cultural heritage showcase the diversity and richness of human wisdom and creativity. These cultural forms not only represent the achievements of past civilizations but also maintain cultural continuity and vitality through intergenerational transmission. The protection of intangible cultural heritage not only helps preserve cultural diversity but also provides rich material for contemporary cultural innovation(Liu, Y. 2021).

Secondly, intangible cultural heritage has an important cohesive function for society. Through traditional festivals, rituals, and crafts, it enhances the cultural identity of the community and promotes unity and harmony within the community. Intangible cultural heritage projects are often rooted in local society, closely related to the local nature, history, and way of life, forming a unique cultural ecosystem. For example, the establishment of marine fishing culture and ethnic minority cultural ecological protection zones reflects the organic integration of intangible cultural heritage with the ecological environment and community life. This "holistic protection" not only aids in the transmission of intangible cultural heritage but also provides cultural support for promoting social harmony. In the field of education, the value of intangible cultural heritage cannot be ignored. Through its rich cultural content and historical knowledge, it has become an important part of educational resources. Intangible cultural heritage not only helps the younger generation understand the profound heritage of national culture but also cultivates their moral values and sense of social responsibility. The passing down of skills by intangible cultural heritage inheritors is not only a transmission of culture but also a contribution to education, allowing intangible cultural heritage to play a positive role in both school education and social education.

Moreover, intangible cultural heritage also has significant economic value. Through the integration of cultural tourism and the cultural and creative industries, intangible cultural heritage has become a new driving force for economic development. Traditional crafts, festival activities, and so on, through commercialization and industrialization, have promoted the prosperity of the local economy. For example, the development of intangible cultural heritage products and the creation of tourism projects not only provide economic support to inheritors but also expand the reach of cultural dissemination and enhance the economic competitiveness of the region(Yuan, 2006).

3. 1. 1 The Weihua was listed as a municipal intangible cultural heritage.

Currently, the city has identified over 10,000 pieces of intangible cultural heritage information, covering more than 5,000 items. The city has successfully applied for 15 items on the national intangible cultural heritage list, 52 items on the provincial list,

150 items on the municipal list, and 583 items on the county list. Yuanping City has 19 representative inheritors of national intangible cultural heritage projects, 86 provincial inheritors, and 201 municipal inheritors. All of these are immense treasures worth cherishing and protecting forever, serving as the spiritual motivation for promoting the great development and prosperity of Xinzhou culture in the new era and fostering the harmonious development of the economy and society in Yuanping, Xinzhou.

The intangible cultural heritage of Yuanping City mainly consists of the following five categories See *Table 8.*

Table 8. Yuanping City Intangible Cultural Heritage Categories

Serial number	Category	Content
1	Folklore	"The Legend of the Zhao Orphan from Chengying's Hometown," "The Legend of the Yang Family Generals," "The Legend of Yang Qilang," "The Story of Song Chouzi," "The Story of the Clumsy Son-in-Law"
2	Traditional music	Wutai Mountain Buddhist music, Jinbei wind music, Wutai Eight Great Sets, Yunsheng gongs and drums, Hequ folk songs, Baode folk songs, labor songs, tamping songs
3	Traditional dance	Yuanping Feng Yangge, Daixian Ekou Nao Ge, Fanzhi Fisherman Teasing Clams, Dingxiang County Stilt Yangge, Dingxiang Beishe Xidama Shehuo, Wuzhai Badakou Yangge, Shenchi Hard Frame Yangge, Ergui Wrestling, Boat Racing, Donkey Racing
4	Traditional Chinese opera	Beilu Bangzi, Jinju, Er Ren Tai, Fanji Yangge Opera, Shenchi Daoqing Opera, Sai Opera
5	Traditional art	Dingxiang dough figurines, Jingle paper-cutting, Fanshi embroidery, Fanzhi stone carving, Dingxiang stone carving, Shenglong wood carving, Ningwu root carving, Yuanping Kangwei paintings
6	Traditional temple fair	Hequ River Lantern Festival, Jiuqu Yellow River Array Lantern Festival, Pianguan Ten Thousand People Festival, Wutai Mountain Mule and Horse Fair, Hequ Haichaoan Temple Fair, Tianchi Purification Festival
7	Seasonal customs	Celebrating the Lunar New Year, Qingming Festival, Dragon Boat Festival, Fushui Festival, and Mid-Autumn Festival
8	Etiquette in life	Celebrating a full month, getting married, wedding games, returning home after marriage, birthday celebrations, funerals
9	Traditional sports	Naughty Sheep Race, etc.
10	Traditional craftsmanship	Yanmen residential construction techniques, Jiang Village hemp paper making techniques in Dingxiang, Shenchi mooncake making techniques, Fanshi silverware making techniques, Daixian yellow wine making techniques, Wutai Mountain stone inkstone making techniques, Wen's hollow chengni inkstone making techniques, Dingxiang opera costume making techniques, chengni inkstone making techniques, sesame oil pressing techniques

Source: Created by Yuheng Chang, 2024.

Kangwei paintings is a folk art of mural decoration in the residences of the Shanxi region. In terms of its inheritance, development, and painting techniques, it is often related to the murals of ancient palaces and temples. It is a unique form of indoor decoration in folk culture. It was particularly popular in the northern part of Shanxi, especially in Yuanping, which was once known as the "Hometown of Fine Arts. "

Kangwei paintings are wall art decorations painted around the earthen Kang, characterized by their fresh and pleasing artistic features. From a structural layout perspective, they can include three main sections: the stove platform[33]panel, the wind chest [34]panel, and the Kangwei paintings. From the perspective of artistic composition, it includes two aspects: also known as "border decoration" and "filling the space. " Among them, the border decoration patterns are the essence of Kangwei paintings, with complex structures, intricate connections, meticulous drawing, and auspicious meanings. Filling the space is the main content of Kangwei paintings, featuring exquisite landscapes, vibrant flowers and birds, lively figures, rich content, and educational significance. As shown in *Figures18.*

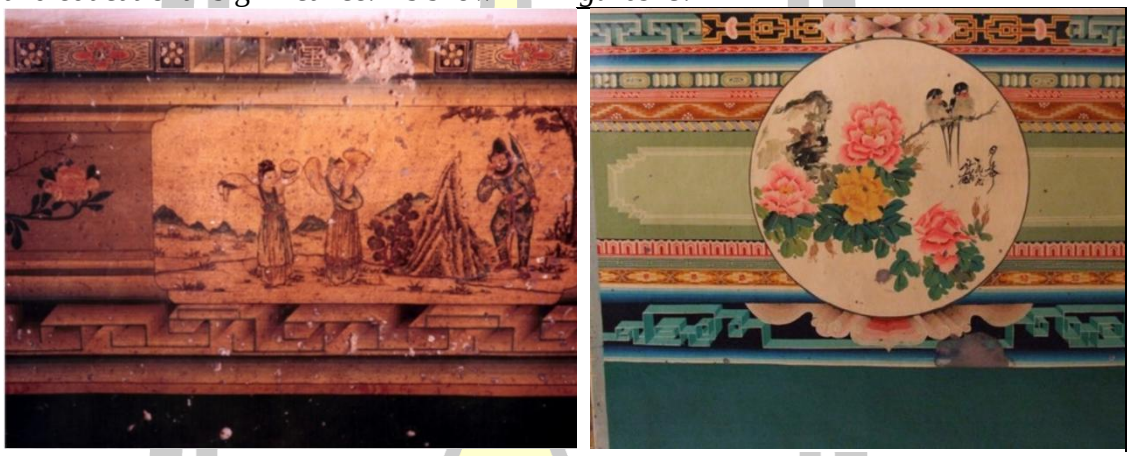


Figure 17 Ancient &Modern and contemporary.
Source: Intangible Cultural Heritage Protection Center By Yuheng Chang, 2024.

3. 1. 2 City-level Intangible Cultural Heritage Inheritor of Kangwei paintings

Folklore is the culture created by the people over thousands of years and passed down through generations. "Tradition" is an important characteristic of folklore. Mr. Wu Bing'an wrote in his book "Principles of Folklore Studies": "From the secret inheritance through ancestors and masters to the large-scale dissemination and expansion within the community, it forms a complete system of 'tradition' in folklore culture. ""Transmission" is the process of recreating through practice, which also involves the promotion, dissemination, and application of practices. "inheritance" is about accepting, learning, and summarizing the achievements of predecessors. The process of inheritance not only includes the transmission of skills but also involves building a network of connections through communication between people during the process of inheritance.

The inheritor of the folk art treasure of Kangwei paintings in Yuanping, Shanxi: Gong Jinshou, born in 1945, is from Zhang Village, Xinyuan Township, Yuanping City, Shanxi Province. He learned painting from his father since childhood and inherited his father's painting skills at a young age. Gong Jinshou's grandfather, Gong Xiwei, was a folk artist, and his father was Gong Xiangzhong (1905-1995). He was a lifelong Kangwei paintings artist, who once rose to prominence in the painting scene of Guoxian. His master was Jing Kai, a renowned court painter during the late

[33]The stove platform is made of yellow clay or bricks and serves as a cooking workspace.

[34]A bellows is a device used to generate airflow, primarily consisting of a wooden box, a piston, and a valve, and is used to stoke a fire or perform other tasks that require airflow.

Qing Dynasty, who presided over the restoration and painting of the Beijing Forbidden City multiple times. The craft has been passed down to Gong Jinfu, the younger brother of Gong Jinshou, and his son Gong Lisheng, and the Gong family's artistry is now in its fourth generation.

Gong Jinshou recalls that he has painted over 1,000 Kang surrounds and visited hundreds of villages. In 1970, Gong Jinshou held an art training class at his home centered around Kang surround painting, recruiting hundreds of students and apprentices over two sessions, creating a grand and impressive scene. Today, this change has gone through many failures. For example, the wallpaper rice paper used for painting in the past would easily deform if still used on scrolls. After trying various materials, the artist finally decided to use silk cloth[35] "Canvas, pigments, and other materials have changed, but the soul of Kangwei paintings will never change. Having painted for a lifetime, "I've painted my whole life, and I still can't bear to let it go. We must protect, inherit, and develop this precious intangible cultural heritage well, and let it re-enter everyone's life in a new artistic form," Gong Jinshou said. In the interview, as shown in *Figure 19*, Teacher Gong mentioned, "The canvas, paint, and other materials have all changed, but the soul of the Kangwei painting will never change. I have painted for a lifetime and still can't bear to let it go. We must protect, inherit, and develop this precious intangible cultural heritage well, and let it re-enter everyone's life in a new artistic form."

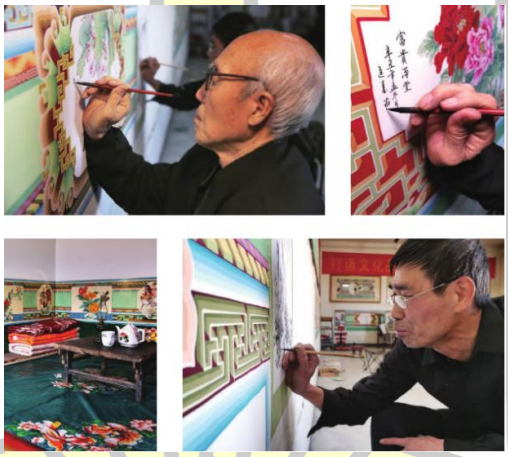


Figure 18Teacher Gong in the process of creating.
Source: Intangible Cultural Heritage Protection Center By Yuheng Chang, 2024.

The Kangwei paintings, commonly known as "Kangweizi," is a practice among rural residents to prevent the walls around the earthen Kang from crumbling and soiling clothes and bedding. They paint a "ring" about two feet high on the walls surrounding the Kang. This art form combines mural, New Year paintings, and architectural decoration, serving both practical and aesthetic functions. In the northern part of Shanxi, it is very popular, especially in Yuanping City, where every household has Kangwei paintings. The city once had a nearly thousand-member artisan team active in the community.

[35]Silk fabric: It is a type of cloth made from silk as the raw material, characterized by its soft texture and diverse colors, including pure white, off-white, and gray-white. In ancient times, silk fabric was often used as a medium for painting and calligraphy, possessing unique artistic value.

In order to experience the authentic Kangwei paintings, I came to the old house of Gong Jinshou in Zhangcun, Xinyuan Township, which is more than ten miles away from Yuanping City. This is an extremely ordinary rural courtyard. As soon as you enter the gate, there is a large "Peony and Prosperity" painting on the shadow wall, as shown in Figure 20. The simple yet bold painting style instantly brings out the vibrant life of the countryside. Following Teacher Gong into the room, it felt as if we had traveled back in time. In the weathered old house, sunlight streamed through the window frames onto the earthen kang, making the wall paintings appear even more exquisite. In the picture, Gong Jinshou and his wife enjoy sitting on the kang to make a living, as if this earthen kang were their ideal world. His wife folds clothes, while the old man reads and paints.The paintings on the wall, the people in the paintings, are stories, landscapes, and also life.

The Kangwei paintings of Yuanping originated in the residences of high-ranking officials and nobles and gradually spread to the vast countryside by the end of the Ming Dynasty. "Starting from the age of 17, I followed my father to visit employers[36] and officially engaged in Kangwei paintings work, from priming, drawing lines, making borders, filling in, boiling tung oil, to completing all the technical procedures of Kangwei paintings. "In the mid to late 1980s, over a span of more than 20 years, his footsteps have traversed most of the villages in Yuanping and Dai xian.

In Yuanping City, where people rely on heated Kang beds for warmth during the winter, most farmers' homes are adorned with colorful patterns around the Kang. These highly folk-customic Kang surround paintings have accompanied the childhoods of many people born in the 1980s. Later, every household moved into apartment buildings, and heating no longer relied on Kang, causing Kangwei paintings to lose their medium. "Gong Jinshou, an elderly Kangwei paintings artist from Yuanping, Shanxi, who is over seventy, once gave up on his persistence with Kangwei paintings. 'I've painted for a lifetime, but I still can't bear to part with it. I want to bring it back into people's lives in a new artistic form. "

3. 1. 3 Promotion and Dissemination Activities for Kangwei paintings as a Municipal Intangible Cultural Heritage

To comprehensively showcase the achievements of intangible cultural heritage protection in Xinzhou City in recent years and promote the deep integration of culture and tourism, the "Protect and Inherit Xinzhou Culture, Unleash the Brilliant Colors of Intangible Cultural Heritage" promotional exhibition event, part of a series of mass cultural activities, was held at Xiurong Academy in the ancient city of Xinzhou on the morning of April 6, 2022. Zhang Zhenbang, Secretary of the Party Leadership Group and Director of the Xinzhou Municipal Bureau of Culture and Tourism, attended and announced the opening of the event. Wang Zaisheng, a Level 3 Researcher of the Xinzhou Municipal Bureau of Culture and Tourism, delivered a speech. All personnel from the bureau and its affiliated units, some intangible cultural heritage inheritors, and cultural tourism volunteers participated in the opening ceremony and visited the exhibition, as shown in *Figure 21*. The opening ceremony was hosted by Sun Xinping, a Level 4 researcher from the Municipal Bureau of Culture and Tourism. The aim was to widely carry out intangible cultural heritage transmission and display

[36]Visiting employers or partners is a common social and business activity.

activities that are popular among the public and have strong participatory and experiential elements, in order to enhance the public's deep understanding of intangible cultural heritage protection work and their confidence in intangible cultural heritage culture, thereby creating a positive social atmosphere.

Figure 19. Speech by Zhang Zhenbang, Director of the Municipal Bureau of Culture and Tourism

Source: Shanxi Xinzhou Intangible Cultural Heritage Protection Center By Yuheng Chang, 2024

There is an inseparable intrinsic connection between mass cultural activities and intangible cultural heritage (ICH). ICH exists in all aspects of people's cultural lives, from major events like weddings and funerals to everyday activities like dressing and eating. It permeates people's lives in various forms, subtly influencing their cultural experiences. Mass cultural activities can extract the essence from intangible cultural heritage. Richly contented mass cultural activities can better attract public participation, while also making practical contributions to the inheritance and promotion of intangible cultural heritage.

In recent years, Xinzhou City has adhered to the concept of "seeing people, seeing things, seeing life" and the work philosophy of "scientific protection, enhancing capabilities, promoting value, and developing revitalization. " It has strengthened the training of intangible cultural heritage inheritors, actively organized and applied for intangible cultural heritage protection projects, and utilized rich mass cultural activities to enhance the protection and inheritance of intangible cultural heritage. Let more people gain a better understanding of Xinzhou's intangible cultural heritage through various forms, thereby forming a consensus on its protection throughout society. This will make the intangible cultural heritage deeply resonate with people's hearts and encourage more individuals to join the ranks of its protection and inheritance. The specific details of the organized activities are shown in *Table 9*.

Table 9. Yuanping Kangwei paintings City Government Promotion Event

Serial number	Topic Name	Event theme content	Time, source
1	Yuanping has established a base for the inheritance and teaching of the intangible cultural heritage "Feng Yang Ge[37]" and "Kangwei Paintings"	Yuanping City has established two inheritance and teaching bases for projects, aiming to combine the development status of "Yuanping Phoenix Yangge" and "Yuanping Kangwei paintings" to create a favorable atmosphere for public participation in the protection of intangible cultural heritage, solidly advance the work of intangible cultural heritage protection, and promote the effective inheritance and reasonable utilization of excellent intangible cultural heritage.	May 23, 2019 (Source: Yuanping News Network)
2	The themed courtyard of Yuanping in the ancient city of Xinzhou is now open.	The Yuanping-themed courtyard located within the ancient city of Xinzhou has officially opened. Artists from Yuanping City showcased the national intangible cultural heritage Fengyang Song, Yunsheng Drums, and Gangxiang, among other performances, in various streets, alleys, and squares of the ancient city.	May 13, 2020 (Source: Huanghe News Network, Xinzhou Channel)
3	"Protecting and Inheriting Xinzhou Culture, Unveiling the Splendid Colors of Intangible Cultural Heritage. "	Holding this event is an important measure to deeply implement the spirit of the 19th National Congress of the Communist Party of China and General Secretary Xi Jinping's series of important speeches on promoting the excellent traditional Chinese culture, as well as to implement the "Intangible Cultural Heritage Law of the People's Republic of China" and the "Shanxi Province Intangible Cultural Heritage Regulations. "	April 12, 2022 (Source: Xinzhou City Culture and Tourism Bureau)
4	The themed promotion event for the Kangwei paintings of Yuanping City has commenced.	Yuanping City held a themed promotion event for Kangwei paintings at the Yellow River Capital Convention and Exhibition Center. Over 160 participants attended, including working departments and mass organizations of the Xinzhou Municipal Party Committee, departments of the municipal government, municipal public institutions, some units stationed in Yuanping, key officials from towns and streets, and staff from the Publicity Department, Federation of Literary and Art Circles, and the Bureau of Culture and Tourism, among others.	December 27, 2023 (Source: Shanxi Evening News)

[37] Feng Yang Ge：It is a popular form of collective performance in Yuanping, characterized by singing and dancing.

Serial number	Topic Name	Event theme content	Time, source
5	The light of cultural tourism, Xinzhou has "gifts"	Folk artists use techniques such as fine line drawing, meticulous brushwork, and freehand style from traditional Chinese painting to create images of people, landscapes, flowers, birds, and animals on smooth and hard surfaces like wood, walls, and gourds, decorating and beautifying living spaces. In Xinzhou, the most representative folk decorations include Dingxiang gourd paintings, Yuanping Kangwei paintings, and Daixian lacquer paintings.	February 23, 2024 (Source: Xinzhou Daily)
6	Yuanping: Time flies, renewing its appearance. profound heritage creates brilliance.	Starting in 2011, private entrepreneurs established the Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. , beginning efforts to rescue this intangible cultural heritage, excavating, organizing, and creating traditional Kangwei paintings art. Gong Jinshou was recruited as a full-time painter, and thus, "Kangwei paintings" transitioned from the "ang" to the canvas.	April 3, 2024 (Source: Xinzhou Daily)

Source: Xinzhou City Culture and Tourism Bureau By Yuheng Chang, 2024

3. 2 Kangwei paintings have been listed as a provincial-level intangible cultural heritage

In order to protect and preserve this ancient folk art, the Yuanping City government applied in 2009. With the approval of the Shanxi Provincial Government, *Table 10.* shows that on April 24, 2009, the Yuanping Kangwei paintings was included in the second batch of provincial-level intangible cultural heritage lists of Shanxi Province. In 2014, the Ministry of Culture awarded Yuanping the titles of "Hometown of Chinese Folk Culture and Art (Kangwei paintings)" and "National Advanced Cultural City. "(Bai, 2022). "

Table 10 Notice of the Shanxi Provincial People's Government on the Announcement of the Second Batch of Provincial Intangible Cultural Heritage Lists

Serial number	Number	Project name		Reporting regional unit	Note
21	VII-6	Kangwei paintings	Yuanping Kangwei paintings	Yuanping City Cultural Center	43

Source: Xinzhou Intangible Cultural Heritage Protection Center (2009) By Yuheng Chang, 2024.

3. 2. 1 Provincial Intangible Cultural Heritage Inheritor of Kangwei paintings

This year, 78-year-old Hao Yanming began apprenticing at the age of 17, and has been practicing for 60 years. He is a representative inheritor of the provincial-level intangible cultural heritage project (architectural painting "Kangwei paintings") and also a provincial-level inheritor of Kangwei paintings.

"In the 1960s in the Taihang Mountains region, every household in the villages had a clay Kang, and the Kangwei paintings surrounding the Kang were the most popular home decorations of the time. These exquisite paintings, with themes ranging from stories of people, natural landscapes, to flowers, birds, fish, and insects, not only showcased the villagers' superb painting skills but also embodied their yearning for a better life, recording the little bits and pieces of their simple meals. These became the art pieces of rural life in that era. " Although Hao Yanming is now over seventy, he can still talk endlessly about the Kangwei paintings. "In those days, living conditions were not as good as they are now, and painting a set of Kangwei paintings was a big deal for a family. " In an old house, the elderly Hao Yanming touched the Kangwei paintings on the wall, painted in the 1970s, and his memories were brought back to those years.

To create a Kangwei paintings, you first need to prepare the wall surface by applying a white base coat, then paint the borders and the pond. Inside the pond, you can depict flowers, birds, fish, insects, landscapes, and figures. Finally, seal it with glue, alum water, and varnish, and the exquisite Kangwei paintings is complete. "It sounds easy, but there are many intricacies involved. "Hao Yanming said with a smile, "The most famous edge path is called 'Fortune Never Ends Edge. ' The ponds inside are the main content of the

Kangwei paintings, and the ponds are divided into main and secondary ponds. We usually paint landscapes and figures in the main pond, and flowers, plants, and birds in the secondary pond. " "Painting a set of Kangwei paintings usually takes about four days. Although it's hard work, a well-painted piece can definitely be preserved for 50 years," said Hao Yanming. As living conditions continue to improve, rural earthen houses are gradually being replaced by brick and tile houses and buildings, and Kangwei paintings are gradually fading from the market. However, their artistic charm remains as strong as ever.

Hao Yanming said, "As the number of earthen Kangs in rural areas decreases, we cannot lose this traditional cultural art of Kangwei paintings. I paint Kangwei paintings on boards and exhibit them at various cultural festivals, allowing more people to understand the culture of Kangwei paintings and making this local flower bloom again. " Against the backdrop of UNESCO's global survey of "intangible cultural heritage," the term "intangible cultural heritage inheritor" has emerged. Both the government and the academic community have engaged in heated discussions about the definition of "inheritor. " However, among the numerous definitions, the views represented by Yuan Li and Qi Qingfu are the most scientific. Yuan Li, in the article "Concerns about the Protection of Intangible Cultural Heritage Inheritors," believes: "Intangible cultural heritage inheritors are individuals or groups who directly participate in the production, performance, and other cultural activities during the transmission of cultural heritage and are willing to pass on their exceptional skills or techniques to government-designated groups. "Mr. Qi Qingfu defines a bearer as "an influential figure in the process of inheriting intangible cultural heritage with significant value, representing the profound ethnic and folk cultural traditions of a certain heritage, and possessing outstanding techniques, skills, and craftsmanship, recognized by the community, group, or ethnic group. "

3. 2. 2 Promotion and Dissemination Activities for Kangwei paintings as a Provincial Intangible Cultural Heritage

In social activities, Kangwei paintings, as a decorative element, are often used to create a festive atmosphere, enhancing the emotional connections and cultural identity among community members. Joint participation in the creation and display of Kangwei paintings further strengthens the community's cohesion and sense of belonging, solidifying cultural identity. The richness of local culture has also brought a continuous stream of inspiration for the

innovation of Kangwei paintings, allowing them to retain their traditional style while gradually incorporating modern artistic elements and forms, showcasing greater creativity and diversity. Folktales, myths, and local festival activities are all important creative materials for Kangwei paintings, enabling them to continuously evolve in the process of inheritance. At the same time, Kangwei paintings also serve as a bridge for cultural exchange. Through various exhibitions and cultural activities, they enable different regions and cultures to understand and learn from each other, promoting interaction and exchange between cultures. This cultural dissemination not only enhances the influence of Kangwei paintings but also earns broader recognition for local culture see *Table 11*.

Table 11. Promotion and dissemination activities for Kangwei paintings as a provincial-level intangible cultural heritage.

Number	Name	Content	Source
1	Traditional Handicrafts and Intangible Cultural Heritage Products Exhibition Launched	The exhibition includes lacquered Sanjin, Sanjin kiln fire, one book one utensil Jin-style furniture, ancient bronze charm, "Magic at Your Fingertips: Beautiful Sanjin," provincial-level intangible cultural heritage exhibitions of farmer paintings and Kangwei paintings.	July 24, 2018 (Source: People's Daily Online Shanxi Channel)
2	The Second Shanxi Art Festival Exhibition Opens	To celebrate the 70th anniversary of the founding of the People's Republic of China, a high-end exhibition featuring works by renowned domestic artists has been organized, along with more accessible exhibitions showcasing traditional crafts and Kangwei paintings, all reflecting the unique characteristics of Shanxi. The exhibitions are rich in content and diverse in form, comprehensively showcasing the great changes in the motherland and the significant achievements of Shanxi's transformation and development over the past 70 years.	September 23, 2019 (Source: Shanxi News Network)
3	Showcasing the charm of the Sanjin culture to shape the beautiful image of Shanxi	Actively explore the integrated development of intangible cultural heritage (ICH) and tourism. Use the "ICH + tourism" model to bring ICH into scenic spots, establish ICH project transmission bases in tourist attractions, and incorporate various forms of ICH projects, such as folk activities, into scenic spots.	September 19, 2019 (Source: Shanxi Daily)
4	Appreciate intangible cultural heritage, visit temple fairs, buy New Year's goods. . . The Bell Tower Street hosts a grand market with intangible cultura	"Chinese Intangible Cultural Heritage: Shanxi Tiger Art," jointly organized by the Shanxi Provincial Intangible Cultural Heritage Protection Center and others, features themes such as lacquerware from the Three Jin Dynasties, farmer paintings, Kangwei paintings, woodblock New Year paintings, and more.	January 29, 2022 (Source: Shanxi Daily)

Number	Name	Content	Source
5	Meet at the Ancient City of Xinzhou: A Grand Feast of Arts and Crafts Awaits in October	There are over 100 types of decorative arts and crafts on display, including Kangwei paintings and farmer paintings. The exhibition features national, provincial, and municipal masters of decorative arts and crafts from Shanxi Province, intangible cultural heritage inheritors, and cultural industry demonstration bases, as well as decorative arts and crafts works and products from other provinces, offering the citizens a high-quality cultural feast.	October 18 2023 (Source Department o Industry Development)
6	2024 Shanxi Province Mass Cultural Activities - Exhibition of Outstanding Shanxi Province Farmers' Paintings opened at the Yangquan City Exhibition Hall.	This exhibition is the second stop of the Shanxi Province Farmers' Paintings (Kangwei paintings) tour across seven cities, showcasing 50 vibrant and visually striking farmers' paintings with strong contrasts of warm and cool colors. Farmers' paintings are one of China's ancient forms of painting, rich in cultural connotations and a sense of life.	June 24, 202 (Source: Yangquan Evening News)

Source: Organized by the Shanxi Provincial Department of Culture and Tourism YuhengChang, 2024

The exhibition is guided by the Provincial Party Committee's Publicity Department, hosted by the Provincial Department of Culture and Tourism, organized by the Municipal Bureau of Culture and Tourism, the Xinzhou Bureau of Culture and Tourism, and the Dai xian Bureau of Culture and Tourism, and co-organized by the Provincial Artists Association, the Municipal Exhibition Hall, the Xinzhou Artists Association, and the Dai xian Farmers' Painting Promotion Association, aiming to promote cultural exchange. Let the vast number of literary and artistic workers go deep into life, root themselves among the people, and create more literary and artistic masterpieces.

Kangwei paintings and local culture have a close interaction, with both developing together through mutual influence. The themes and styles of Kangwei paintings often directly reflect the cultural characteristics of the local area, showcasing the region's history, customs, and religious beliefs. Taking Shanxi as an example, the creation of Kangwei paintings often revolves around

local folk activities and historical stories, making them not just an art form but also an important symbol of local culture. Through creation and display, Kangwei paintings visualize and concretize local culture, becoming an important tool for cultural heritage. It presents traditional customs, beliefs, and festive activities in the form of visual art, making these cultures more easily accepted by the younger generation, thereby promoting cultural expression and ensuring the continuation of local culture.

3. 3 Policy Protection of Kangwei painting as an Intangible Cultural Heritage

Kangwei paintings is a traditional folk art from Yuanping City in Shanxi Province. As an intangible cultural heritage, it carries rich historical and cultural value. However, with the passage of time and the acceleration of modernization, this traditional art form faces the crisis of interrupted inheritance and market decline. Therefore, national and local governments have introduced a series of protection policies aimed at preserving and revitalizing this cultural heritage.

3. 3. 1 Protection Policies for Kangwei paintings

From a national perspective, since the promulgation of the "Intangible Cultural Heritage Law of the People's Republic of China" in 2005, the country has placed great emphasis on the protection of intangible cultural heritage. In 2011, the "Intangible Cultural Heritage Law of the People's Republic of China" was officially implemented, providing a legal basis for the protection of traditional art forms such as Kangwei paintings. On this basis, local governments have also formulated more specific protection measures according to the actual situation of Kangwei paintings. The "Intangible Cultural Heritage Law" clearly stipulates the principles and requirements for the protection of traditional crafts, performing arts, folk activities, and so on. This legal framework provides guidance and basis for local governments to implement specific policy measures.

At the local level, the Shanxi provincial government is promoting the protection of Kangwei paintings by establishing special funds, formulating local regulations and rules, among other measures. For example, the Yuanping municipal government has enacted the "Yuanping Kangwei paintings Protection Regulations," which clearly define the scope of protection, the responsible parties, and the criteria for recognizing inheritors of Kangwei

paintings. The introduction of these policies and regulations provides institutional support for the protection of Kangwei paintings.

Inheritors are important carriers of intangible cultural heritage protection, so the cultivation and support of Kangwei paintings inheritors have become key policy focuses. National and local governments have established qualification assessment mechanisms for intangible cultural heritage inheritors, recognizing and honoring a group of Kangwei paintings inheritors. At the same time, they also enhance the inheritance capacity and level of Kangwei paintings by funding inheritors to carry out inheritance activities, organizing training classes for inheritors, and encouraging inheritors to innovate and create. For example, the Shanxi Provincial Department of Culture has established subsidies and special funds for inheritors to support their creative and teaching activities related to Kangwei paintings. This policy incentive not only helps preserve traditional skills but also promotes the innovative development of Kangwei paintings, making them better suited to the needs of modern society.

Figure 20 Kangwei Exhibition Lecture
Source: By Yuanping News Network, 2024.

In order to enhance the public's understanding and appreciation of Kangwei paintings, national and local governments are vigorously promoting the integration of cultural heritage protection and education. Nationwide, by incorporating Kangwei paintings and other intangible cultural heritage content into primary and secondary school curricula, they aim to cultivate cultural identity and pride among young people. In addition, various cultural activities, exhibitions *Figure 22*, and lectures are held to educate the public about the history, cultural value, and artistic characteristics of Kangwei paintings.

At the local level, the Yuanping City government collaborates with local schools and cultural institutions to bring Kangwei paintings into campuses and communities, encouraging students and residents to participate in the learning and creation of Kangwei paintings. Through this approach, Kangwei paintings have not only been effectively inherited and promoted but have also enhanced the recognition of this traditional art form among all sectors of society.

Marketization is an important strategy for the protection and revitalization of Kangwei paintings. National and local governments promote the commercialization and industrialization of Kangwei paintings through a combination of policy guidance and market mechanisms. For example, by establishing cultural industry funds and holding intangible cultural heritage product exhibitions, they facilitate the market promotion and sales of Kangwei paintings works. The government of Yuanping City in Shanxi Province is also actively exploring the integration of Kangwei paintings with the cultural tourism industry. By creating Kangwei paintings cultural villages and building Kangwei paintings museums, they are promoting the tourism industrialization of Kangwei paintings. These measures not only enhance the market value of Kangwei paintings but also inject new momentum into the local economic development.

3. 3. 2 Construction of the Inheritors of the Intangible Cultural Heritage of Kangwei paintings

As a global cultural preservation movement, intangible cultural heritage aims to identify, protect, and transmit intangible cultural expressions such as performing arts, traditional crafts, festive activities, knowledge, and practices to ensure cultural diversity and continuity. In this context, the

protection of intangible cultural heritage has had a positive impact on the unique folk art form of Kangwei paintings in Yuanping City, Shanxi Province. The application and protection of intangible cultural heritage projects have directly enhanced society's awareness of Kangwei paintings. As a typical local cultural expression, Kangwei paintings have received broader attention by being included in the intangible cultural heritage list. Originally popular within a regional scope, Kangwei paintings have begun to enter the public eye due to the intervention of intangible cultural heritage protection. This enhancement is not limited to the academic and cultural circles but has also extended to the general public and the younger generation. As society's attention to Kangwei paintings increases, the history, traditions, and cultural connotations behind them have been widely disseminated, enhancing the local residents' sense of cultural identity. Especially in the context of the accelerated process of modernization, this sense of cultural identity helps resist the trend of cultural homogenization brought by globalization and protects the diversity of local cultures.

This has played an important role in the construction of the inheritance system for Kangwei paintings. This traditional craft faces issues such as the loss of skills and reluctance among young people to inherit it in modern society. Through intangible cultural heritage protection policies, national and local governments can more systematically cultivate inheritors, establish inheritance bases, and conduct skill training. This systematic inheritance model not only ensures the continuation of Kangwei paintings but also encourages young people to participate in the transmission of skills by formulating incentive policies. At the same time, the intangible cultural heritage protection policies provide the inheritors of Kangwei paintings with enhanced social status and economic support, allowing the transmission of their skills to take place in a more stable environment.

The core of intangible cultural heritage protection lies in getting more people involved in the preservation and transmission of cultural heritage. The protection of Kangwei paintings as an intangible cultural heritage not only relies on the efforts of inheritors and the government but also requires the broad participation of ordinary people. Through various promotional activities, cultural festivals, exhibitions, and other forms, Kangwei paintings are gradually becoming part of people's daily lives. These activities not only showcased the skill of Kangwei paintings but also increased people's understanding of its

cultural connotations. In this process, the function of public education was fully realized, with schools, communities see *Figure 23*, and other institutions launching related educational courses to spread the basic knowledge and techniques of Kangwei paintings. This widespread social participation has laid a solid foundation for the long-term development of Kangwei paintings, avoiding the risk of them becoming "museum culture. "

Figure 21. Kangwei paintings School Open Class
Source: By Yuheng Chang, 2024.

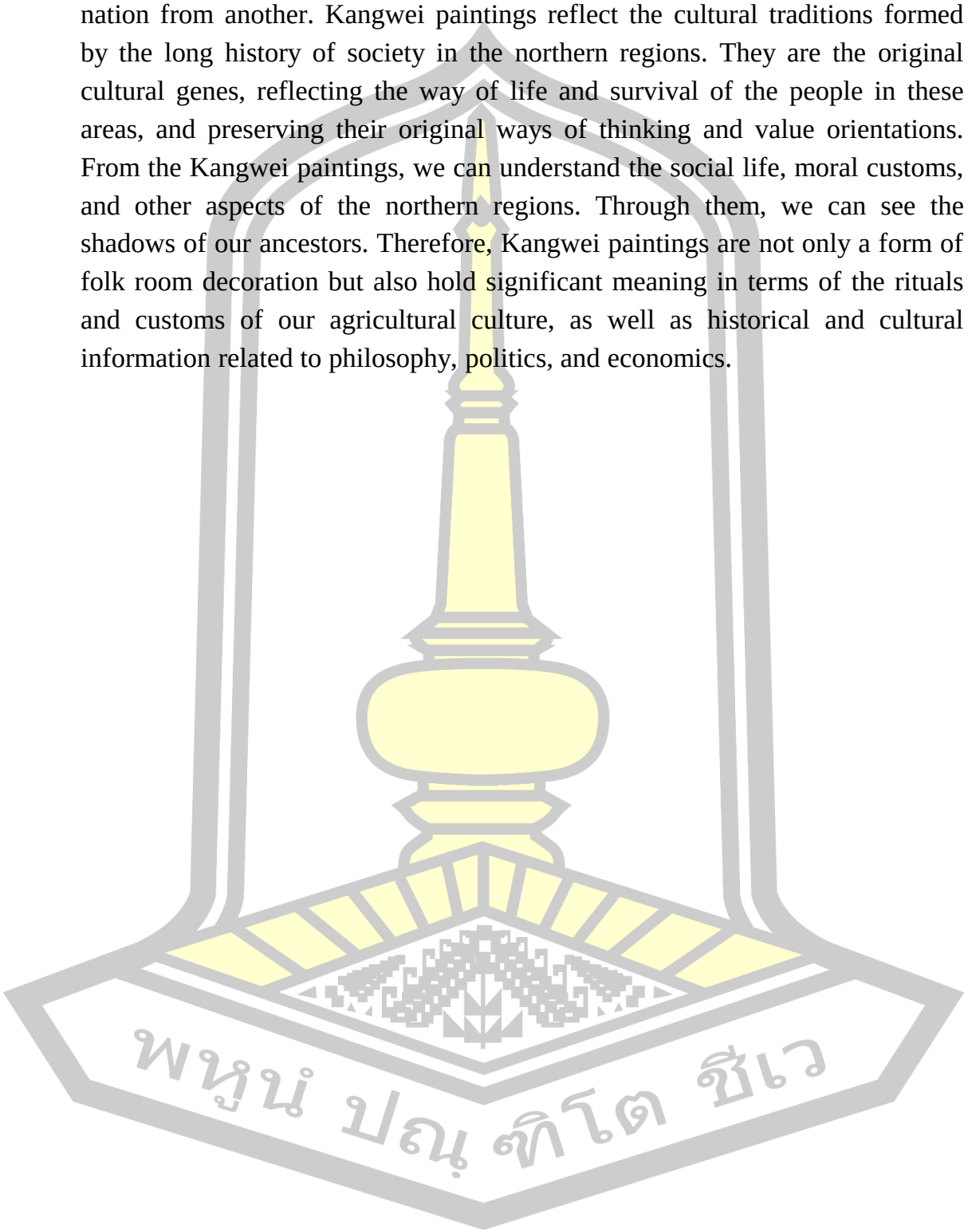
The protection of intangible cultural heritage is not merely about replicating traditional culture as it is, but also about innovating and developing it in line with the needs of modern society. Through the protection and support of intangible cultural heritage, the art of Kangwei paintings can be integrated with modern artistic forms for innovative development. Modern designers and artists, through collaboration with the inheritors of Kangwei paintings, have integrated the traditional techniques of Kangwei paintings into contemporary design concepts, creating more artworks and products that align with modern aesthetics and lifestyles. This innovation not only preserves the cultural roots of Kangwei paintings but also revitalizes it in modern society. The combination of cultural innovation and modern expression has allowed Kangwei paintings to no longer be limited to their original traditional forms during the process of inheritance. Instead, they can be integrated into modern life in a more diverse manner, achieving their "living" inheritance.

Summary

Intangible cultural heritage carries the civilization of human society and reflects the world's cultural diversity. The intangible cultural heritage of our country embodies the unique spiritual values, ways of thinking, imagination, and cultural consciousness of the Chinese nation, which are the fundamental basis for maintaining our cultural identity and cultural sovereignty. Strengthening the protection of intangible cultural heritage is not only a necessity for the development of the nation and the people but also an inevitable requirement for civilized dialogue in the international community and the sustainable development of human society. However, in the process of globalization and modernization, intangible cultural heritage (ICH) faces severe challenges. The incubation environment of traditional culture has been damaged, and excessive commercialization has caused many ICH projects to lose their original cultural essence. To address these issues, countries are exploring innovative ways to protect ICH. For example, the Dunhuang dance drama "Silk Road Rain" is a successful case of revitalizing traditional culture through artistic recreation. Innovation and protection go hand in hand, which is the key to the sustainable development of intangible cultural heritage (Fan, 2021). In summary, the significance of intangible cultural heritage is not only reflected in the protection of cultural diversity but also in its broad impact on social cohesion, educational development, and economic growth. The inheritance and innovation of intangible cultural heritage not only respect history but also serve as a cultural strategy for the future.

Folk Kangwei paintings are products of history, created under specific historical conditions, and have been passed down from the development of traditional culture. They contain a rich and profound history, reflecting the imprints of historical cultural traditions and folk culture in a specific way, serving as a testament to the flow of historical culture. Like other intangible cultural heritages, folk Kangwei paintings are deeply rooted in the specific regions and unique production and lifestyle of the Chinese ethnic groups. They are embedded in the specific social history and environment, containing the cultural genes of the nation, embodying the spiritual characteristics of the nation, and reflecting the experiences of national development and the wisdom of survival. As we all know, culture is the most

profound memory of a nation and a significant marker that distinguishes one nation from another. Kangwei paintings reflect the cultural traditions formed by the long history of society in the northern regions. They are the original cultural genes, reflecting the way of life and survival of the people in these areas, and preserving their original ways of thinking and value orientations. From the Kangwei paintings, we can understand the social life, moral customs, and other aspects of the northern regions. Through them, we can see the shadows of our ancestors. Therefore, Kangwei paintings are not only a form of folk room decoration but also hold significant meaning in terms of the rituals and customs of our agricultural culture, as well as historical and cultural information related to philosophy, politics, and economics.



CHAPTER III

The Role of Kangwei Paintings in Shaping Cultural Identity in Yuanping City, Shanxi Province, China, as an Intangible Cultural Heritage

Intangible cultural heritage is a precious historical and cultural legacy, a bond of community memory, cultural identity, and emotional connection, and an important manifestation of cultural diversity. With the rapid development of the economy and society, intangible cultural heritage, which is tied to specific eras and communities, has become a significant issue facing countries around the world. In terms of protecting and inheriting intangible cultural heritage, China has successively introduced a series of measures, establishing a relatively complete system for the protection of intangible cultural heritage, and has also issued supporting policies for 21 national-level cultural ecology protection experimental zones. Over the past 20 years, with the joint efforts of all sectors of society, China's intangible cultural heritage protection has achieved remarkable results in formulating policies and regulations, conducting surveys, building a listing system, improving protection mechanisms, and promoting and protecting through information technology.

Part 1: An Exploration of Cultural Identity in Yuanping Kangwei paintings

1. 1 The Concept of Cultural Identity

When the objects of people's identification are cultural concepts, cultural symbols, customs, ethics, morals, systems, and other cultural elements, it forms what is known as cultural identity. The subject of cultural identity can be an individual or a group, and its essence is no different from the essence of identity, still encompassing the two major connotations of sameness and uniqueness: Based on similarity, individuals can share common cultural elements with others, and groups can share common cultural elements with other groups. based on uniqueness, individuals can distinguish themselves from others, and groups can distinguish themselves from other groups. In this process, individuals develop a sense of belonging, pride, satisfaction, and other value judgments.

1.1.1 Definition of Cultural Identity

Currently, the definition of cultural identity can be divided into three categories: the first category emphasizes the cultural connection between individuals and groups(Wan & Chew, 2013). Believe that cultural identity is the psychological connection between the self and a particular culture. The

second category emphasizes the value judgment attributes of cultural identity(XY Zheng, 1992). Define cultural identity as "the tendency of humans to reach consensus and recognition regarding culture," and consider cultural identity as the awareness of belonging to a culture, which can serve as the boundary distinguishing "self" from "other" in a cultural sense(Feng, 2001). The editor's "Chinese Culture Dictionary" considers cultural identity to be a positive cultural value judgment by a group towards cultural elements that conform to the group's norms or standards. Even external cultures, once recognized and accepted by the group, can be disseminated and developed within the group. Dong Qing and Hong Yan(Dong & Hong, 2015) believe that cultural identity is the degree to which an individual accepts certain cultural characteristics, manifested as the individual's positive recognition of things and values that best represent a particular group. Taiwanese scholars Huang Jicun and Liu Zongqi (J. Huang & Liu, 2005) define cultural identity in terms of the structural relationship model of cultural identity, advertising mediation effects, and brand attitude as "the attitude towards foreign cultures, reflected in varying degrees of cognitive, emotional, and behavioral components. "The third type tends to lean towards a collective identity perspective. Groups transmit and instill knowledge, beliefs, values, attitudes, traditions, and lifestyles, which provide people with a basis for cultural identity. Therefore (J. He & Wang, 2015), point out that cultural identity is a form of collective identity, and (Jameson, 2007) also considers cultural identity as an individual's self-perception derived from formal or informal group membership. The scope of the group can be large or small. From a broader perspective, (Gomez & Torelli, 2015) consider cultural identity to be interchangeable with the accessibility of national or ethnic identity. Ma Xiang yang and Wang Ye chun (Ma & Wang, 2015), on the other hand, define cultural identity from a smaller regional perspective as "a collective identity established based on the consensus of the members within the region and external observers on the significant characteristics of the culture within that region. "

Table 12. Current State of Research on Cultural Identity

Researcher	Time	Author's perspective
Jicun Huang，Zongqi Liu	2005	Attitudes towards foreign cultures are reflected in the varying degrees of cognition, emotion, and behavior.
Jameson	2007	An individual's self-perception as a formal or informal member of a group that transmits and instills knowledge, beliefs, values, attitudes, traditions, and ways of life.
He and Wang	2015	Cultural identity arises from individuals with similar cultural backgrounds sharing their customs, practices, language, values, and worldviews, collectively defining their community. It is a collective identity built on the consensus of the prominent characteristics of the culture within the region, as perceived by both its members and external observers.
Xiangyang Wang	2015	Cultural identity arises from individuals with similar cultural backgrounds sharing their customs, practices, language, values, and worldviews, collectively defining their community. It is a collective identity built on the consensus of the prominent characteristics of the culture within the region, as perceived by both its members and external observers.
Gomez and Torelli	2015	The accessibility of the consumer's country or ethnic identity.

Source: Created by Yuheng Chang, 2024.

The academic community in China does not have a unified definition of cultural identity. they generally propose targeted definitions based on research purposes and needs see *Table 12*. Based on the above definition, this study defines the cultural identity of intangible cultural heritage products as: an attitude evaluation where consumers, having made a positive value judgment on the cultural connotation of intangible cultural heritage products, subsequently develop feelings of preference, belonging, pride, and other emotions towards the products and the cultural identity they embody.

1. 1. 2 Classification of Cultural Identity

Drawing on the discussions of cultural identity dimensions by foreign scholars, domestic scholars have also made similar classifications of cultural identity. (Ma & Wang, 2015) categorize cultural identity into cognitive cultural identity, affective cultural identity, and evaluative cultural identity based on content. Cognitive elements are the foundation of cultural identity theory. They stem from self-categorization within social identity, referring to an individual's awareness of their group membership and their attempts to gain recognition through associations with other members. Emotional elements refer to the emotional involvement and commitment of individuals to their respective groups, which provide a guarantee for cultural identity. Evaluative elements include certain motivational components, where individuals make either positive or negative value judgments about their group membership. Generally speaking, individuals strive to pursue positive self-evaluation and group esteem to enhance their sense of identity. Some scholars have also proposed that, in addition to the cognitive, emotional, and evaluative dimensions, behavior should be considered the fourth dimension of identification (Gautam, Van Dick, & Wagner, 2004), specifically the behavioral tendency to support the group. Liu Mingfeng analyzed the enhancement effect of Taiwanese consumers' cultural identity towards Korean cultural and creative products on their overall impression of Korea from four dimensions: cognitive, emotional, perceptual, and behavioral. (Dong & Hong, 2015) in their study on the impact of media sports exposure on Chinese cultural identity among audiences in China, borrowed this classification method to specifically divide cultural identity into four dimensions: cognition, evaluation, belonging, and behavior. (R. Wang, 2015) believes that consumers' cultural identity with time-honored brands can be divided into two aspects: root cultural identity and adaptive cultural identity, and analyzes their impact on purchase intention. This study summarizes the dimensions of cultural identity see *Table 13.*

Table 13 Research on the Dimensions of Cultural Identity

Researcher	Research question	Research Content on the Dimensions of Cultural Identity
Schwartz	Personal identity, cultural identity, and self	Cultural values and practices. the way one views their own ethnic or cultural group. the priority between the individual and the group.
Houkamau and Sibley	The multidimensional model of Maoli identity and cultural participation	Evaluation of group membership. socio-political awareness. cultural efficacy and active identity participation. spirituality. interdependent self. belief in authenticity.
Wan and Chew	The composition of cultural identity in global, multicultural contexts	Cultural knowledge. category labels. social connections
Xiangyang Ma，Yechun Wang	The impact of brand cultural identity on the purchase intention of regional brand products	Cognitive cultural identity. affective cultural identity. evaluative cultural identity.
Mingfeng Liu	The Creative Effect of Cultural Creativity and Digital Content Product Knowledge on Cultural Identity and Country of Origin Image	Cognitive cultural identity. emotional cultural identity. perceptual cultural identity. behavioral cultural identity.
QIng Dong，Yan Hong	Media Sports Exposure and Chinese Cultural Identity	Cognitive cultural identity. evaluative cultural identity. ascriptive cultural identity. behavioral cultural identity.
Rui Wang	Research on the Purchase Intent of Brand Extension Products of Time-Honored Brands: The Impact of Cultural Identity and Fit	Root cultural identity. adaptive cultural identity.
Jiaxun He	The impact of cultural identity and domestic product awareness on consumers' attitudes towards domestic/foreign brands	"Emphasizing national heritage" and "Emphasizing cultural identity"

Source: Created by Yuheng Chang, 2024.

In terms of the dimensions of cultural identity, the academic community has two viewpoints: multidimensional and unidimensional (cognitive). There is still no consensus, but constructing identity solely from the cognitive dimension while ignoring other important dimensions is not conducive to the complete construction of consumer identity. Therefore, this

study tends to believe that cultural identity encompasses multiple dimensions such as cognition, emotion, and evaluation, and will explore through qualitative research in subsequent chapters whether the structure of consumers' intangible cultural heritage identity follows the aforementioned multidimensional hypothesis.

1. 2 Research on the Theory of Intangible Cultural Heritage Identity

After the 18th National Congress of the Communist Party of China, General Secretary Xi Jinping pointed out that cultural identity plays a long-term and fundamental role in the great unity of the Chinese nation. The recognition of Chinese culture also became an important part of the "Five Identifications. " Consequently, cultural identity and the recognition of Chinese culture have further become key topics of focus for Chinese scholars.

1. 2. 1 Basic Research on Cultural Identity Theory

General Secretary Xi Jinping pointed out at the Central Ethnic Work Conference: "Strengthening the great unity of the Chinese nation, in the long run and fundamentally, is to enhance cultural identity, build a shared spiritual home for all ethnic groups, and actively cultivate the consciousness of the Chinese national community[38]. "Cultural identity is a deeply rooted recognition within an individual's innermost being. it is the source of national cohesion. Cultural memory is the foundation of cultural identity: it provides the basis and support for cultural identity, ensuring its stability and continuity. Therefore, continuously exploring the historical memories of Chinese culture from a historical perspective and persistently shaping the cultural symbols and images of the Chinese nation can not only provide strong support for enhancing the identification with Chinese culture but also serve as an important vehicle for strengthening national cohesion and centripetal force.

The core connotation of cultural identity is reflected in values, concepts, and codes of conduct that align with national interests. This is mainly manifested in the recognition of communities at the national level, such as the cultural identity of the nation (civic nation, national nation). The cultural identity that people study mainly refers to the cultural identity of the nation, which is the content that a country truly needs to focus on and build. As for

[38] The Central Ethnic Work Conference and the 6th National Ethnic Unity and Progress Commendation Conference of the State Council were held. [EB/OL]. （2014-09-29）[2023-06-23]. https：//www. gov. cn/xinwen/2014-09/29/content_2758816. htm.

ethnic groups or "biological attribute" nations, their cultural identity certainly has constructed elements, but as a nation, it should follow the principles of inclusivity and equality, or maintaining its natural state might be an appropriate choice. The first wave of globalization after World War II led to the convergence of many cultural surface characteristics among different nations, such as clothing, art, food, customs, language, and so on. Even the internationalization of corporate governance became evident, with Hua wei drawing lessons from the management culture of American companies. Why is it said that ethnic culture is also closed? The worship of ancestry (the worship of ancestors) and the memory of certain historical heroes cannot be shared, and matters involving historical honors cannot be slandered by outsiders. Ethnic cultural identity is not influenced by advancements or backwardness. all ethnic groups believe their own culture is the most reasonable, most suitable for themselves, and the best. As Weber pointed out, "The belief in the superiority of one's own customs and the inferiority of others' customs, which supports the pride of one's own group, is actually very similar to the sense of honor of distinct groups(Du, 2020). "

1. 2. 2 Theoretical Evolution of Intangible Cultural Heritage Identity

What is identity? Early Western academia approached this issue from a philosophical perspective. The ancient Greek philosopher Plato established the concept of identity on a priori, rational foundations. British philosopher John Locke, American philosopher Quine, and British philosopher Paul Grice, among others, believed that identity stems from human intuitive concepts. American philosopher John Perry believes that identity originates from practice and is one of the reflections of memory ideas. In the late 19th century, Austrian psychologist and founder of the psychoanalytic school, Freud, introduced the concept of identity in psychological research and reached the following conclusion:Identification is the process by which an individual emotionally and psychologically aligns with others or other social groups, and it is an intrinsic psychological defense mechanism. Erikson, a representative figure of the American New Psychoanalytic School, believes that "ego identity" is the concept of identification. The sense of self-integration and adaptation in a specific environment is identification, which encompasses the subjective feelings and awareness of questions such as "Who am I?" and "How do I adapt to society(Du, 2020)?"With the development of psychology, people's continuous in-depth research on identity has led to the application of the

concept of "identity" in fields such as political science, sociology, and cultural anthropology. In the 1950s and 1960s, the issue of cultural identity became an even more prominent academic hotspot. A large number of sociologists, anthropologists, and political scientists criticize the negative freedom based on individualism in Western tradition, affirm the cultural pluralism that is widely present in Western societies, and advocate for equality and inclusivity among various cultures. The rise of multiculturalism theory has gradually become one of the important theoretical tools for Western countries to address ethnic issues.

Since the 1990s, with the end of the bipolar world order, the trend of human globalization has developed. The globalization has led to an increasing cultural mobility worldwide, making the cultural identity of Western countries increasingly diverse, and "Western cultural centrism" has been somewhat impacted. Foreign scholars have explored the issue of cultural identity from multiple perspectives. For example, the British philosopher and social anthropologist Ernest Gellner mentioned in "Nations and Nationalism" that the significance of cultural identity lies in its foundation for national cohesion and national identity. American political scientist Benedict Anderson, in his book "Imagined Communities," explores the "imagined communities" (referring to civic communities—editor's note) of different ethnic attributes around the world from the perspectives of national sentiment and cultural roots. British ethnologist Anthony Smith pointed out in his works such as "National Identity" that the cultural factors of national identity include shared myths and historical memories, common mass culture, etc. He distinguishes between civic national identity and ethnic national identity. The renowned Israeli scholar Yael Tamir, in "Liberal Nationalism," argues that the importance of belonging, membership, and cultural loyalty, along with the accompanying personal moral beliefs, is acknowledged by liberals. The British modern history master Eric Hobsbawm, in "The Invention of Tradition," revealed that tradition is not an unchanging relic passed down from ancient times, but a living creation of contemporary people, providing a highly practical approach to constructing cultural identity.

Secondly, it is important to study cultural identity from a globalization perspective. In this context, American political scientist Samuel Huntington has successively proposed views such as "The Clash of Civilizations" and "Who Are We?" He affirmed that cultural identity is fundamental to the survival and existence of nations and ethnic groups, serves

as an important bond for maintaining nations and ethnic groups, and is also the source of the "legitimacy" of nations and ethnic groups. American anthropologist Jonathan Friedman mentioned in "Cultural Identity and Global Process" that the ways of ethnic identity are shaped in the process of global connections. Since the 21st century, Western scholars have proposed theories on constructing a common national culture. For example, the renowned Canadian political philosopher Will Kymlicka proposed constructing a common national culture"social culture" or "societal culture. " Kevin Malkasian, a distinguished scholar in the field of public cultural policy in the United States, refers to the common culture as "public culture. American sociologist Felix Gross proposed the concept of "state-citizen culture," etc.

The Chinese academic community's focus on issues of identity began in the 1980s. In 1988, Fei Xiaotong, in his article "The Pluralistic and Integrated Pattern of the Chinese Nation," presented a classic formulation of the concept of "Chinese nation" centered on ethnic identity. He emphasized that the historical formation of the ethnic community includes three important elements: geographical territory, production entities, and ethnic identity. Since Mr. Fei Xiaotong's research, the study of Chinese national identity has become active. Scholars have explored the formation of Chinese national identity from different perspectives, including history, political science, cultural studies, and sociology. Involving the conditions, processes, and factors for the formation of the diverse yet unified Chinese nation (Chen Liankai, Gu Bao, Wang Mingke, etc.), the consciousness of the Chinese nation (Yu Yue, Lin Jiayou, etc.), the spirit of the Chinese nation (Zheng Shiqu, Yu Zuhua, Bao Xinjian, Liu Wenying, etc.), and the cohesion of the Chinese nation (Ma Rong, Zhou Xing, Xiao Junhe, Chen Jianan, etc. Starting from the 1990s, the academic community began to pay attention to issues of cultural identity. From around 2000, the field of research on Chinese cultural identity in the Chinese academic community became increasingly diverse. Fei Xiaotong, in his works such as "Some Confessions on 'Cultural Consciousness'" (2003),Pointed out the difficulties in Chinese cultural identity under the context of globalization, proposed the theory of "cultural consciousness," and indicated the direction for the development of Chinese culture. Since 2007, scholars have conducted specialized research on the connotations and importance of Chinese cultural identity, the strategic value of Chinese cultural identity, and the key measures for building Chinese cultural identity. Since 2010, ethnic identity and national

identity have become important topics of research in academia. Scholars have studied how China can construct a national identity that transcends ethnic identity, focusing on aspects such as the definitions, the relationship between the two, and integration pathways. Many of these viewpoints are closely related to cultural identity and the identity of Chinese culture. At the same time, scholars such as Ma Rong, Du Yonghao, and Yang Hude have also conducted research on the construction of a shared national culture, attracting academic attention.

After the 18th National Congress of the Communist Party, General Secretary Xi Jinping pointed out that cultural identity plays a long-term and fundamental role in the great unity of the Chinese nation. The recognition of Chinese culture also became an important aspect of the "five identities. " Consequently, cultural identity and the recognition of Chinese culture have further become key topics of interest for Chinese scholars. The relevant research findings and main viewpoints mainly include:

When the objects that people identify with are cultural concepts, cultural symbols, customs, ethics, morals, systems, and other cultural elements, it forms what is known as cultural identity. Some scholars believe that cultural identity includes:First, cultural identity belongs to the emotional belonging needs of individuals. second, cultural identity is the recognition, acceptance, and belonging to a certain culture. third, cultural identity is about determining one's own identity. fourth, cultural identity is the recognition of cultural symbols such as language, religious beliefs, and customs. (Y. Liu, 2016)The content of cultural identity. Some scholars believe that cultural identity has diverse content. From the perspective of cultural elements, it includes values and norms of identity, customs and habits, religious beliefs, language and script, and artistic identity. From the perspective of cultural structure, it includes the recognition of national culture, social culture, group culture, etc. , as well as the recognition of material culture, institutional culture, behavioral culture, and spiritual culture(X. Wang, 2012).

The role of cultural identity: First, the role of cultural identity in cultural development. Zheng Xiaoyun believes that cultural identity is the core of culture, and cultural identity largely determines cultural development because cultural identity governs people's cultural behavior. For a culture, it will only be affirmed by people, preserved, developed, and improved when there is a unanimous recognition of its significance and development prospects.

When people recognize the significance and development prospects of this culture, it will be affirmed, preserved, developed, and improved. Secondly, the role of cultural identity in multiple identities. Scholars have affirmed the close relationship between cultural identity and ethnic identity, national identity, etc. For example, regarding cultural identity and ethnic identity, Han Zhen believes that "cultural identity constitutes an intermediary form between ethnic identity and national identity"(XY Zheng, 1992).

YuanPing Kangwei paintings, as a material carrier of cultural memory, provide rich historical information for cultural identity. These paintings are created by folk artists living in Yu Ping, and the interactions and exchanges between the ancestors and the Central Plains region were very close. Therefore, Kangwei paintings have been regarded as part of the early Chinese cultural sphere. As a unique pattern in this social historical process, the Kangwei paintings reflects the historical evolution of the integration and exchange of different cultures. This deep integration is an important foundation for the Kangwei paintings of Yuanping to construct Chinese cultural identity, while also preserving the inherent identity of Chinese culture.

1. 2. 3 Institutions and Strategies for the Recognition of China's Intangible Cultural Heritage

As an intangible cultural heritage, its protection is very different from that of tangible cultural heritage. In the process of protecting intangible cultural heritage, the following ten basic principles must be adhered to:1)The "materialization" principle of intangible cultural heritage. 2)The people-centered principle. 3)The holistic protection principle. 4)The living protection principle. 5)The principle of folk matters being handled by the folk with multi-party participation. 6)The authenticity protection principle. 7)The diversity protection principle. 8)Principle of Protection of Fine Products. 9)The endangered heritage priority protection principle. 10)The principle of simultaneous protection and utilization.

The Chinese government has always attached great importance to the protection of intangible cultural heritage, especially in recent years, the efforts in this area have been continuously strengthened. In March 2005, the General Office of the State Council issued the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in China," which established the guidelines and objectives for China's efforts in intangible cultural heritage

protection. The overall deployment was made for establishing a coordinated and effective working mechanism, gradually establishing a system for the protection of intangible cultural heritage with Chinese characteristics, and a ministerial joint meeting for the protection of intangible cultural heritage composed of nine ministries and commissions was established. In December, the State Council issued the "Notice of the State Council on Strengthening the Protection of Cultural Heritage," requiring governments at all levels to earnestly carry out the protection of cultural heritage from the perspective of being responsible to the nation and history, and from the perspective of safeguarding national cultural security. It also decided to establish a "Cultural Heritage Day" in China. On May 20 of this year, the State Council approved and announced China's first batch of national-level intangible cultural heritage lists, totaling 518 projects. The announcement of the national-level list marks the preliminary establishment of China's intangible cultural heritage list system and signifies the entry of China's intangible cultural heritage protection work into a new stage. In the future, under the guidance of the national list, a four-level list system at the national, provincial, municipal, and county levels will be gradually established, allowing China's precious intangible cultural heritage to be effectively protected. *Table 14* below contains policy documents issued by the relevant government.

"Intangible cultural heritage is not only a reflection of the unique spiritual connotations and cultural heritage of a nation or group but also an emotional bond for that nation or group. "(Mei, Sen, & Yu-qi, 2022)The protection and inheritance of intangible cultural heritage cannot be sustained solely by the internal forces of its cultural system. various external protective measures need to be taken. As an important part of Chinese culture, rural intangible cultural heritage carries rich historical and cultural information and is the crystallization of the wisdom of rural people. It not only pertains to cultural diversity but also serves as an important support for the sustainable development of rural areas. On one hand, these cultural heritages can be transformed into significant resources for rural tourism, attracting visitors to experience and understand rural culture, thereby driving the development of the rural economy. On the other hand, by protecting and inheriting intangible cultural heritage, the cohesion of rural communities can be enhanced, promoting social harmony and stability in rural areas. Using literature research and survey research methods, a systematic study of rural intangible cultural

heritage protection can elucidate its connotations and characteristics, and demonstrate the dialectical relationship between rural intangible cultural heritage protection and rural revitalization. Analyze the current practical issues in the protection of intangible cultural heritage in rural areas and propose corresponding practical strategies, with the aim of providing some reference for the construction of rural spiritual civilization.

Table 14The national policy for the protection of intangible cultural heritage

number	Intangible cultural heritage document	Time	Issuing authority
1	Convention for the Safeguarding of the Intangible Cultural Heritage	2003.10	UNESCO
2	Opinions on Strengthening the Protection of China's Intangible Cultural Heritage	2005	State Council
3	Opinions of the General Office of the State Council on Strengthening the Protection of China's Intangible Cultural Heritage	2005.3.26	General Office of the State Council
4	"Introduction to Intangible Cultural Heritage"	2006. 12. 19	China News Publishing Journal
5	The China Intangible Cultural Heritage Protection Center has been established.	2006.9.14	China Academy of Art
6	Interim Measures for the Recognition and Management of Representative Inheritors of National-Level Intangible Cultural Heritage Projects	2008.6.14	Ministry of Culture
7	The Path to Sustainable Development of China's Intangible Cultural Heritage	2009.4.10	China Intellectual Property News
8	Law of the People's Republic of China on Intangible Cultural Heritage	2011.2.25	The 11th National People's Congress of the People's Republic of China
9	Xi Jinping made important instructions on the protection of intangible cultural heritage.	2022.12. 12	General Office of the State Council
10	Opinions on Further Strengthening the Protection of Intangible Cultural Heritage	2022.8.25	Committee of the Communist Party of China

Source: Created by Yuheng Chang, 2024.

Under the guidance of the Convention for the Safeguarding of the Intangible Cultural Heritage, many countries have begun actively engaging in the protection of intangible cultural heritage. For example, since China joined the convention in 2004, it has successively introduced a series of policies and

regulations for the protection of intangible cultural heritage. The Chinese government has not only established an intangible cultural heritage (ICH) listing system at the national level but has also set up ICH protection mechanisms at the local government level, promoting the investigation and recognition of ICH across various regions. At the same time, the establishment of the intangible cultural heritage inheritor system also provides a guarantee for the protection of endangered traditional skills. Through the support and cultivation of inheritors, many local traditional cultures in China have been restored and continued.

1. 3 Analysis of Cultural Identity in Yuanping Kangwei paintings

Cultural identity refers to the sense of belonging and self-identity that individuals or groups have towards their own culture. As a unique folk art of the northern Shanxi region, Kangwei paintings not only reflect aesthetic and practical functions but also, on a deeper level, carry the cultural identity of the local residents. In the patterns, themes, and techniques of Kangwei paintings, the natural environment, historical background, religious beliefs, and social life of the northern Shanxi region are concretely presented. This presentation itself is a form of cultural identity expression.

The themes of Kangwei paintings are often drawn from local folk legends, religious stories, and traditional festival customs. These elements are deeply rooted in the local cultural soil, reflecting the villagers' recognition and pride in their cultural heritage. For example, in the Kangwei paintings of the northern Shanxi region, one can often see classic opera characters from works like "The West Chamber" and "Dream of the Red Chamber," as well as heroes from local legends. These images not only decorate the villagers' homes but also continuously reinforce people's sense of belonging to traditional culture in their daily lives.

From the perspective of cultural identity, Kangwei paintings are not just visual art. they are also carriers of cultural heritage. Through intergenerational transmission, the techniques of Kangwei paintings are passed down within families and communities, accompanied by the transmission of cultural values. Each generation of Kangwei paintings artists inherits the skills of their predecessors while incorporating their own understanding and recognition of culture, making Kangwei paintings a living cultural form. This sense of cultural identity is reflected not only in the continuation of the craft

but also in people's adherence to and protection of traditional aesthetic values and social lifestyles.

Moreover, cultural identity is also reflected in the regional differences of Kangwei paintings. As mentioned in the article, there are significant differences in themes and styles between Kangwei paintings from the northern and southern regions of Shanxi. These differences are precisely due to the varying cultural backgrounds, geographical environments, and social customs of different regions, leading to diverse expressions of cultural identity. In the northern Shanxi region, due to the cold climate and the prevalence of the Kang culture, Kangwei paintings are not only an important element of room decoration but have also become a significant symbol of expressing local cultural identity. In contrast, the southern Shanxi region expresses cultural identity more through other forms, which explains why the themes of Kangwei paintings in southern Shanxi are more modernized, while traditional themes are relatively rare.

Combining relevant literature, such as Fei Xiaotong's mention of "cultural identity in rural society" in "From the Soil," can better understand the cultural identity function of Kangwei paintings in the northern Shanxi region. Kangwei paintings are not only a part of the villagers' lives but also a recognition and adherence to their cultural identity. In a relatively closed rural society, Kangwei paintings have become an important bond for maintaining community cultural identity. Through the form of visual art, Kangwei paintings connect individuals, families, and the community, building a shared cultural memory and sense of identity. Cultural identity has always been the core force behind this folk art form of Kangwei paintings. Kangwei paintings not only adorn living spaces but also carry and reinforce the cultural identity of the northern Shanxi region through their unique artistic form, ensuring that this traditional art remains vibrant and full of life in modern society.

1. 3. 1 The Inheritance Methods of Kangwei paintings Techniques

(1) Family inheritance

Family inheritance is one of the main ways to pass down the skill of Kangwei paintings. In traditional society, the skill of Kangwei paintings was usually passed down within the family. Usually, the elders within the family pass down their skills to the younger generation *Figure 24*. Through daily life and personal example, they teach their children, forming a chain of skill

inheritance passed down through generations. During the process of inheritance, family members are influenced from a young age and participate in the creation of Kangwei paintings, gradually mastering basic skills and techniques. This method not only ensures the continuation of the craft but also allows the Kangwei paintings technique to be continuously improved and innovated within the family.

Figure 22. Master-apprentice collaborative creation
Source: By Kangwei paintings Documentary, https://image.so.com/2024.

(2) Master-apprentice inheritance

In addition to family inheritance, master-apprentice inheritance is also an important way to pass down the art of Kangwei paintings. Among some craftsmen who are skilled in Kangwei painting, they will recruit apprentices and teach the techniques hands-on. The apprentice, through long-term study with the master, not only mastered the basic techniques of Kangwei paintings but also learned the experience and skills the master accumulated in practice *Figure 25*.

Figure 23. Master and apprentice participate in the Kangwei painting activity.
Source: By Kangwei paintings Company, 2024.

(3) Grassroots associations and organizations

In some regions where the art of Kangwei paintings is well-developed, there are often specialized folk societies and organizations. These organizations regularly hold skill exchange and training activities, providing a platform for the inheritance and development of Kangwei paintings techniques. In this way, artists of Kangwei paintings from different regions can learn from each other, exchange experiences, and collectively improve their skills, *Figure 26* Yuanping City organizes cultural activities.

Figure 24. Yuanping City organizes cultural activities.
Source: Yuanping City Bureau of Culture and Tourism.

(4) School education

In recent years, with the increasing awareness of intangible cultural heritage protection, some local governments and cultural departments have begun to introduce the art of Kangwei paintings into school education. By offering Kangwei paintings courses in primary and secondary schools as well as art schools, they aim to cultivate the younger generation's interest and love for this art form, ensuring that the Kangwei paintings technique can be passed down and developed on a broader scale *Figure 27.*

Figure 25Kangwei paintings School Open Class.
Source: By Baidu Yuheng Chang, 2024.

(5) Cultural Heritage Conservation Project

With the country's increased efforts in protecting intangible cultural heritage, Kangwei paintings, as an important cultural heritage project, have received attention from the government and related institutions. Through the formulation of protection plans, the establishment of inheritor systems, and the provision of financial support, the transmission of Kangwei paintings techniques has been strongly ensured. The contributions made by the grassroots enthusiast group are shown in Figure 28.

Figure 26 Intangible Cultural Heritage Exhibition.

Source: Yuanping Kangwei Painting Development Company, 2024.

(6) Digitalization and Modern Technology

The development of modern technology has also provided new avenues for the inheritance of the Kangwei paintings technique. Through digital technology, the techniques and works of Kangwei paintings can be recorded, preserved, and disseminated. Online teaching and virtual museums, among other forms, allow the Kangwei paintings technique to transcend the limitations of time and space, enabling more people to understand and learn it.

In order to protect and inherit the intangible cultural heritage of Kangwei paintings, in May 2013, the Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. was established with the participation of over twenty people, including Yuanping calligraphers and painters Zhang Cuntang, Gong Quan, and Feng Liangshu, as well as veteran Yuanping Kangwei paintings Gong Jinshou, Kang Jin, and Su Hezhang. They have revived traditional crafts, taking the Yuanping Kangwei paintings out of their homes and into broader horizons. From Pingliang City in Gansu Province to the Prince Gong's Mansion in Beijing, from university practical teaching bases to elementary school classrooms, the company's artisan team spares no effort in showcasing the charm of Yuanping Kangwei paintings to the world. Craftsmanship means being true to every moment in the passage of time. It is precisely because of the dedication of these old artisans, and their unwavering spirit, that the Yuanping Kangwei paintings have re-entered the public's view,

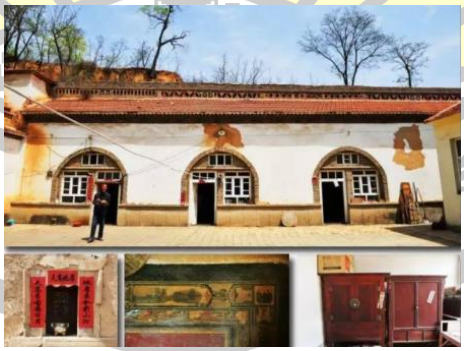
and the "fruits" of intangible cultural heritage have adorned the homes of countless families.

1. 3. 2 The Intrinsic Mechanism of Kangwei paintings in the Construction of Cultural Identity

(1) Cultural Identity of Art Villages

Cultural identity is a manifestation of emotional responses caused by the integration of various influencing factors. As a unique folk art form in the northern Shanxi region, the cultural identity embodied in Kangwei paintings has undergone significant changes throughout its development. This change not only reflects the evolution of Kangwei paintings in the course of history and social development but also reveals the cultural adaptation and transformation of village society in the northern Shanxi region during the modernization process.

In traditional society, Kangwei paintings, as an important part of family and community life in the northern Shanxi region, hold profound cultural identity value. Kangwei paintings typically depict auspicious patterns, religious beliefs, and folk legends, becoming significant carriers for family blessings, the transmission of moral values, and the education of future generations. Through these visual symbols, Kangwei paintings have strengthened the villagers' sense of cultural identity, especially by forming a strong sense of cultural belonging based on shared beliefs and values. During this period, Kangwei paintings were not only decorative items but also important mediums for carrying the collective memory and cultural identity of the village *Figure 29*.



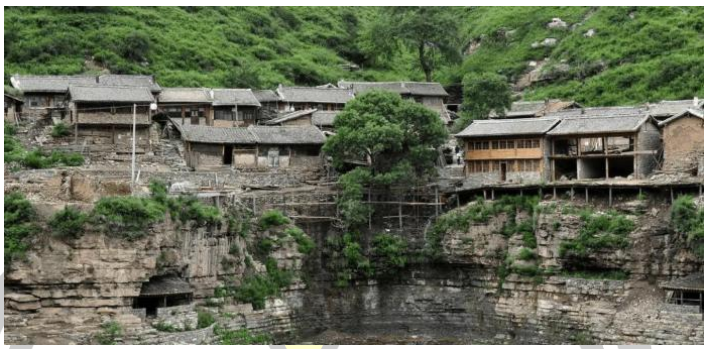


Figure 27 Intangible Cultural Heritage Exhibition.
Source: By Yuheng Chang, 2024.

Entering the 21st century, with the implementation of intangible cultural heritage protection policies, Kangwei paintings, as a cultural heritage of the northern Shanxi region, have been re-emphasized. Against this backdrop, the cultural identity function of Kangwei paintings has been reconstructed. Through the intervention of government and social forces, Kangwei paintings have been endowed with new cultural and economic value, becoming important resources for cultural tourism and the cultural and creative industries. In this process, Kangwei paintings have not only been protected and passed down as a traditional art form but have also enhanced villagers' sense of identity with their local culture through modern interpretations and promotions. This new type of cultural identity is not only reflected in the pride in traditional culture but also in the villagers' enthusiasm for participating in cultural innovation and economic development.

(2) Regional Cultural Construction

Kangwei paintings, as a folk art passed down through generations in the northern Shanxi region, carry rich local historical memories and cultural heritage. Through vivid patterns and symbolic signs, they showcase the local customs, religious beliefs, and historical events. These visual elements not only document the historical process of the region but also strengthen the villagers' sense of identity with their local culture through transmission, thereby constructing a unique regional culture. This transmission not only preserves historical memories but also provides a foundation for contemporary cultural revival.

Its creation is usually the result of collective activities by families and the community, characterized by strong social interaction. Villagers form a strong sense of community cohesion by jointly participating in the production

and display of Kangwei paintings. As a shared cultural symbol, Kangwei paintings promote emotional exchange and cultural identity among villagers, deepening and consolidating regional culture through social interaction. This community-level cultural construction has enhanced the sense of identity and belonging within the village. As an important symbol of regional culture, it has built a unique cultural identity for the villages in northern Shanxi. The Kangwei paintings of different villages often have their own styles and characteristics. These differences not only showcase their cultural individuality but also strengthen the uniqueness of regional culture through interactions with the outside world. By identifying with and displaying the Kangwei paintings, villagers establish their cultural identity, thereby building a strong sense of regional cultural awareness *Figure 30*.

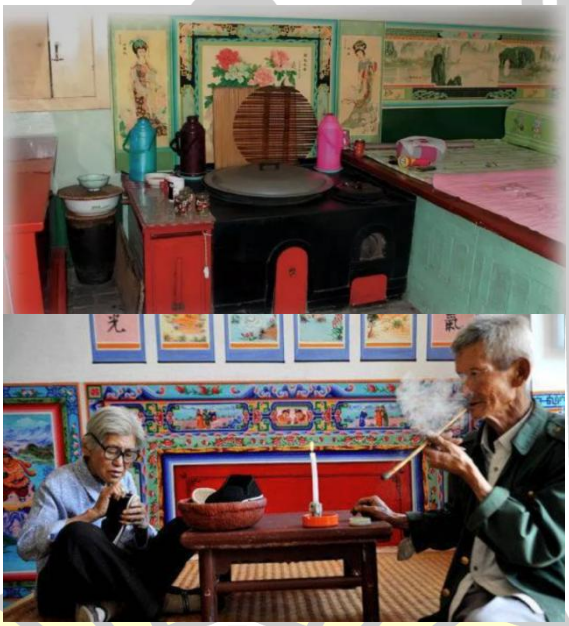


Figure 28 Kangwei Painting Village Memories.
Source: Yuanping Kangwei Painting Development Company, 2024.

In the context of intangible cultural heritage protection, the traditional craft of Kangwei paintings has been preserved while also undergoing modern innovations. By integrating Kangwei paintings with modern art, cultural tourism, and the cultural and creative industries, the Jinbei region has retained the essence of traditional culture while innovating the expression of regional culture. This combination of tradition and modernity not only sustains the vitality of Kangwei paintings but also makes them an important element in building contemporary regional culture. With the rise of cultural tourism, Kangwei paintings, as a cultural emblem of the northern

Shanxi region, have been widely promoted and applied. In tourism development and economic growth, Kangwei paintings have become an important medium for showcasing regional culture. Through the development of cultural products and market promotion, Kangwei paintings not only build the brand image of regional culture but also enhance the local economic vitality. This combination of economy and culture allows regional culture to continue to thrive in modern society.

(3) Expression of cultural identity

The cultural identity expression of Kangwei paintings is reflected in various aspects such as their role as symbols of regional culture, recognition of family and community culture, symbols of social status, family heritage, and cultural pride. Through the medium of visual art, they concretize the cultural traditions and values of the northern Shanxi region, becoming an important vehicle for expressing and consolidating cultural identity.

Kangwei paintings are a unique folk art of the northern Shanxi region, deeply rooted in the local historical and cultural background, and have become a symbol of the regional culture. Each Kangwei paintings carries the unique folk customs, historical stories, and natural landscapes of the northern Shanxi region, and through the form of visual art, it materializes the regional culture, expressing a strong sense of regional identity. It is not only a manifestation of individual artistic creation but also an expression of the collective culture of the family and community. In the creation and display of Kangwei paintings, the cultural identity of the family and community is strengthened. Kangwei paintings usually depict auspicious patterns, religious beliefs, and traditional stories. These elements not only represent individual beliefs and values but also reflect the cultural identity and recognition of the entire family or community.

In traditional society, the quality and complexity of Kangwei paintings often reflect the social status and identity of the owner. Exquisite Kangwei paintings not only showcase the owner's aesthetic taste but also symbolize their status within the community. Through Kangwei paintings, families can not only display their economic strength but also express their cultural identity through the selection and presentation of artworks. The family inheritance method of Kangwei paintings skills also strengthens the expression of its cultural identity. The skills passed down through generations not only

convey painting techniques but also transmit cultural traditions and values. Through internal family inheritance, Kangwei paintings ensures the continuation and expression of cultural identity, allowing this art form to maintain its unique cultural characteristics in a constantly changing social environment.

For the residents of the northern Shanxi region, Kangwei paintings are not just a form of decorative art but also a source of cultural pride. Through the creation and display of Kangwei paintings, villagers express their recognition and pride in their cultural traditions. The use of Kangwei paintings in homes and public places not only beautifies the living environment but also strengthens people's cultural identity through visual art.

1. 3. 3 Factors Influencing Cultural Identity in Kangwei paintings

Based on existing literature and considering the characteristics of intangible cultural heritage products, the specific factors influencing the cultural identity of these products can be analyzed from three aspects: personal traits, product attributes, and social context.

In terms of the influence of personal traits, considering the rich cultural connotation and long historical heritage of intangible cultural heritage products, nostalgia tendency is mainly introduced as a specific influencing factor. Consumer nostalgia is associated with judgments about the past, varying by object, context, society, and individual. However, different age groups can also share significant common experiences. At certain periods in life, nostalgic traits may become more prevalent or pronounced, and subsequently internalized and consolidated into a tendency for nostalgia(Bao, 1997). Most intangible cultural heritage products originated in agrarian societies and possess a certain degree of historical continuity. The continuation and production of these products mainly rely on the successive transmission of knowledge and skills through generations of humans. Once a transmission activity is halted, an intangible cultural heritage product may also disappear (ephemerality). Therefore, intangible cultural heritage products possess a certain deep symbolic value rooted in shared cultural genes, capable of evoking memories deep within people's hearts and stimulating their desire to consume. Based on this, consumers' nostalgia tendencies may influence the cultural identity of intangible cultural heritage products.

In terms of product attributes, intangible cultural heritage (ICH) products are transformed from ICH resources through processes of commercialization, productization, and industrialization, carrying with them the unique attributes of the ICH itself, namely distinct individuality, high reputation, and strong authenticity. Compared to other products, ICH products from different regions often exhibit differences, thereby giving ICH products a distinct personality. Intangible cultural heritage products are important treasures created and passed down by generations of ancestors. They also serve as cultural records, carrying significant historical, cultural, aesthetic, and contemporary values, which gives them a high reputation. These products are often passed down through generations or master-apprentice relationships, preserving a high degree of authenticity. Therefore, during the consumption of intangible cultural heritage products, consumers may be influenced by the product's uniqueness (Kim, Park, Kwon, & Chang, 2012), Product reputation (Sun & Shi, 2012), Product authenticity(McIntosh, 2004) and (González, 2008). Kim et al. (Kim et al., 2012) and (Von Xavier Matteucci) the impact. The conceptual framework is shown in Figure 31.

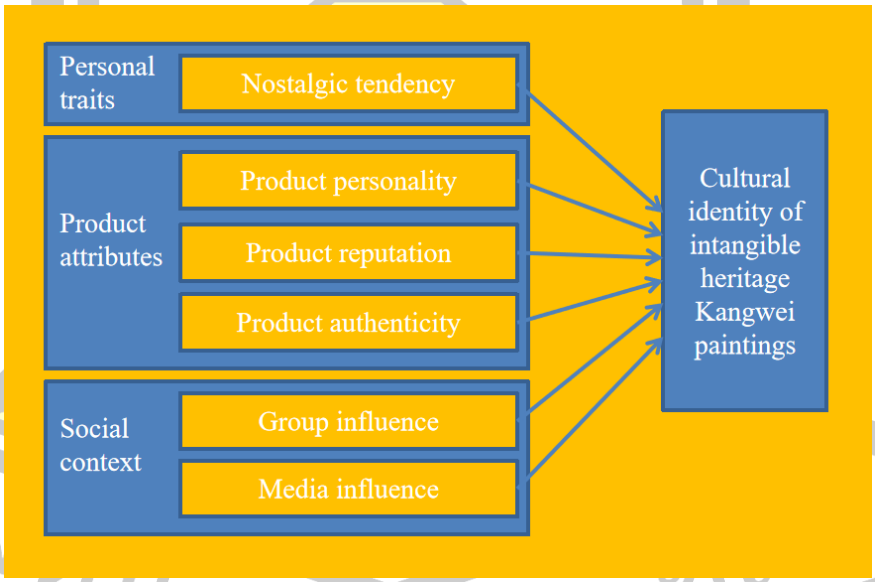


Figure 29 Research Framework for Influencing Factors.

Source: By Yuheng Chang, 2024.

In terms of the influence of social context, reference groups (interpersonal environment), media (information environment), and other factors may affect the purchase choices of intangible cultural heritage products. Researchers have generally accepted that reference groups are important

factors influencing consumers' product and brand purchase decisions(Bearden, Netemeyer, & Teel, 1989)Intangible cultural heritage products generally have a long history of transmission. Consumers' purchases of these products may be accompanied by some form of recognition or word-of-mouth, thereby creating informational influence. These influences can easily spread among family, friends, and peers. Moreover, the influence of reference groups can be further disseminated through social media (WeChat, Weibo, micro-videos, etc.), resulting in a wider spread. Intangible cultural heritage products contain rich cultural connotations, embodying national pride and self-esteem, and are the focus of attention from various media. Through the dissemination of media represented by the (mobile) internet, it may attract more consumer attention and understanding, thereby influencing their cultural recognition of intangible cultural heritage products.

Part 2: The Cultural Connotations Embedded in Kangwei paintings

Like any form of art, Kangwei paintings has undergone a process of development and transformation since its inception, with these changes primarily reflected in the themes and content of the paintings. The themes of Kangwei paintings are extremely diverse, with captivating plots and a rich sense of life. The subject matter can encompass almost all aspects of the natural world, both ancient and modern, domestic and foreign, including various landscapes, figures, scenery, architecture, flowers, birds, fish, insects, animals, and plants. . . it can be said to be all-encompassing and exhaustive.

2. 1 The Story Themes of Kangwei paintings

During the development of Kangwei paintings in Yuanping, Shanxi, a series of themes that meet local needs gradually emerged. These works are rich in content, often telling well-known stories, authentically reflecting people's daily lives, and visually expressing their emotions and spiritual world. The themes of these Kangwei paintings are diverse, covering historical figures, myths and legends, flowers, birds, and auspicious beasts, showcasing the intelligence and rich imagination of the people of Yuanping. The images in the paintings are mostly positive and optimistic, embodying the people's pursuit of a better life, often expressing wishes for blessings, dispelling disasters, celebrating auspiciousness, and promoting virtues.

2. 1. 1 Folk Story Kangwei paintings

Immortal stories, also known as "Xianhua," are a special component of character legends. The characters in these legends possess supernatural powers beyond those of ordinary people, most of which are fictional, though there are a few real historical figures as well. For example, folk Kangwei paintings usually depict the story of "Chang'e Flying to the Moon"[39] in a series of Kangwei paintings. After consuming the elixir, the ethereal Chang'e floats back to the enchanting Moon Palace. To prevent her from feeling lonely, the villagers added a moon hare and a osmanthus tree, turning the bright moon into Chang'e's resting place. In addition, the story of Chang'e flying to the moon is deeply embedded in the folk customs of the people, especially during the annual Mid-Autumn Festival. Furthermore, there are also paintings depicting stories such as "The Eight Immortals Crossing the Sea[40]," "The Monkey King Havoc in Heaven[41] as *Figure 32*," and "Tang Seng's Pilgrimage for Buddhist Scriptures[42]. "These immortals are historical figures who have been mythologized. They possess great powers, subdue demons and vanquish evil, and help those in need, embodying the people's desire to conquer the hardships and obstacles encountered in life through extraordinary means.

Figure 30 "Havoc in Heaven" Kangwei paintings.
Source: By Yuheng Chang, 2024.

[39] Chang'e Flying to the Moon: An ancient Chinese mythological story that tells how Chang'e, under pressure from Peng Meng, reluctantly consumed an immortality pill given by the Queen Mother of the West to her husband Hou Yi, and then flew to the Moon Palace.

[40] The legend of the Eight Immortals Crossing the Sea is one of the most captivating tales from ancient China, and it has now become a commonly used idiom and allusion.

[41] "The Havoc in Heaven" is a classic story plot in "Journey to the West," depicting the conflict and confrontation between Sun Wukong and the deities in Heaven.

[42] "Journey to the West," in fact, refers to the pilgrimage of the Tang Dynasty monk Xuanzang to the West to obtain Buddhist scriptures.

Each of these Kangwei paintings is also a piece of literary work. Since literary works originate from social life and reflect social life, they are also intricately connected with various folk customs. China is an ancient civilization with a long history, rich in folk cultural heritage. The Kangwei paintings in the rural border areas feature a wide variety of colorful patterns, with a significant proportion depicting operas and landscapes, followed by folk legends and stories. The Four Great Folktales of China refer to the most widely circulated and influential legends with distinct Chinese folk characteristics, which have been passed down orally and in written form among the Chinese populace. These tales, along with other folktales, constitute an important part of Chinese folk culture and have a profound impact on the lives of the general public. The people reflected these well-known and beloved folk legends in pictorial form, which not only satisfied the aesthetic needs of the common people visually but also aligned with their psychological aesthetic emotions, expressing the love of the common people. In Chinese folk legends, character legends are highly developed and mature. According to the different identities of the characters, they can be roughly divided into several types: immortal legends, literati legends, skilled craftsmen, folk healer legends, emperor legends, honest official legends, and hero legends. Among these, immortal legends, official invitation legends, hero legends, and love story legends occupy most of the ancient frontier Kangwei paintings.

2. 1. 2 The Kangwei paintings in Love Stories

Love is an eternal topic for humanity. Throughout history, countless literati and poets have sung praises of love. Whether it is the love of emperors and generals or the beautiful love stories of ordinary people, they are all intriguing and captivating. From the collected folk legends in the rural Kangwei paintings of the ancient frontier villages, "Butterfly Lovers[43]," "Legend of the White Snake[44]," and "The Cowherd and the Weaver Girl[45]" occupy a significant proportion. The female protagonists in these love stories are all beautiful and kind fairies or wealthy heiresses, while the male

[43] Butterfly Lovers: One of the four great ancient Chinese folk love stories. The story mainly tells the tragic love story between Liang Shanbo and Zhu Yingtai.

[44] The Legend of the White Snake: It describes the tumultuous love story between a snake spirit who has transformed into a human and a person.

[45] The Cowherds and the Weaving Maid: A famous ancient Han Chinese folk love story, and one of the four great Chinese folk legends.

protagonists are mostly humble, honest scholars. They often manage to break through the barriers of feudalism and genuinely fall in love, depicting a series of heart-wrenching yet yearned-for love stories in folk history.

2. 1. 3 Kangwei paintings and Opera Art

The art of traditional Chinese opera is a treasure in the cultural and artistic heritage of the Chinese nation. Traditional Chinese opera is a comprehensive stage art that integrates poetry, music, dance, and fine arts. Shanxi is known as the "hometown of traditional Chinese opera," not only because of the variety of opera genres but also because it is widespread across the entire Shanxi province, accounting for more than half of the opera genres in the country. Since its inception, traditional Chinese opera has been intricately linked with folk customs. During folk festivals such as welcoming deities, sacrifices, temple fairs, and birthday celebrations, operas are performed for both honoring the gods and entertaining people. These practices reflect the folk customs of the people.

Drama, as a comprehensive stage art, exists for the broad audience. It is an art that cannot be separated from the audience, placing the importance of the audience at the core of dramatic aesthetics. In the art of traditional Chinese opera, the portrayal of characters is ultimately completed by both the audience and the actors. The interests, hobbies, and aesthetic tastes of the audience directly influence the stage performance. The creativity of the artists cannot be unconstrained by the audience. they must first adapt to the audience. Chernyshevsky said, "The beauty of each generation exists and should exist for that generation. When the American generation fades away, the next generation will have its own beauty, a new beauty. "The significant differences and contradictions in aesthetic tastes and ideals between the new generation and the old generation are evident. The older generation still clings to the classics and enjoys traditional operas with great enthusiasm, while the younger generation has long lost interest in these. Therefore, in the process of the development of folk art, people's aesthetic tastes are constantly changing.

Artistic creation and social life are constantly developing and changing. As an art form that reflects social life, opera art always draws new nourishment from life. Artistic beauty is always concrete, and the specific forms of artistic beauty vary across different eras. From the traditional operas before the liberation to the new operas after the liberation, and now to the

coexistence of old and new operas, art is not a mechanical reflection of social life. The artistic images are infused with the thoughts, feelings, and aesthetic evaluations of artists and the public. The aesthetic tastes and requirements of the broad audience are also constantly changing. Based on the people's love for drama and opera over the centuries, the Kangwei paintings artisans transformed the stage art forms into folk art forms to satisfy the spiritual enjoyment of the people. Especially the opera stories about heroes that are closely related to daily life and well-known to the masses are more likely to satisfy the public's psychological acceptance of beauty, making opera even more deeply ingrained in people's hearts. This vast land of the folk is the foundation for the survival and development of opera over the centuries.

2. 1. 4 Kangwei paintings of Heroes

Heroic legends are a very important theme in folk literature, usually referring to stories based on history but processed and fictionalized. The origin of this theme can be traced back to the Song and Yuan dynasties, with the development of story novels about cases or court trials and tales of cavalry or military generals. These types of stories generally focus on depicting one or several legendary heroic figures, with plots that are mostly fictional and contain few factual elements. During the Ming Dynasty, such heroic legends were particularly prominent, with works like "Water Margin" and "The Generals of the Yang Family" being widely circulated among the people. Folk Kangwei paintings artisans, based on the aesthetic needs of the common people and their own imagination, depict the heroic figures from these folk stories on Kangwei paintings. In this way, the stories from the books are not only brought to the stage but also integrated into people's daily lives through these paintings. The northern Shanxi region has historically been a place of frequent warfare, and these turbulent times have produced many heroes. Especially under the influence of the Han Dynasty's northern campaigns against the Xiongnu, the Song Dynasty's resistance against the Jurchens, the Mongol invasions during the Yuan Dynasty, and the entry of ethnic minorities into the Central Plains during the Ming and Qing Dynasties, hero worship became deeply rooted in the hearts of the common people. They held great respect for those heroes who defended their homeland, while harboring immense hatred for those who betrayed the nation's interests and colluded with the enemy. Therefore, Liu Bei, Guan Yu, and Zhang Fei in "Romance of the Three Kingdoms" are deeply loved by the people because they represent the righteous forces that support the

Han dynasty and eliminate traitors. Similarly, the Yang family's selfless acts for the country in "The Generals of the Yang Family," as well as the story of Yue Fei resisting the Jin dynasty, are also widely celebrated. While the common people praise these national heroes, they are filled with great resentment towards treacherous ministers like Pan Renmei, Cao Cao, and Qin Hui. These antagonists are often overlooked, which further highlights the greatness and nobility of the heroes.

2. 2 The Artistic Value of Kangwei paintings

Why are Kangwei paintings loved by the people of the Yuanping area? Ultimately, it's because the common folk find them beautiful: whether it's the size or color of the paintings, the patterns or composition, the content or imagery, they are all beautiful. The development of industry has driven the overall improvement of social structure, of course bringing people convenient lives and abundant material enjoyment. However, it has also brought too much "fast-food" culture. The proliferation of this culture has impacted art by neglecting the process of artistic evolution. Art knows no distinction between rich and poor. different aesthetic tastes and concepts will bring about different forms of art. Kangwei paintings is a form of art that is popular among farmers in the north. This form of art has gradually evolved from being primarily practical for daily life to becoming functional items with artistic value.

Kangwei paintings, in terms of their content, both inherit tradition and are close to life. Initially, Kangwei paintings served a practical function, using this special material to separate the wall's mud and clothing. Later, people beautified the patterns and compositions. When the common folk returned from labor and saw the paintings, they couldn't help but feel joy and nostalgia. Through the beautiful flower-and-bird paintings and scenes of harvest, they would quickly fall asleep. Kangwei paintings are imbued with a strong local flavor and rich emotional expression. The artists, on one hand, are influenced by folk culture and, on the other hand, draw inspiration from everyday life to absorb the essence of folk art. Kangwei paintings embody the wisdom of folk artists, who use their keen insight and vivid imagination to depict the colorful world in their hearts. They create beautiful living environments and joyful moods for the common people.

2. 2. 1 The Carrier of Moral Concepts and Good Wishes

Kangwei paintings mostly originate from the lives of ordinary people at the bottom of society, and undoubtedly, the content and themes of Kangwei paintings reflect the interests and tastes of the common folk. Kangwei paintings use unique artistic language to express the joys of life, serving as both an art of life and an art of emotions. They are an emotional outlet for workers in their daily lives, a manifestation of the aesthetic appreciation of their life interests, and a spiritual pursuit for workers. Kangwei paintings are carriers of people's emotions and substitutes for life's interests. Almost all Kangwei paintings contain emotional content that people can discover. In modern times, some people's aesthetic standards have been influenced by negative social trends, leading to deviations where they can no longer distinguish between true art and true beauty. "Although folk art has a primal quality and its practitioners are not professionally trained, making it somewhat rough around the edges, it is the most authentic and retains its original flavor without any added alterations. For example, in today's commodified society, many artworks have also become commodities. If we view art from the perspective of the 'art market,' the only conclusion we can draw is its 'price'. (Zhang, Y.)"Some vulgar and filthy content brazenly masquerades as art, infiltrating the lives of ordinary people and influencing their aesthetic tastes. This phenomenon is not only present in cities but is also gradually spreading to rural areas. . . People find it increasingly difficult to distinguish between beauty and ugliness, even considering ugliness as beauty. Kangwei paintings, although not many remain, are products of the healthy aesthetic baseline of the common people. They not only beautify people's homes but, more importantly, beautify people's hearts. Kangwei paintings accompany people day and night, playing a positive role in enriching their spiritual lives, especially having a subtle and special function in enlightening the aesthetic orientation of young children. In these colorful Kangwei paintings, we can read about history and customs, society and life. We can experience the vibrant and vigorous creativity from the folk, and feel its straightforward, naive, simple, and passionate artistic style. On one hand, Kangwei paintings have practical functions, preventing the inconvenience caused by the peeling of wall soil. On the other hand, they serve an educational purpose. They are not only a natural expression of people's love for beauty but also a means for them to express their wishes and beliefs related to

auspiciousness, longevity, loyalty, filial piety, and righteousness. They have become a vehicle for the beautiful aspirations of folk moral concepts.

People use the panels of Kangwei paintings to express emotions, ideas, and life interests. For example, flowers: peonies symbolize wealth, lotuses symbolize purity, green bamboo symbolizes integrity, and pine trees symbolize resilience. animals: tigers symbolize majesty, cranes symbolize longevity, mandarin ducks symbolize enduring love, and phoenixes symbolize harmony. Like philosophy, each story in the Twenty-Four Filial Exemplars is thought-provoking. Although they are not earth-shattering achievements, they allow people to feel the essence of filial piety. Like the stories in operas, the characters in "Journey to the West" and "The West Chamber" are vividly and intricately portrayed. Like a myth, the Eight Immortals cross the sea, each displaying their own powers. Through these symbolic elements, Kangwei paintings provide enlightenment in knowledge, emotional resonance, moral lessons, and aesthetic cultivation. At the same time, they embody people's yearning and hope for a happy life, which is why they are so beloved. "The most valuable aspects of folk art are, first, its genuine emotions and creativity, and second, its 'unrestrained' expression. This level of artistry requires years of 'practice' by peasant painters to develop. [46]They not only need to figure out the specific "visualization" of things they like but also gradually develop methods that suit them based on possible means, materials, and application objects. It's really not easy and definitely not something that can be achieved overnight(Wan, H.). "

2. 2. 2 Presentation of Historical Culture

The text repeatedly mentions that the emergence of Kangwei paintings occurred after the practical function of the Kangwei was fulfilled, and only then did people think of painting on the smooth and flat Kangwei, thereby serving to beautify the environment. In fact, the emergence of Kangwei paintings is another form of historical reenactment. For most illiterate common people, the appearance of Kangwei paintings allows more people to interpret history through images. As Kangwei paintings have undergone social changes over various periods, they have also become witnesses to history. What she witnessed was the process of farmers developing an understanding of art from scratch. In my impression, the character paintings in "Water Margin" had a

[46] Arbitrary and reckless: it means acting according to one's whims and doing whatever one pleases.

significant impact on me. The simple and vivid scenes gave me a preliminary understanding of beauty and ugliness in my childhood, and gradually, I formed my own perceptions of good and bad in terms of beauty and ugliness. Because the ugly image of Gao Chou in the picture cannot be changed by subjective perception, the eyes are wide open, mostly with white eyeballs, with tiny, round black pupils made with a pinhead, several thick black lines between the eyebrows, making it feel like the eyes are almost nonexistent, head tilted back, belly protruding, one hand pointing forward and downward. This is the artist's processing of the work that reflects his defiant and cynical character. This serves as an educational tool for children to learn to promote good from a young age. Sometimes, they even doodle on the characters we consider villains in the pictures. Children often use fake actions, such as pulling the villain's beard or poking their eyes with their fingers. The content reflected in different periods is also different, and the characters liked by people of different ages vary as well. However, the number of positive characters in the images is usually greater than that of negative characters. The combination of images serves an educational purpose and conveys positive energy, which meets people's psychological needs. Each vivid hero seems to be a true reflection of everyone's real life. The vivid scenes are an artistic form imbued with local flavor, cultivated by the laboring people within the customs and traditions depicted in the paintings, reflecting the dream of every person to become a hero. They represent the inheritance and development of local culture and traditional art. Due to the spread of modern technology, the inheritance of this traditional craft, which does not have much economic benefit, cannot be passed down from generation to generation as it used to be, through word of mouth.

Therefore, the development of aesthetic concepts among northern farmers will also be somewhat suppressed, which requires us to explore the development process of these artworks and prevent them from being buried in the wheels of history. Unfortunately, the carriers of history no longer exist. It can be said that it is very difficult to present historical content with such intuitive and easy-to-understand images. As time passes, folk artists are gradually disappearing, and folk art is based on the most fundamental ways of human life. In order to adapt to the development of modern society, the artistic concepts of rural farmers in northern China have also undergone certain changes. They have combined modern technology with their traditional earthen Kangwei paintings, striving to align these folk art pieces with contemporary

design trends. Although the author believes that such actions have already deviated from the original intention of folk art development, the march of technology is unstoppable. This is both a trend and a new exploration. I hope that Kangwei paintings, as a form of folk art, can develop along a different thread from modern design based on the farmers' existing artistic concepts, and be elevated amidst the bustling and prosperous urban environment. The historical scenes on Kangwei paintings are hard to return to once they are gone.

2. 2. 3 Concentrated Manifestation of Popular Culture

The Chinese nation possesses a long and glorious traditional culture, and folk culture is a unique flower in the grand garden of culture. It is not only an indispensable companion to refined culture but also has its own independent social historical value and artistic aesthetic characteristics. In the long history of the Chinese nation, refined and popular cultures coexisted to build the cultural backbone of the Chinese nation. In terms of expressiveness, popular culture reveals a simple, vivid, and fresh quality. As a mirror representing Chinese culture, it reflects the customs, traditions, and diverse lifestyles of a nation or region.

"The debate between elegance and vulgarity has always been a focal point of discussion among literati. Some who consider themselves refined look down on folk art, thinking that things from the countryside are coarse, vulgar, wild, and rustic. Without analysis, they believe that coarse is inferior to refined, vulgar is inferior to elegant, wild is inferior to cultured, and rustic is inferior to foreign. Little do they know, in art, things are often not so absolute and are always dialectically relative. "Rough" does not necessarily mean crude and hasty, "vulgar" does not necessarily mean unbearable, "wild" does not necessarily mean uncouth and untamed, and "earthy" does not necessarily mean stubborn and dull. The excellence of folk art lies in its simplicity and purity, and thus it often achieves astonishing effects in technique (Zhang, D.). ”

Folk culture originates from the grassroots and is passed down among the people. It is a spontaneous cultural form that reflects the lifestyle and aesthetic preferences of the common people, embodying the folk customs of the Chinese populace over thousands of years. The folk nature of the Yuanping Kangwei paintings is first evident in the living arrangements. the Kang is a common bed in northern China, and it is the presence of the Kang that gives rise to the Kangwei paintings. Secondly, it is reflected in the

production needs of the common people. they only ask artisans to create Kangwei paintings when renovating houses, building new homes, or preparing for weddings. Finally, the content of the Kangwei paintings also reflects the life interests of the common people, embodying their hopes and aspirations for a better life. The Yuanping Kangwei paintings come from genuine life, stemming from the practical and aesthetic needs of the common people in their daily lives. Secularism is another characteristic of Yuanping Kangwei paintings and folk culture, manifested in their close connection to and reflection of life. Having the warmth of life, it is filled with the joy and beauty that life brings to people, unlike the mysterious and ethereal nature of religion. Popularity, on the other hand, is the opposite of elegance. popular culture is easy to understand and has a broader audience, making it content that the common people enjoy and appreciate. The Yuanping Kangwei paintings, used by the people, originates from the homes of ordinary folks. Its emergence caters to the aesthetic tastes of the common people, and its themes and content are not vulgar, even possessing a touch of elegance. Most importantly, the art of Kangwei paintings is not only popular in the Yuanping area but also widely spread in northern China and other regions, indicating its popularity and acceptance. Folk culture, ancient yet ever-renewing, is right beside you and me, influencing people's aesthetics, thoughts, and ideals in everyday life. Ultimately, the essence of folk culture lies in discarding the dross and preserving the essence, showcasing the charm of folk art, and enhancing the people's national confidence and pride. Enriching people's spiritual and cultural lives is of undeniable significance. World culture is composed of the diverse and colorful cultures of various nations. In this sense, the more national a culture is, the more it becomes part of the world.

Therefore, summarizing our own folk culture is precisely the bridge to communicate with world culture. This is a requirement of development, a call of the times, the advancement of technology, the progress of the era, and humanity's pursuit of products becoming more detailed and aesthetically pleasing. However, when it comes to handcrafted products with strong regional and historical significance, more attention should be paid to the folklore, lifestyle, or historical information they carry. Therefore, the Kangwei paintings of Yuanping, Shanxi, reflect the development process of farmers' artistic concepts, which is the charm of folk art.

Part 3: The Social Function and Cultural Identity of Kangwei paintings

The issue of identifying intangible cultural heritage is essentially a matter of cultural identity, involving two levels of identification. One is the role of intangible cultural heritage as a bond for the cultural identity of the nation-state. Another aspect is people's own recognition of the cultural value of intangible cultural heritage. These constitute two important dimensions of cultural identity for intangible cultural heritage, differing only in their modes and logic of operation.

Regarding the relationship between cultural value identity and cultural identity, many scholars believe that they are not a homogeneous issue and are distinct from each other. Taking ethnic identity as an example. From Max Weber's definition of ethnicity to Frederick Barth's interpretation of the "ethnic boundary" issue, which emphasizes that the boundaries between ethnic groups are internal and ideological, that is, how people perceive themselves as part of an ethnic group:Returning to Benedict Anderson's discussion in "Imagined Communities" about the emergence of the "nation" as an "imagined community," he points out the inherent mechanisms of "imagination. "Even in the smallest groups, "it is impossible for all members to know each other, but in everyone's mind, they feel a close relationship with the other members. "Furthermore, "there are no clear criteria of truth or falsehood to distinguish between different communities. rather, they are differentiated by the frameworks imagined by their members. " They generally emphasize the intrinsic role of subjective value recognition in identity formation.

3. 1 The Artistic Function of Kangwei paintings

The artistic function of Kangwei paintings is reflected in their rich aesthetic value and unique artistic expressiveness. As an important component of traditional culture, Kangwei paintings embody the skills and creativity passed down through generations in their themes, artistic forms, and cultural connotations. These artistic functions not only possess a high degree of aesthetic appeal but also reflect the cultural traits and aesthetic standards of the local people in the Yuanping area. The artistic function of Kangwei paintings lies in their ability to evoke a pursuit of beauty and an understanding of education through visual sensory experiences, stimulating cultural identity and cohesion. At the same time, Kangwei paintings art keeps pace with the times, integrating into contemporary art creation through modern expressions and

innovations, becoming an important source of artistic development. It not only inherits traditional culture but also provides inspiration for contemporary art, promoting cultural diversity and innovation.

3. 1. 1 Regarding the Content of the Subject Matte

The creation of Kangwei paintings is inseparable from life. however, the macro social life itself does not directly equate to an art piece. Only when an artist selects material from the current specific social life, integrates personal thoughts and emotions, and transforms it through artistic expression, can these social lives become a subject and content of literary works. Themes are an important component of literary works, especially those closely related to folk customs. the two are inseparable. The craftsmen of folk Kangwei paintings mostly come from local rural areas. Even if there are occasionally craftsmen with higher levels of education, they are inevitably deeply influenced by this rural life. When selecting creative materials, these artisans often unconsciously incorporate local customs and folk psychology into their works, making folk art not only showcase folk elements but also integrate the personal emotions and social interests of the creators. Just as writers need to draw creative inspiration from life, folk Kangwei paintings artisans also discover and refine artistic expression materials from daily social life, making their works full of the breath of life and artistic charm.

Hegel said, "In art, the sensual is spiritualized, and the spiritual is revealed through the sensual(Hei & Zhu, 2017). " Every pattern on the Kangwei paintings contains their folk customs and aesthetic psychology. This expression reflects the aesthetic concept of emphasizing symbolic meaning in traditional Chinese culture. Artworks are not merely visual presentations. they also embody people's wishes and pursuits for a better life. From an aesthetic perspective, it is a psychological reflection of people's yearning for a better life. It reflects the public's aspirations for happiness and their beautiful wishes, possessing a strong sense of life and vibrant artistic vitality. It has a deep foundation in life and a broad mass base, with rich expressive techniques and enduring artistic quality. Based on the meanings presented in the Kangwei paintings, the content of the Kangwei paintings can be divided into the following categories, see *Table 15*.

Table 15. Classification of the content of Kangwei paintings

Sequence	Subject matter	Content
1	Happiness category	Peony, peacock playing with peony, red flower, flower and moon in harmony, adding luster to the brocade, etc.
2	Romance genre	Liang Shanbo and Zhu Yingtai, Lu Bu and Diao Chan, Xu Xian and Bai Suzhen, The Butterfly Lovers, Yingying and Zhang Sheng (Listening to the Zither in the Bamboo House, Hongniang Delivers a Letter, Yingying Listening to the Zither), Peony and Mandarin Duck, Mandarin Duck Playing in Water, Baoyu and Daiyu, Butterfly Lovers, Lotus with Two Flowers, Twin Swallows and Peach Blossoms, Double Happiness, etc.
3	Harmony category	The lotus flowers emerge from the water, spreading their fragrance, etc.
4	Festive category	Fish diving into lotus, lotus flowers, lilies, magpies on plum blossoms, joy on the branches, etc.
5	Beautiful category	Sika deer, phoenix, peacock, panda, a hundred flowers competing to bloom, fragrant flowers in the dark, bright spring with red flowers blooming, flowers in full bloom, adding beauty to beauty, pine wind and bright moon, flowers blooming in all seasons, etc.
6	Academic excellence category	Guqin, chess, calligraphy, painting, galloping horse painting, success at first attempt, lotus (continuous) promotion, etc. 。
7	Multiple subclasses	Pomegranate, peach, fish, rabbit, chubby girl, etc.
8	Longevity category	Cat pouncing on a butterfly, cranes, the God of Longevity, and pine cranes celebrating spring, etc.
9	Peaceful category	Tigers, male lions, and the four seasons are all peaceful (bottled) and safe.
10	Scenic	White Pagoda Map, Plum Blossom Garden, Towering Mountains and Shadows, Hangzhou Scenery, Blue Water and Sky, Revolutionary Memorial Building, Summer Palace, Zhichun Pavilion, Single-Arch Bridge, Suzhou Scenery, Forest Scenery, Fragrant Hills Red Leaves, Zhichun Pavilion, Single-Arch Bridge, Pavilion, Nanjing Yangtze River Bridge, Stone Arch Bridge, Jiangnan Water Town, etc.
11	Noble and pure type	Gentlemen love the lotus, pine trees, plum blossoms, lotus flowers, plum, orchid, bamboo, chrysanthemum, and flowers blooming in September, etc.
12	Auspicious	Roosters crowing at dawn, magpies perching on pl

Sequence	Subject matter	Content
13	Beautiful people	Beauty and Heavenly Fragrance, Flourishing Youth, Four Great Beauties, Court Ladies, Immortal Maidens, etc.
14	Noble class	Ten thousand characters flowing water, endless wealth, peony flowers blooming with prosperity, etc.
15	Opera genre	The Oath of the Peach Garden, Fishing and Killing, Su San Rescues Her Mother, The Female Generals of the Yang Family, Romance of the Three Kingdoms, The Judgment of Ming Gong, etc.
16	Virtuous and filial	The Twenty-Four Exemplary Filial Piety Figures, Kong Rong Giving Up His Pears, etc.

Source: Created by Yuheng Chang, 2024.

The common green patterns in Kangwei paintings, just like their role in adding vibrant life to the lives of the people on the Loess Plateau, form a striking contrast with the surrounding desolate scenery. This color is particularly striking and infectious, especially in the cold and bleak winter. The people of Shanxi region prefer to depict beautiful landscapes in their paintings, a phenomenon that reflects the deep yearning of ancient Shanxi people for the lush green mountains and waters of the south. Due to the unique geographical location and climatic conditions of northern Shanxi, the area is often dusty with sparse vegetation, and even in summer, scenes of verdant greenery are rare. Therefore, the paintings of green mountains and clear waters, as well as famous scenic spots, not only align with the aesthetic preferences of the people in northern Shanxi but also inspire their boundless yearning and imagination for beautiful landscapes.

3. 1. 2 In terms of artistic forms

The appreciation of Yuanping Kangwei paintings, as a visual art form, is determined by their practicality and aesthetic appeal. During festivals or in daily life, people inevitably engage in mutual appreciation and critique of each other's Kangwei paintings while interacting with neighbors. They might admire the landscapes depicted in the Kangwei paintings, which sparks endless imagination about beautiful things. Or perhaps look at the Kangwei paintings and listen to knowledgeable locals tell stories about the opera, and then make some comments. In Yao Si's view, the aesthetic value of an artwork is not objective but closely related to the reader's value experience. Since each reader

has different talents, experiences, and cultivation, different people will interpret the work in different ways. Different people have different opinions on the same Kangwei paintings.

The local characteristics of Yuanping Kangwei paintings, as a form of folk art, have been closely related to the lives of the people for centuries. The craftsmen of Kangwei paintings are mostly laborers at the bottom of society, and the simplicity, optimism, and passionate and idealistic spirit they possess have permeated the folk Kangwei paintings. The themes depicted in rural Kangwei paintings are mostly close to the lives and production of the people, reflecting their deep love for life.

The regionality of Yu Ping Kangwei paintings refers to culture as: "the way of life of a certain ethnic group living in the same region. Culture is manifested in the art, social systems, customs, values, and religion of that ethnic group. "Pankov also pointed out that "nature itself, along with the geographical environment surrounding humans, is the primary driving force behind the development of productivity. " Therefore, the cultural characteristics of any nation are not a gift from the Creator, but rather the result of the long-term practices of races or ethnic groups living in different geographical environments. Different geographical environments provide different natural conditions and resources,As a result, the ethnic groups living within it engage in different material production activities, choose different lifestyles, establish corresponding social organizations, and ultimately form ethnic cultures and mentalities with distinct regional characteristics. In this long process of historical evolution and cultural choices, geographical and climatic factors have constrained human modes of material production, shaping people's lifestyles.

Kangwei paintings are a form of folk art with strong regional characteristics. Whether it is the structure, color, or patterns of the Kangwei paintings, those from different places have their own unique features. As the saying goes, "A thousand miles apart, a hundred miles apart"[47] and "Different households, different clothing. "Different regions have their own unique customs and folkways. Just like the embroidery of Jiang nan, the ice sculptures of Northeast China, and the kites of Wei fang, the Kangwei paintings of the

[47] A thousand miles apart, a hundred miles apart: This is a proverb describing how customs and habits differ from place to place.

ancient border town in northern Shanxi also showcase their own regional characteristics.

From the perspective of people's choices regarding the themes and content of Kangwei paintings, people generally prefer to depict dramas, opera characters, and stories on the Kangwei. In contrast, people in the Yuan ping area of northern Shanxi prefer to paint flowers, trees, pavilions, and beautiful women, while people in northwestern Shanxi tend to focus more on painting animals on the Kangwei. Northwestern Shanxi was once inhabited by the Hu people, a minority ethnic group. The climate and environment were quite harsh, and wars were very common. Therefore, people painted tigers, lions, and other animals on walls as totems, either to worship them or to express their awe. They also hoped that these beasts could bring good fortune and ward off evil, ensuring their safety. Therefore, every detail of life, such as clothing, food, housing, and transportation, is particularly meticulous, especially the level of artistry in interior decoration, which is unmatched by other places. As a result, the Kangwei paintings today appear very exquisite. A Kangwei paintings from a top-tier family is so finely detailed that it includes a wide border with the twelve zodiac animals, forming an open double-pool Kangwei paintings.

The folkloric nature of the Yuanping Kangwei paintings, "Art originates from life and is a reflection of social life. this is a fundamental principle. " "Folk Kangwei paintings are no exception. Their practicality reflects their close connection with the lives and production of the people, while their aesthetic quality demonstrates, from another perspective, the public's understanding and emotional connection to folk art. "Folk Kangwei paintings are materialized symbols that visually present folk culture, serving as carriers of its imagery. They bear the social function of inheriting folk culture, whether in their patterns, frame structures, or color tones. All of them have thus been endowed with cultural and aesthetic characteristics, reflecting the cultural traits of different regions, ethnic groups, folk customs, and stages of social development.

Folklore is inherently customs that are closely related to the lives of the people. Accompanied by the people's ideals of joy, auspiciousness, wealth, and peace, it becomes the most appropriate means to adorn the life of folk festivals. For example, when people build houses or prepare wedding rooms, they spare no expense to hire skilled Kangwei painters to create exquisite Kangwei paintings. At this time, in addition to beautifying the home

environment, the more important intention is to realize beautiful ideals and drive away evil spirits while inviting good fortune. Especially in the wedding chamber, the color scheme should primarily feature traditional red, with paintings of young boys and girls holding peaches and pomegranates, and butterflies fluttering around, expressing the people's beautiful wishes for the newlyweds to have many children, abundant blessings, and long-lasting happiness. Folk art, as an element of folk activities, is a visual representation of folk culture and a manifestation of national spirit. It is an art that celebrates life and pursues auspiciousness and happiness.

The contemporaneity of Yuanping Kangwei paintings: Folk culture not only has a sense of inheritance but also a sense of contemporaneity. From its inception to its development to the present, Kangwei paintings have undergone thousands of years of history, and the Kangwei paintings of different eras exhibit distinct characteristics in terms of themes, content, and style. Beauty and novelty are interconnected. New things are not necessarily beautiful, but beautiful things must contain novelty. the old cannot be beautiful. Compared to the traditional Kangwei paintings before the founding of New China, after the reform and opening-up, due to the freedom of the social environment and the openness of people's thoughts,Kangwei paintings, whether in terms of subject matter or artistic characteristics, exhibit features of liberalization, diversification, and the coexistence of tradition and modernity. Some traditional auspicious patterns have already been replaced by minimalist and fashionable designs. Some traditional opera paintings that were eradicated during the "Four Olds Campaign" have reappeared on the Kangwei, and some characters have transformed from ancient ladies and immortals into simple and fashionable modern women. Some landscapes that people once longed for, such as pavilions and terraces, have turned into buildings with European-style architecture. During the painting process, the Kangwei artisans intentionally integrated traditional Chinese painting art with oil painting art.

In summary, the rural Kangwei paintings of Yuanping, under the careful embellishment and processing by folk Kangwei painters, skillfully use various expressive techniques such as symbolism and homophony to create paintings with rich themes and distinct characteristics, continuously innovating and developing through inheritance.

3. 1. 3 Aspects of Cultural Connotation

Shanxi Yuanping Kangwei paintings, as a traditional folk art form, are closely linked to traditional Chinese aesthetic concepts and are deeply influenced by them. For example, the pursuit of the "unity of heaven and man" cosmology, the hierarchical view influenced by "feudal ethics," and the life view of pursuing a "good life," among others(Yu, 2020).

The auspicious patterns of the Kangwei paintings in Yuanping, Shanxi, are deeply influenced by the ancient Taiji Yin-Yang philosophy, forming an inherent worldview. The design of the patterns emphasizes completeness and perfection, adhering to principles such as symmetry, the combination of movement and stillness, and the balance of black and white. It not only reflects the intervention of national aesthetic psychology on the characteristics of traditional auspicious patterns but also mirrors the Chinese nation's pursuit of "perfection" since ancient times, embodying the concepts and beliefs of the people. "As a reflection of the human experience, the good speaks of the world in abstract, rational terms, beautifying and idealizing it, bringing the sensuous into a state of harmony(Nie, Z.). " From the perspective of aesthetic psychology, completeness and harmony are aesthetic attributes of people's aesthetic objects, where aesthetic pleasure and enjoyment are found in softness and tranquility. This reflects a beautiful wish for the process and outcome of life's existence.

The feudal ruling class has always placed great importance on the concept of hierarchy and has imposed strict requirements since ancient times. Through the consideration of hierarchical epistemology and the inspiration of traditional spiritual culture, a complete system has gradually formed. There are certain differences in the symbolism and aesthetics of traditional auspicious patterns used by different social classes, and their aspirations for auspiciousness are also different. Taking the dragon pattern in the traditional auspicious patterns of the Kangwei paintings in Yuanping, Shanxi, as an example, the dragon pattern was extensively used on bronze vessels from the Xia, Shang, and Zhou dynasties, and later it was also frequently used in architecture and sculpture. This type of pattern gradually formed a relatively fixed style over various periods. In ancient times, dragon patterns were only used by emperors and royalty, and ordinary people could not use them.

Therefore, less restricted patterns were widely used, incorporating dragon elements but not using dragon patterns for decoration. Folk artists managed to retain the original basic characteristics while simplifying and transforming them to make them appear rustic and simple.

The traditional auspicious patterns of the Yanping Kangwei paintings in Shanxi are not merely a sensory delight. they exude a spirit of ideals and romance. Guided by traditional Chinese philosophy, these paintings convey beautiful aspirations and wishes through symbolic associations and auspicious homophones, creating a vibrant and colorful artistic world. For example: using a large number of traditional auspicious patterns with auspicious meanings, such as dragon patterns, auspicious cloud patterns, and interlocking patterns. traditional auspicious patterns with homophonic auspicious meanings, such as bat patterns for good fortune, osmanthus patterns for nobility, and vase patterns for peace (safety), etc. These traditional auspicious patterns, on one hand, enhance the imagery of the patterns, and on the other hand, fulfill the aesthetic ideals of the people. These undoubtedly symbolize the pursuit of a beautiful life, the harmony of the universe, and the eternity of life.

The aesthetic education in traditional Chinese society is fragmented, but it is extremely rich. The art of auspicious patterns serves as "aesthetic education in informal settings. " It is precisely through these traditional auspicious patterns, often seen in daily life, that people subtly acquire artistic influence.

3. 2 The Social Function of Kangwei paintings

Kangwei paintings, as a traditional folk art form, hold significant cultural, decorative, and blessing roles in households, especially in northern China and the Shanxi region. They not only beautify the living environment but also carry rich cultural connotations and deep emotional attachments. Below, we will explore the roles of Kangwei paintings in traditional households from the perspectives of social function and cultural significance.

3. 2. 1 The Role of Kangwei paintings in Traditional Families

(1) Cultural influence

Kangwei paintings, as a cultural medium, carry rich historical memories and folk culture. They play an important role in inheriting and promoting traditional culture within the family. The content of Kangwei paintings usually includes historical stories, myths and legends, folk tales, and family ethics and morals. Through these images, people can understand traditional culture and values.

The inheritance of history and stories: The themes in Kangwei paintings often involve historical tales and myths, and these images are not only beautiful but also educate future generations about history and culture.

In the expression of local residents' life beliefs:In Kangwei paintings, auspicious symbols often appear, such as the dragon and phoenix symbolizing harmony and prosperity, and blooming flowers representing wealth. These patterns not only reflect people's yearning for a better life but also express respect for and the continuation of traditional folk beliefs.

Education in Family Ethics: Kangwei paintings also depict some moral stories. Through these images, parents can teach their children to respect their parents and elders, passing on family ethics and morals.

(2)Decorative function

Kangwei paintings, as a form of decorative art, play an important role in beautifying the environment in traditional households. Kangwei paintings are usually vibrant in color and vivid in pattern, giving a warm and comfortable feeling, making the home environment more beautiful and harmonious.

The expression of decorative patterns in living spaces, such as Kangwei paintings, often features bright colors and vivid designs, such as flowers, birds, beasts, and landscapes. These images not only enhance the aesthetic appeal of the interior but also create a warm living atmosphere.

Seasonal decorations: In traditional households, the changing of the bed surround paintings is often related to the seasons. In spring, paintings depicting blooming flowers are hung, while in winter, patterns symbolizing

warmth and harmony are displayed. These seasonal decorations bring constant change and novelty to the living environment.

Festival decorations: During important festivals, such as the Spring Festival and the Mid-Autumn Festival, families will hang specific themed wall paintings, such as New Year paintings and "Fu" character paintings. These decorations not only enhance the festive atmosphere but also reflect the family's emphasis on and love for traditional festivals.

(3)Blessing effect

Kangwei paintings also play an important role in traditional families as a form of blessing. Through specific patterns and symbols, Kangwei paintings express the family's hopes for a better life and their wishes for happiness and good fortune.

Auspicious meanings: Common auspicious patterns in Kangwei paintings include "abundance year after year," "double blessings of fortune and longevity," and "magpies on plum blossoms. " These patterns carry beautiful wishes for a happy life.

Wedding Blessings: At wedding celebrations, families often choose to hang Kangwei paintings depicting "Dragon and Phoenix Bringing Prosperity" or "A Hundred Years of Harmony. " These images not only enhance the festive atmosphere but also convey their best wishes to the newlyweds.

Longevity and health: Many Kangwei paintings also depict themes related to health and longevity, such as the pine and crane symbolizing long life, and the longevity peach. These patterns symbolize wishes for the health and longevity of the elderly in the family.

The cultural, decorative, and blessing functions of Kangwei paintings in traditional families are their important social roles. Through Kangwei paintings, families not only beautify their living environment but also inherit rich cultural connotations and emotional attachments. In modern society, Kangwei paintings still hold significant importance. By protecting and inheriting the art of Kangwei paintings, we can better promote traditional culture and enhance cultural identity and sense of belonging.

3. 2. 2 The Role of Kangwei Paintings in Community Activities and Folk Festivals

Kangwei paintings also play an important role in cultural heritage during community activities and folk festivals. By displaying and using Kangwei paintings, people can understand and learn about traditional culture and art, enhancing their sense of identity and pride in their local culture. At the same time, this is also a way to pass on culture and traditions to the younger generation, ensuring that these precious folk arts can be handed down through generations. As an intangible cultural heritage, Kangwei paintings hold significant historical value, and people should preserve this important material to better face the rapidly changing times. As a gathering of folk culture, Kangwei paintings are a precious spiritual wealth of the nation, and people should protect their original form to promote the cultural characteristics that have existed since ancient times. Emotional expression encourages people to maintain a positive attitude and contribute their efforts to ensure that this ancient and simple Kangwei paintings art can continue to exist in its original form, making protective inheritance of intangible cultural heritage extremely crucial.

In community activities and folk festivals, community cohesion can be enhanced. By jointly participating in the creation and exhibition of Kangwei paintings, community members can strengthen interaction and communication, fostering mutual feelings. Such collaborative artistic activities not only enhance the sense of belonging among community members but also promote harmony and unity within the community. Kangwei paintings often contain many auspicious patterns and meanings, such as Fu, Lu, and Shou (prosperity, wealth, and longevity), abundant harvests, peace, and good fortune. During folk festivals, Kangwei paintings are used to pray for happiness, harmony, peace, and other good wishes. People believe that these patterns can bring good luck and blessings, so the use of Kangwei paintings is particularly widespread during important festivals.

By showcasing and explaining the content and meanings of Kangwei paintings during community activities and folk festivals, an educational function can be achieved. Kangwei paintings often contain rich historical, cultural, and moral connotations. Through the explanation of these contents,

community members, especially the younger generation, can be educated about the values and ethical concepts of traditional culture. Kangwei paintings, as a unique primitive folk art of Northern Shanxi, generate moral education during the process of aesthetic enjoyment. This educational aspect is also a reflection of the artistic value. They are often imbued with various ideological concepts, and the forms they take are intertwined with traditional culture, making it easier to instill principles of propriety, ethics, and moral standards in the public. From Confucius' theory of "Xingguan Qunyan," people can deeply perceive that the process of appreciating Kangwei paintings is also a process of artistic acceptance, and, by extension, a process of nourishing the spirit. It not only satisfies people's sensory enjoyment but also has profound significance for enlightening the mind, cultivating emotions, establishing moral values, and nurturing a sense of worth.

In modern society, Kangwei paintings also have certain economic functions. During some local folk festivals, Kangwei paintings works can be showcased and sold as specialty products, attracting tourists and buyers. This not only increases the community's economic income but also promotes the development of the local cultural industry.

3. 2. 3 The Application of Kangwei Paintings in Local Beliefs and Religious Ceremonies

In local beliefs, Kangwei paintings play an important role. The belief system in rural Shanxi is complex, with multiple religious beliefs and folk beliefs coexisting. In this environment, Kangwei paintings are often endowed with the important functions of protecting the home and warding off evil. For example, the images of door gods and wealth gods commonly found in Kangwei paintings are important deities in traditional folk beliefs. People use these paintings to express their worship and seek blessings from the deities. They also have significant applications in religious rituals, as Kangwei paintings are often used to create a sacred atmosphere during certain traditional festivals and religious ceremonies. For example, during traditional festivals such as the Spring Festival, Dragon Boat Festival, and Mid-Autumn Festival, every household will paint or post new artworks on the Kangwei to welcome the new year and pray for peace and abundance in the coming year. In some specific religious ceremonies, such as ancestor worship, weddings, and funerals, Kangwei paintings are also used to decorate the ceremonial venues, enhancing the solemnity and sanctity of the rituals.

The content and form of Kangwei paintings have continuously evolved with the passage of time. Traditional Kangwei paintings were primarily hand-painted, but with the development of printing technology, printed Kangwei paintings have gradually become more widespread, featuring more exquisite patterns and richer colors. However, what remains unchanged is the cultural connotation and value of faith it carries. In modern society, Kangwei paintings continue to be an important part of rural culture in the north, serving as a medium for local beliefs and religious rituals, and continue to play an irreplaceable role.

3. 3 The Cultural Function of Kangwei paintings

"In the past, people tended to focus on the phenomenon of painting when studying and examining Kangwei paintings, neglecting the research on the profound cultural background. This tendency should be corrected. The emergence of Kangwei paintings gradually appeared during the long-term development of social history. In the special geographical area dominated by the Loess Plateau, it was repeatedly influenced by various types of cultures and multiple cultural factors, ultimately presenting itself to the world as a symbol of the region and its geographical culture, based on the agricultural and settled lifestyle(Zhang, Y. , &Zhang, J). "Kangwei paintings hold unique value in ethnic culture and folk art, being one of China's intangible cultural heritages. They can also be seen as a prominent cultural phenomenon in the history of Chinese folk art. This article further explores the important reasons behind the emergence of Kangwei paintings through the analysis and discussion of various cultural backgrounds.

"Art originates from life, but art must also return to life. only then will art be eternal(Jiang, B. , &Lin, T. ,). " Kangwei paintings, as a unique flower in the realm of folk art, are just like that. The patterns and colors on Kangwei paintings are not solely the subjective imagination of the artist. The folk Kangwei painters, as members of the community, inherently share a significant consistency with the lifestyle and ideological concepts of the people,Artisans can freely exercise their imagination and associations during the painting process, which can be seen as free expression. However, from another perspective, Kangwei paintings, as aesthetic objects, are meant for the appreciation of the general public, and aesthetic objects must align with the consciousness of the aesthetic subjects,So, to some extent, the Kangwei paintings craftsmen are also not free when they are painting. they have to

merge the characters depicted in the books with the images of the characters in the eyes of the people.

3. 3. 1 The Symbolism in Kangwei paintings

Symbolism, as an artistic expression technique, can concretize and visualize abstract concepts, making complex matters easy to understand through vivid depictions. This technique not only extends the connotation of the work but also creates a unique artistic ambiance, stimulating people's imagination and thereby enhancing the expressiveness and artistic effect of the work. In folk art creation, symbolic techniques are widely used. For example, in the Kangwei paintings of rural Yuanping, Shanxi, artisans often use symbolic patterns to meet the aesthetic needs of the people. For instance, peonies symbolize wealth, paired mandarin ducks symbolize a loving couple, and the "plum, orchid, bamboo, and chrysanthemum" in traditional themes symbolize a gentleman of noble character. These symbolic patterns not only align with people's aesthetic psychology but also carry beautiful wishes, which is why Kangwei paintings have been loved by the public for a long time. In classic literary works such as "The Book of Songs"[48] and "The Songs of the South,"[49] symbolism is used to metaphorically represent specific characters or ideas through concrete objects, conveying profound meanings and sincere emotions. Symbolism is not only a common form of expression in literature but also one of the widely used techniques in artistic creation. By highlighting the characteristics of specific objects, artists can guide viewers to associate real-world images with deeper meanings, thereby grasping the spiritual essence conveyed by the work.

In this expressive technique, traditional cultural habits and social customs also play an important role. Artists often choose symbols that are well-known to the public to convey specific meanings. For example, red usually symbolizes festivity, while white is associated with mourning. the magpie represents good fortune, whereas the crow is often seen as a symbol of misfortune. the dove symbolizes peace, while the mandarin duck symbolizes loyal love. This symbolic expression not only makes artworks more accessible

[48] The Book of Songs: It is the beginning of ancient Chinese poetry, the earliest anthology of poetry, collecting poems from the early Western Zhou to the mid-Spring and Autumn period.

[49] The Songs of the South: It is the first collection of Romantic poetry in the history of Chinese literature, traditionally believed to be a new poetic form created by Qu Yuan.

and understandable but also makes them easier for viewers to accept and comprehend. The widespread use of symbolic techniques in ancient literature and folk art has greatly enriched the expressiveness of artistic works. In the rural Kangwei paintings of Yuanping, Shanxi, this technique is particularly prominent. It not only meets people's aesthetic needs but also expresses their longing for a better life. Therefore, Kangwei paintings, as a form of folk art, have been passed down through generations and remain highly popular.

Allegory is a common artistic expression technique. It conveys concepts, thoughts, and emotions that share similar or close characteristics with specific, easily associative concrete things. This technique not only enriches the work's connotation but also adds poetic charm, giving the work greater depth and layers in its artistic impact. The use of symbolism allows viewers, while appreciating the work, to gradually comprehend the profound meanings hidden within through associations and interpretations of the images, thereby generating emotional resonance and intellectual inspiration.

The technique of symbolism has been widely applied in various fields of Chinese art, from painting and sculpture to literature and architecture. Symbolism has become an indispensable part of artistic creation. For example, in traditional painting, artists often express profound emotions and life philosophies through the depiction of plants, animals, and landscapes in nature. Plum, orchid, bamboo, and chrysanthemum symbolize the "Four Virtues of a Gentleman. " They are not only beloved subjects of literati and poets but also represent the Chinese values of upholding noble character and elegant aspirations. Similarly, peonies are often used as symbols of wealth and prosperity, while pomegranates symbolize fertility and blessings. These symbolic patterns not only showcase the exquisite skills of the artists but also reflect social customs and people's yearning for a beautiful life. The uniqueness of the allegorical technique lies in its ability to express rich emotions and thoughts through simple symbols, which not only adds beauty to the work but also makes it more thought-provoking and artistically impactful. This technique is not limited to ancient art creation. many contemporary artists still use allegory to convey profound thoughts and emotions, thereby resonating with viewers both visually and spiritually. Through symbolism, artworks have become an important medium for expressing emotions and conveying ideas, beautifying life while also endowing art with a more profound cultural significance.

3. 3. 2 Homophones in Kangwei paintings

The homophonic technique in Kangwei paintings utilizes the phonetic or near-phonetic characteristics of Chinese characters, replacing the original characters to express specific meanings through clever rhetoric. This artistic method often leverages the pronunciation of concrete objects in daily life, endowing them with auspicious connotations, making the paintings not only visually appealing but also rich in symbolic significance. For example, the pronunciation of "bat" is similar to "bat" (meaning "everywhere good fortune"), so in Kangwei paintings, the image of several bats is used to symbolize "bat," implying that good fortune is spread all around. This rhetorical technique of using phonetic resemblance to convey meaning is very common in Kangwei paintings, especially when expressing themes of auspiciousness, happiness, and well-being, where puns are often employed to enhance the cultural connotation of the work. Not only the use of homophones like "bat" and "fu" (blessing), but also others like "fish" and "yu" (surplus), "lotus" and "lian nian you yu" (may you have abundance year after year), express good wishes through homophones. This technique not only adds visual beauty to Kangwei paintings but also provides a dual expression of fun and cultural connotation, enhancing the paintings' interest and emotional depth. The clever use of homophones not only satisfies the viewers' spiritual pursuit of a beautiful life but also enriches the expressive layers of the work through the connection between images and text, making Kangwei paintings more diverse and interesting in artistic expression.

3. 3. 3 Metonymy in Kangwei paintings

Metonymy, as the name suggests, is a rhetorical device that achieves expressive effects by substituting one thing for another. It does not directly mention the person or thing being referred to, but instead uses something closely related to it as a substitute, thereby embedding deeper meanings within a concise expression. In traditional Chinese art, metonymy is widely used in various creations to enrich the expressiveness of the works and enhance their cultural connotations. For example, using a ruyi scepter to symbolize "everything goes well, everything is smooth" is a typical application of metonymy in folk art. The common elements in Kangwei paintings, such as the swastika border and the worker's border, are typical examples of metonymy. They are not just patterns. they also represent the wish for "everything goes well. " The worker's border symbolizes "smooth sailing in all endeavors," while

the rich and noble border signifies "continuous wealth and prosperity. " These patterns, through meticulous design and clever layout, have become symbols for the public to express their wishes. The double and single prosperity decorations on the edge of the Kang not only present a visual splendor but also express a heartfelt blessing. Through these metonymic symbols, the edge patterns in Kangwei paintings not only elevate the artistic level of the works but also carry people's beautiful aspirations and deep blessings for life.

In folk Kangwei paintings, the artisans particularly focus on the design and depiction of the borders, believing that they are not merely decorative parts of the painting but also important elements for conveying the people's good wishes. The artisans spend a great deal of effort on the borders of the Kangwei paintings, often no less than on the main subjects of the paintings themselves. This is because the borders not only need to create a sense of three-dimensionality and provide visual beauty, but more importantly, they need to express the people's strong desire for good fortune and peace through these patterns. The border designs in Kangwei paintings are never just simple decorations. they contain profound symbolic meanings.

The use of metonymy in Kangwei paintings endows these seemingly ordinary patterns with profound symbolic meanings, making them a part of the spiritual world of the people. In the patterns on the railing, artisans express their beautiful wishes for wealth, happiness, and peace through metonymy. These highly symbolic patterns not only add cultural connotations to the works,It also allows viewers to feel the power of traditional culture while appreciating the art. The railing designs in the Kangwei paintings, through these metonymic symbols, create a unique artistic language, making these works not only valuable for appreciation but also rich in spiritual and cultural connotations.

3. 3. 4 Poetry and Prose in Kangwei paintings

Quoting famous lines from classical poetry and prose is a common artistic expression technique that can directly convey the creator's thoughts and feelings, achieving the effect of expressing one's innermost thoughts. Such quotations not only enhance the cultural depth of the work but also, by borrowing the wisdom and emotions accumulated by predecessors, endow the work with richer connotations. In folk Kangwei paintings, quoting famous lines from classical poetry has become an important means of expressing good

wishes. For example, the line "May you live as long as the pine trees on Nanshan Mountain, and may your fortune be as endless as the waters of the East China Sea" is often directly quoted in the paintings to convey the people's hopes and wishes for longevity and blessings. These famous lines from ancient poems are not only rich in cultural atmosphere but also capable of conveying profound emotions in concise language, making them important materials for folk art creation.

By quoting classical poetry and prose, folk Kangwei paintings not only add a poetic touch but also allow viewers to appreciate the deep cultural traditions behind the works. This expressive technique is very common in folk art, especially in works themed around auspiciousness and blessings, where the use of classical poetry and prose can more directly and powerfully convey people's longing for a better life. These classical verses not only became a medium for the public to express their good wishes but also enhanced the artistic appeal and cultural connotation of the Kangwei paintings. As a result, these works contain profound traditional cultural power beyond their simple images.

Summary

In summary, this study posits that during the consumption of intangible cultural heritage products, consumers are stimulated by personal traits, product attributes, social contexts, and other individual and group incentives, leading to an emotional cultural identity. This cultural identity, through the mediating role of product involvement, further influences the purchase intention of intangible cultural heritage products. The proposed mechanism model is shown in *Figure 33*. Based on theories of antecedents and consequences of identity influence, the factors affecting cultural identity of intangible cultural heritage products include personal traits, product attributes, and social context. Cultural identity is the emotional response of consumers. Product involvement is the intrinsic psychological connection triggered by cultural identity. The willingness to purchase commoditized products is an individual intention and belongs to the outcome. In the entire model, there may be a moderating effect of product type, which interferes with the stickiness among them.

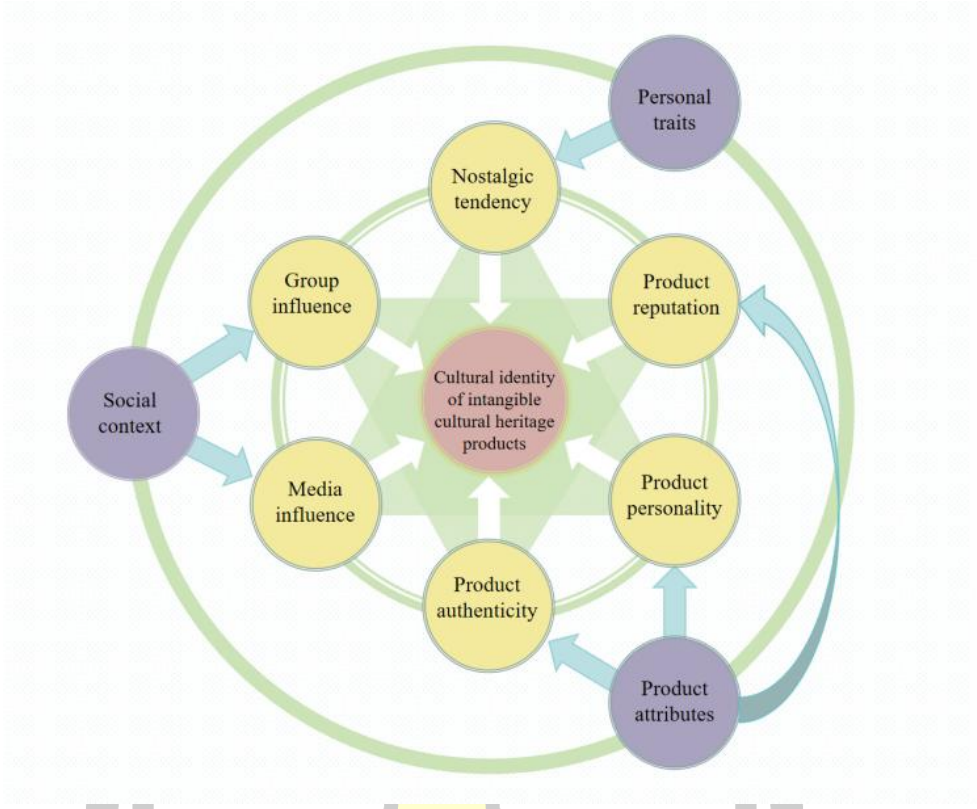


Figure 31 Theoretical Model.
Source: By Yuheng Chang, 2024.

In the subsequent sections of this chapter, the factors influencing cultural identity of intangible cultural heritage products and their impact on the commercialization of intangible cultural heritage will be specifically elaborated.

(1) Nostalgia and cultural identity

In the literature I have read, some scholars link nostalgia with identity. Nostalgia is depicted as a psychological lens through which "identity is endlessly constructed, maintained, and reconstructed," and as "a component of the self that enhances self-worth, which may become a label for individuals to subjectively define their own identity when reflecting on the past. By helping us evaluate our lives and past achievements, nostalgia provides a better understanding of "who we are now" and "where we came from" in terms of time and space(Brown & Humphreys, 2002). Nostalgia is also a way for individuals to gain recognition or reduce uncertainty about their identity. During the process of nostalgia, a large number of positive emotions are generated, such as warmth, joy, gratitude, friendship, simplicity, satisfaction, and sweetness(T. Wang, Zhou, & Peng, 2011)，By filtering out unpleasant

elements, consumers generate positive memories, attitudes, and emotions, which in turn help to suggest, maintain, and reinforce their self-identity.

For the collective, nostalgia is also very common and similarly contributes to the construction and maintenance of collective identity. Turner (1987) believes that nostalgia is "one of the means used to continuously construct, maintain, and reconstruct our identity. " There is a continuous interaction and interdependence between individuals' psychological processes and their activities, interactions, and consumed products. This relationship can be generated through collective nostalgic behaviors, that is, nostalgia is a "collective emotional response" to an unfulfilled pursuit of the community. During times of change, nostalgia provides emotional support by sharing beliefs and values related to identity, and it plays a role in the transition from individual to collective identity(Brown & Humphreys, 2002). In modern society, life is fast-paced and ever-changing. Many people yearn for the past, when life followed the rhythms of nature, emphasized social etiquette and rural ethics, and fostered a sense of community and belonging(M. He, 2015)Therefore, nostalgia, through the shared collective recognition and memory of traditional culture and heritage, enhances the subjective connection with one's homeland, ethnicity, and past times, better consolidating group identity and alleviating the identity crisis of modern individuals. Intangible cultural heritage products, as typical nostalgic and cultural products, can stimulate consumers' nostalgic memories and emotions at the individual level, and provide a focal point for sharing these memories and emotions at the group level. It can be considered that nostalgia tendencies contribute to the construction of cultural identity at both the individual and group levels. Based on the above analysis, this study believes that nostalgia tendencies positively influence the cultural identity of intangible cultural heritage products.

(2) Product personality and cultural identity

People strive to distinguish themselves from others in social contexts. (Snyder & Fromkin, 1977)The theory of uniqueness considers this need as the primary driving force behind self-esteem. (Brewer, 1991)It is believed that there is a fundamental tension between the need to be consistent with others and the need to distinguish oneself from others, and people will try to identify with organizations that can simultaneously meet both needs. Therefore, consumers often begin their identification process by perceiving the fundamental values and core characteristics of a company. Those who believe

in companies with unique personalities will find that these companies can attract them to develop a sense of identification(Ahearne, Bhattacharya, & Gruen, 2005).

The demand for distinctiveness in the marketing field manifests as consumers pursuing individuality, seeking products that differentiate them from others through acquisition, use, and disposal, with the aim of developing and enhancing personal and social identity(Tian, Bearden, & Hunter, 2001). Under conditions of material abundance, compared to functional value, the symbolic or symbolic value of a product can more effectively attract consumer interest and recognition, stimulating their desire to purchase. Typically, the symbolic value of a product has two levels: one is the external symbolic representation of the product, such as unique design, shape, brand image, etc. Secondly, products serve as social symbols, such as luxury cars and villas, which represent a certain social status and lifestyle. In the process of purchasing, displaying, or using these products, individuals are actually conveying the symbolic meaning of the products to the outside world and reinforcing their self-concept, thereby distinguishing themselves from others. As a result, consumers are more inclined to identify with and purchase products that align with their own personality. (Belén del Río, Vazquez, & Iglesias, 2001)Perceiving the similarity between a consumer's perception of a specific brand's personality and their own self-personality as a source of individual brand identification, brands with images or characteristics that distinguish them from competitors are more likely to gain recognition, and this distinction is often desirable and positive(Stokburger-Sauer, Ratneshwar, & Sen, 2012). (Thompson, Rindfleisch, & Arsel, 2006)It is believed that brand personality is the primary precursor for consumers to identify with the brand. The more a brand highlights the identity of a specific group or the characteristics of that group, the closer the brand comes to the consumer's personality, making it easier to resonate with consumers and foster their identification with the brand. This identification is further reinforced through the consumption of the brand's products.

Some researchers have pointed out that certain time-honored brand products have distinct personalities, and the related consumer groups are likely to form formal brand communities. Within these communities, members share experiences of purchasing time-honored brand products that match their own personalities, and they promote internal emotional exchanges by sharing

information with each other,In this process, individuals not only engage in material consumption but also gain spiritual satisfaction(Zhuo, 2005)， Therefore, brands with strong personalities are more likely to foster a sense of belonging and dependence in individuals, thereby positively influencing their behavior(Muniz Jr & O'guinn, 2001). Similarly, the originality and dynamic characteristics of intangible cultural heritage (ICH) products determine their unique product representations, such as "exclusive specialty," "local characteristics," and "endangered rarity. " In the cultural product market, ICH projects and products with unique originality possess prominent cultural labels, enhancing their market competitiveness and making it easier to gain cultural recognition from consumers. Based on the above analysis, this study proposes that product individuality positively influences the cultural recognition of ICH products.

(3) Product Reputation and Cultural Identity

Reputation is often summarized as an individual's perception of how relevant others view the object of interest (organization, brand, product, etc.), similar to "perceived external reputation" or "interpreted external image(Ahearne et al., 2005). "Research on self-concept indicates that people's need for self-continuity is closely linked to their need for self-enhancement, helping them maintain and affirm a positive self-image, thereby increasing their self-esteem. This related need is partly manifested through the identification with socially reputable entities (such as organizations). Consumers' identification with reputable companies reminds them of the company's honor, thereby enhancing their self-esteem. Therefore, corporate identification partly depends on perceived reputation(Stokburger-Sauer et al., 2012). Expanding into the field of consumer behavior, a company's products and services will positively reflect the owner's self-perception. Furthermore, many studies have confirmed that self-enhancement is a driving force behind the close connection between consumers and brands(Escalas & Bettman, 2003). Brand reputation is related to the brand's status or self-esteem. High brand quality can enhance brand appeal, thereby promoting consumer recognition. In this case, the brand will be more capable than others of making consumers perceive self-esteem, self-consistency, or self-differentiation(Badrinarayanan & Laverie, 2011).

Intangible cultural heritage products encompass many aspects of folk culture. They are positive and constructive in terms of spiritual core, artistic value, historical value, and public opinion guidance. They are the brilliant achievements of the Chinese nation's centuries-old folk wisdom and the essence of local folk culture50. In terms of public opinion and guidance, they are all positive and affirmative, representing the brilliant achievements of thousands of years of folk wisdom of the Chinese nation and the essence of local folk culture. Therefore, intangible cultural heritage products are dubbed as the "roots of traditional culture" and the "soul of the nation," and their high value and reputation are increasingly attracting recognition from the government, media, and cultural industry markets[51]. As of May 2018, the State Council has announced a total of 1,372 items in four batches of national-level intangible cultural heritage representative projects, and the Ministry of Culture and Tourism has recognized a total of 3,068 national-level intangible cultural heritage representative inheritors[52]. The announcement of these projects and inheritors has, to some extent, enhanced the reputation of intangible cultural heritage (ICH) products, strengthening consumers' cultural identity with these products. Based on the above analysis, this study believes that product reputation directly affects the cultural identity of ICH products.

(4) Authenticity of Products and Cultural Identity

Propose understanding the concept of authenticity in tourism experiences from three aspects. First, there is objective authenticity, which refers to the intrinsic reality perceived in the object (Ning, 2017; Ning Wang, 1999). Second, there is constructed authenticity, which does not refer to the originality of the object but rather to the construction of the object's authenticity by destination managers or service providers. The third type of authenticity is unrelated to the product itself but primarily refers to the subjective experience of the consumer. When the audience is stimulated by a specific activity, they may feel a sense of reality, which is why Wang termed it

[50]Zheng Ledan (2010) summarized the essential characteristics of intangible cultural heritage resources into five aspects: historical value, cultural and scientific value, aesthetic value, spiritual value, and contemporary value.

[51]Ziwu. Let "intangible cultural heritage" thrive in the present [EB/OL]. China Civilization Network,2016-10-19.

[52]Ministry of Finance, Ministry of Culture of the People's Republic of China. 2014 Statistical Bulletin on Cultural Development in the People's Republic of China[EB/OL]. 2015-05-14. Ministry of Culture and Tourism. Notice on the Announcement of the Fifth Batch of National-Level Intangible Cultural Heritage Representative Projects and Their Representative Inheritors.

existential authenticity. (Von Xavier Matteucci)Believing that authenticity and identity are interrelated. (Moses, 2000)When defining authenticity, it is also linked to cultural identity. He believes that authenticity is the individual's ability to maintain a state of existence consistent with their true self, meaning that the individual will make non-coerced choices and gain public recognition for their personal identity.

Drawing on Wang's perspective, the relationship between the authenticity of intangible cultural heritage Kangwei paintings and cultural identity can also be analyzed from two aspects. Firstly, from the perspective of the authenticity of the intangible cultural heritage products themselves, that is, the impact of objective authenticity on cultural identity. Intangible cultural heritage products have a long history, which indirectly represents the excellent quality and craftsmanship of these products. These unique brand assets possess deep emotional and symbolic value, which in turn enhances the authority of the product and elevates consumers' cultural identity. Many intangible cultural heritage products have distinct regional symbols, and the origin or geographical image mark is generally considered to be significantly related to positive consumer attitudes or behaviors. Therefore, the aforementioned intangible cultural heritage products have become well-known cultural symbols and brand assets in the local area. Their objective authenticity of origin has garnered widespread cultural recognition from consumers. Secondly, from the perspective of the cultural memories carried by intangible cultural heritage products, that is, the influence of subjective authenticity on cultural recognition. Heritage is not merely abstract, objective, or neutral. it actually plays a role in collective memory and identity at the cultural, religious, and national levels(Xiangchun Zheng, 2012). The heritage elements contained in the intangible cultural heritage of Kangwei paintings carry the historical memories, ancestral traditions, and emotional values of a specific ethnic group. Through the heritage evaluation process at various levels, these values have expanded their influence and become a precious asset in the cultural heritage of the entire Chinese nation. The intangible cultural heritage of Kangwei paintings not only allows the internal members of the related ethnic groups to achieve emotional resonance and attachment but also embodies the cognitive systems and belief values of these groups, including their religion, folklore, legends, and oral history. These communities or ethnic groups possess genuine and vibrant production and life skills, experiences, and wisdom, which serve as

distinct markers differentiating them from other groups. The subjective perception of these markers is thus closely related to cultural identity. Therefore, the authenticity of the construction of intangible cultural heritage Kangwei paintings also affects consumers' cultural identity with them. Based on the above analysis, this study believes that product authenticity influences the cultural identity of intangible cultural heritage products.

CHAPTER IV

The Commodification of Kangwei Paintings: Processes and Practices for Revitalizing Intangible Cultural Heritage in Yuanping City, Shanxi Province, China

Intangible cultural heritage products are derived from the transformation of intangible cultural heritage resources into products, commodities, or industries. They are products or services that possess practical value, emotional value, and symbolic value, making them consumable. With their unique spiritual value, intangible cultural heritage products carry the deep emotional accumulation of a nation. When these shared values and emotions influence people's behavior, they easily lead consumers to develop a cultural identity. In the field of marketing, consumers express their identity through their preference for products that convey who they are and their belonging to a group. (Escalas & Bettman, 2005)In real life, the decisions consumers make, big or small, are always consistent with their beliefs. (Forehand & Deshpandé, 2001)It can be considered that in the era of emotional consumption, consumers' cultural identity directly affects the re-development of intangible cultural heritage products, playing a crucial role in their choices.

Part 1: Fundamental Research on the Commercialization Theory of Intangible Cultural Heritage

1.1 Commercialization of Intangible Cultural Heritage

The commodification of intangible cultural heritage (ICH) is one of the most significant issues in the protection and utilization of cultural heritage. However, research on this topic both domestically and internationally is somewhat weak, especially as domestic scholars lack dialogue with the international academic community regarding the value, authenticity, and commodification of ICH. Based on cutting-edge overseas perspectives in heritage speculative research, this paper utilizes a "processual" perspective to integrate the process of commodification of intangible cultural heritage (ICH) with the process of value construction of ICH. Taking the Yanping Kangwei paintings ICH as an example, it reveals the dynamic value construction process and the pluralistic value construction process within the commodification of

ICH. The research breaks through the limitations of existing traditional theoretical perspectives in the country, by establishing an innovative speculative perspective on intangible cultural heritage to examine theoretical issues such as heritage value, cultural changes, and authenticity that arise in the commodification of intangible cultural heritage.

1. 1. 1 Concept of Commercialization of Intangible Cultural Heritage

The protection and utilization of cultural heritage is a long-standing issue at both the theoretical and practical levels. All cultural heritage, including intangible cultural heritage, faces the challenge of sustainable development in terms of protection and utilization. In October 2018, the State Council issued the "Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization," stating that "the contradictions of imbalanced and insufficient protection and utilization of cultural relics still exist, and the role of cultural relics resources in promoting economic and social development needs to be strengthened. "Compared to tangible cultural heritage, intangible cultural heritage is more closely related to the production and daily life of the people, making it more likely to see demands for commercialization in tourism, culture, and creative industries. Therefore, the issue of commercialization of intangible cultural heritage is worth deeper exploration. The concepts of commercialization, commodification, and industrialization often appear indistinguishably in literature related to heritage utilization. To avoid confusion and maintain consistency with relevant foreign research terminology, this paper uses the term commodification. The commercialization of intangible cultural heritage, in simple terms, refers to intangible cultural heritage becoming a cultural commodity (product or service) with certain commercial value, which can be sold in the tourism and cultural market.

To theoretically explore the issue of the commodification of intangible cultural heritage and to practically address the challenges of its protection and utilization, it is necessary to break through the limitations of existing theoretical perspectives in China, broaden our horizons, and draw on new perspectives from the field of international cultural heritage research. The international academic community began to explore the nature of cultural heritage and its impact on society from a multidisciplinary perspective in the 1990s. These studies have transcended the previous focus on the material technical protection and static limitations of cultural heritage, delving more into issues such as the relationship between heritage and people, the process of

heritage-making, the discourse of heritage, and cultural practices to explore "what heritage is. "These new ideas and theories in cultural heritage research have sparked extensive discussions in the international academic community regarding the creation, protection, and utilization of cultural heritage. They hold significant theoretical importance for re-examining the phenomenon of the commodification of intangible cultural heritage. This article will introduce cutting-edge research from the international academic community and apply new perspectives with theoretical innovation to analyze the phenomenon of the commodification of intangible cultural heritage in contemporary Chinese society. It will reflect on existing views regarding the commodification of intangible cultural heritage and provide thought-provoking and enlightening research pathways for domestic experts and scholars.

1. 1. 2 Changes in the Commercialization of Intangible Cultural Heritage

To understand the phenomenon of the commercialization of intangible cultural heritage, it is necessary to first examine the characteristics of intangible cultural heritage. Domestic scholar Wang Wenzhang (W. Wang, 2013) Song Junhua (J. Song & Wang, 2013)These summarize the characteristics of intangible cultural heritage, especially the two features of "living" and "inheritable. " These two characteristics clearly show that intangible cultural heritage is closely related to people's current production and daily life, influenced by changes in the social and cultural environment. Therefore, intangible cultural heritage exists in a continuous process of generation, innovation, and change. Foreign scholars pay particular attention to the characteristics of cultural change in intangible cultural heritage. For example, Aurajane Smith believes that "one of the most significant trends in the discourse on intangible cultural heritage and the entire discussion on the 'intangibility' of heritage is the acknowledgment of cultural change. "Cultural change not only presents key characteristics of intangible cultural heritage (ICH) but also serves as an important entry point for understanding the phenomenon of ICH commodification. This is because the commodification of ICH within the tourism and cultural industries is a form of cultural change.

1. 1. 3 The formation of the concept of commodification of intangible cultural heritage

Compared to the principle of protecting the authenticity of the commercialization of intangible cultural heritage proposed domestically, the UNESCO conventions and documents clearly oppose the use of the concept of authenticity in the protection of intangible cultural heritage. Unfortunately, most Chinese experts and scholars seem to be unaware of the UNESCO conventions and documents. As early as 1998, when UNESCO first established the concept of intangible cultural heritage in the "Masterpieces of the Oral and Intangible Heritage of Humanity" project, it removed the concept of authenticity from the project(Blake，2009)With the establishment of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO clearly stated in the 2004 Yamoto Declaration that the concept of authenticity is not related to the identification and protection of intangible cultural heritage. In the 8th article of the "Ethical Principles for Safeguarding ICH" published in 2015, it is also pointed out that authenticity should not be a concern or obstacle in the safeguarding of intangible cultural heritage. Searching through UNESCO's documents on intangible cultural heritage, there is no use of authenticity or related concepts to control the cultural changes of intangible cultural heritage, such as commercialization. The principles for the protection of intangible cultural heritage advocated by UNESCO are not as clear and objective as the selection criteria for World Heritage projects, but instead, three considerations are proposed:The self-identification of intangible cultural heritage bearers (or groups), the protection and respect of their cultural rights, and the sustainable development of culture. These three considerations actually demonstrate UNESCO's recognition and respect for the cultural competence, cultural rights, and cultural discourse of individual and group bearers of intangible cultural heritage. The ability to inherit, apply, innovate, and develop traditional culture is what the author intends to convey with the concept of "subjective authenticity. " This concept is not compatible with the "objective authenticity" that advocates for maintaining the historical, static, and past aspects of traditional culture. Therefore, the commercialization of intangible cultural heritage (ICH) needs to be viewed from a "processual" perspective, integrating the process of commercialization with the process of value construction of ICH. Taking the Yuanting Kangwei paintings ICH as an

example, it reveals the dynamic value construction process and the cultural identity value construction process in the commercialization of ICH.

1.2 Discussion on Commodification Theory

The commercialization process of intangible cultural heritage, like the process of constructing its value, is not a singular, linear process, but a series of diverse, complex, and dynamic processes. (J. Su, 2020)The viewpoint mentioned here is because people have different subjective initiatives (i. e. , subjective authenticity) and different needs. At the same time, the socio-political, cultural, and economic environment in which people are situated is always changing. The practical activities in which people participate to construct the value of intangible cultural heritage are also a series of diverse, complex, and dynamic processes. Therefore, the value of heritage is not singular, static, or inherent. On the contrary, it is the stakeholders' use of their respective subjective realities that results in a series of diverse, complex, and dynamic values and meanings in different heritage utilization practices. Therefore, the new value generated during the commercialization process may enhance, weaken, conflict with, or coordinate with the original value of intangible cultural heritage (ICH). As a result, ICH projects in a single form will develop diverse value expressions during commercialization, thereby forming diverse ICH forms.

1. 2. 1Theoretical Perspectives of Domestic Scholars

There has always been a debate in the domestic academic community regarding the conflict between the protection of the authenticity of intangible cultural heritage and its development and changes(Gao, 2016). Overall, scholars' evaluations of the commodification of intangible cultural heritage can be roughly divided into three categories: the first believes that intangible cultural heritage should not be commodified and should retain its "authenticity" and "integrity" in its "original state". The second view holds that certain forms of intangible cultural heritage can be commercialized, especially those related to crafts and other projects closely linked to the market, such as implementing productive protection of intangible cultural heritage. the third view believes that whether intangible cultural heritage should be commercialized should depend on the specific characteristics of the intangible cultural heritage project. These viewpoints indicate that domestic experts and scholars have different understandings of the protection and utilization of intangible cultural heritage,

and the core of these differing understandings lies in the cognitive biases regarding the concepts, values, and protection principles of intangible cultural heritage.

1. 2. 2 Theoretical Perspectives of Foreign Scholars

Research on the commercialization of intangible cultural heritage is weak both domestically and internationally (J. Su, 2018). However, there has already been considerable research in the international academic community on the commodification of indigenous traditional cultures, particularly in the field of cultural tourism. Reviewing the relevant literature, it can be seen that many early scholars analyzed the changes in the value or significance of indigenous traditional culture due to commodification, thereby treating commodification as a result for study and discussing its impacts from both negative and positive perspectives. For example,(Greenwood, 1989)Scholars have criticized the damage that commercialization has done to traditional culture. (Van den Berghe, 1992)Scholars have described the enhancement of cultural and ethnic identity among local cultural inheritors due to commodification. This type of research either views commodification as an external force imposed on traditional culture or sees it as a static outcome. Recognizing the shortcomings of these theoretical perspectives,(Wall & Xie, 2017)，(X. Su, 2011)Scholars, from a "processual" perspective, study the commodification of ethnic traditional culture in tourism, believing that commodification is a continuous diachronic process rather than a static result that is either good or bad.

1. 2. 3 This Study's Perspective

In the recognition of Kangwei paintings as an intangible cultural heritage, it is established, static, historical, and irreplaceable, and thus its value is internalized within itself throughout history. Therefore, any cultural changes, including commodification, will to some extent diminish the inherent historical, literary, artistic, and scientific value of the intangible cultural heritage. Therefore, the government and many experts and scholars hope to use principles such as "authenticity" and "integrity" to protect the value of heritage from being damaged by external factors such as nature, culture, and society, allowing intangible cultural heritage to live forever in "history. " From the perspective of international heritage discourse research, these existing traditional concepts have been greatly challenged, especially after the concept of intangible cultural heritage was proposed. If there are still doubts about the

cultural changes in tangible heritage, then the emergence of intangible cultural heritage (ICH) has made the existence of cultural changes even more apparent to all heritage workers and scholars. As mentioned earlier, we view ICH as a series of values and cognitions generated by the cultural practices of contemporary people. People participate in the recognition, generation, preservation, and transmission of ICH values, thereby presenting ICH. Moreover, some scholars have suggested that the use of intangible cultural heritage by individuals or related groups has created the value of intangible cultural heritage(Jian & Chen, 2009). Whether it is through discovering, documenting, displaying, preserving, managing, or through visiting, appreciating, reminiscing, purchasing, and experiencing, these methods of utilizing intangible cultural heritage (ICH) have all generated certain ICH values. These stakeholders are simultaneously involved in the construction of ICH. Research on the commercialization of ICH is relatively weak both domestically and internationally(J. Su, 2018). However, there has already been considerable research in the international academic community on the commodification of indigenous traditional cultures, especially in the field of cultural tourism. A review of relevant literature shows that many early scholars analyzed the changes in the value or significance of indigenous traditional cultures due to commodification, thereby studying commodification as an outcome and discussing its impacts from both negative and positive perspectives.

Therefore, the value of heritage is not singular, static, or inherent. rather, it is a series of diverse, complex, and dynamic values and meanings that stakeholders generate through their respective subjective realities in different heritage utilization practices. Consequently, the new values generated during the commodification process may enhance, diminish, conflict with, or coordinate with the original values of intangible cultural heritage. As a result, the commercialization process of single-form intangible cultural heritage projects will lead to diverse value expressions, thereby forming various forms of intangible cultural heritage. In the following text, the author will analyze and explain this using the case of the Yuanping Kangwei paintings intangible cultural heritage. Based on the same understanding, this article proposes that the commercialization phenomenon of intangible cultural heritage should be viewed from a "process-oriented" perspective. In the cultural process of constructing the value of intangible cultural heritage, the commercialization

process is examined, thereby integrating the heritage value construction process proposed in heritage studies with the commercialization process proposed in tourism studies. The author suggests that, provided the subjective authenticity of the inheritors of intangible cultural heritage is ensured, the commercialization process can be regarded as a part of the intangible cultural heritage value construction process.

1.3 The Transformation of the Commercialization of Intangible Cultural Heritage

1. 3. 1 Main Views on the Commercialization of Intangible Cultural Heritage

Wei Yi, in "An Analysis of the Commodification Process of Dongba Culture from the Perspective of Intangible Cultural Heritage" (2015), believes that Dongba culture is the traditional culture of the Naxi people. He analyzes the rapid commodification process of Dongba culture in the era of cultural economy, propelled by cultural tourism. Cultural products with Dongba culture as their intrinsic content are constrained and influenced by consumer preferences. Under the impact of tourism gaze, the authenticity of Dongba culture faces severe challenges. Huang Yijun, in "A Study on the Mechanism of Cultural Identity's Influence on the Purchase Intention of Intangible Cultural Heritage Products" (2018), believes that utilizing nostalgic emotions and cultural identity to promote the consumption of intangible cultural heritage products, constructing multidimensional consumption motivations, using product involvement as a mediator between cultural identity and purchase intention, and the moderating effect of product type on cultural identity and purchase intention. Su Junjie, in his work "The Commodification of Intangible Cultural Heritage: Theoretical Reflections Based on Foreign Research" (2020), uses the intangible cultural heritage of Lijiang, Yunnan as an example to propose a "processual" perspective. He integrates the process of commodification of intangible cultural heritage with the process of value construction of intangible cultural heritage, revealing the dynamic value construction process and the pluralistic value construction process within the commodification of intangible cultural heritage. In "The Economic Value of Intangible Cultural Heritage," Chen Tianpei's view on the commodification of intangible cultural heritage is that its economic value is not only the fundamental driving force behind its emergence but also a key element in its sustainable transmission. There is a mutually dependent and jointly promoting

relationship between cultural value and economic value. Only by recognizing the core position of economic value can the protection and sustainable development of intangible cultural heritage be effectively promoted. Liu Xiaoping, in "The Commodification of Intangible Cultural Heritage and Its Impact on Communities from a Cross-Regional Perspective—A Case Study of 'Xiangyunsha Dyeing and Finishing Techniques'" (2023), uses the national-level intangible cultural heritage project "Xiangyunsha Dyeing and Finishing Techniques" as a case study,Explored the dynamic characteristics of spatiality and mobility in the process of commodifying intangible cultural heritage, and proposed a research perspective under the framework of translocal network structures. Additionally, it analyzed the impact of different stakeholders on the livelihoods, cultural identity, and environmental perception of local communities during the commodification process, providing new insights at both theoretical and practical levels. The commodification of intangible cultural heritage is one of the most significant issues in the protection and utilization of cultural heritage. However, most studies pay little attention to the spatiality and mobility of intangible cultural heritage, treating commodification merely as an outcome and discussing its impact from both negative and positive perspectives. This study examines the construction of local cultural identity in Yuanping from the perspective of the commodification of intangible cultural heritage. Using the provincial-level intangible cultural heritage project "Yuanping Kangwei Paintings" declared by Yuanping City in Shanxi Province as a case study, it analyzes the process of commodification and its impact on local community livelihood patterns, intangible cultural heritage identity, and environmental perception.

1. 3. 2 Case Study on the Commercialization of Intangible Cultural Heritage

First, the "Dongba Culture" case in Lijiang, Yunnan Province, is a typical example of relying on cultural resources to develop the tourism and cultural industry and achieve significant economic and social benefits since China's reform and opening up(Xing, Z. ,2008). Lijiang is the place where the Naxi ethnic group is most concentrated in China. The traditional culture of the Naxi, including their language, religion, architecture, and folk customs, possesses a unique charm. Combined with the area's idyllic natural environment, it attracts adventurers, ethnologists, and backpackers interested in Yunnan's ethnic culture. Since the mid-1990s, mass tourism has begun to

develop in Lijiang and other parts of western Yunnan. In 1994, the Yunnan provincial government held a tourism planning conference in Northwestern Yunnan, proposing to develop and utilize Yunnan's tourism resources according to the concepts of industrialization and regionalization. As a result, places like Lijiang, which are rich in the heritage resources of Yunnan's ethnic minorities, began to fully open to domestic and international tourists. After Lijiang Ancient Town was listed as a UNESCO World Heritage Site in 1997, various intangible cultural heritage elements of the local Naxi ethnic group became core attractions in the tourism cultural industry. They were heavily commodified within the context of tourism, turning into cultural products for tourists to watch, visit, taste, experience, and purchase.

Handicrafts with cultural heritage characteristics are also intangible cultural heritage projects that are easily commodified in the tourism market. The commodification of these intangible cultural heritage projects, which are presented in the form of products, existed long before the emergence of the tourism cultural industry. With the changes in the local people's lifestyles and the impact of modern goods after the reform and opening up, many traditional daily-use handicraft-making techniques have gradually faced a survival crisis. However, some of these techniques that combine with tourism and art have been favored by the tourism and cultural industries, and the tourist groups have gradually replaced local residents as the main purchasers of these products. More artisans are simultaneously producing a wide variety of handicrafts for consumers from different groups.

For example, the "Yushui Village" built in Baisha, Lijiang in 1997, has venues such as the Natural God Square and the Harmony Courtyard for showcasing, inheriting, and spreading Dongba culture. It regularly holds Dongba cultural ceremonies and trains young Dongba cultural inheritors. This place is not only a national 4A-level scenic spot but also awarded the title of "Dongba Culture Inheritance Base" by the National Artists Association, with several national and provincial-level Dongba culture intangible cultural heritage inheritors.

In addition, other intangible cultural heritage elements of Lijiang have also been integrated into the development process of Lijiang's cultural tourism to varying degrees, presenting different forms of commercialization, such as the traditional Naxi cuisine, traditional architectural construction, and festivals. These intangible cultural heritage projects are experiencing cultural

changes to varying degrees, and the commodification within the tourism and cultural industry is the most significant cultural change among them.

Secondly, taking the national-level intangible cultural heritage project "Xiangyunsha Dyeing and Finishing Techniques" declared by Shunde District, Foshan City, Guangdong Province as a case study, the research found that: (1) Local governments, local elites, the group of sun-drying workers, villagers, fabric wholesalers, and clothing traders, among other human actors, have carried out a series of social practices around the commercialization of Xiangyunsha dyeing and finishing,Exert subjective initiative to mobilize one's own resources to promote the commercialization process of Xiangyunsha dyeing and finishing, placing it in a dynamic development process. (2) Human actors rely on subjective initiative to embed the commercialization of Xiangyunsha dyeing and finishing into a cross-regional network, endowing it with rich economic value and cultural significance,Under the influence of human actors, non-human actors such as sweet potatoes and river mud also exhibit agency. With the flow of logistics technology, they achieve resource integration across different locations, bringing together heterogeneous actors and promoting the commercialization process of Xiangyun silk dyeing and finishing. (3) There are differences in the development levels of the Xiangyunsha industry in Lunjiao, Hantang Village, and Sima Village, which also have varying impacts on the livelihood patterns, intangible cultural heritage recognition, and environmental perceptions of different local communities. Overall, the commercialization of Xiangyunsha dyeing and finishing has enriched the production and lifestyle of different local communities, increased livelihood income, and contributed to regional economic development. Effectively enhance the local cultural identity and cultural confidence, promote the inheritance and development of intangible cultural heritage. improve the production and living environment, give rise to new industrial structures, consumption concepts, production and living styles, etc. , and the frequent movement of people has formed a new type of occupational relationship bound by work.

Once again, taking the "Xabu Weaving Technique" of Liuyang City, Hunan Province as a case study, the Xabu Weaving Technique was listed as a national intangible cultural heritage in 2008. As the "Hometown of Xabu," the development of Liuyang Xabu faces the situation of being unknown despite being well-kept, with traditional manufacturing processes, low market share,

and fierce market competition. The article analyzes the cultural, economic, and aesthetic values of the commercialization of Xiabu tourism products. It combines the demand for tourism products in the development of Liuyang's tourism industry to propose strategies for the research and design, production and sales, and promotion and marketing of Xiabu tourism products. The aim is to develop Xiabu products that retain traditional style characteristics and natural charm while meeting the modern lifestyle needs of tourists, thereby bringing new opportunities for the inheritance and development of Liuyang Xiabu.

1. 3. 3 The Implications of the Commercialization of Intangible Cultural Heritage for Yuanping Kangwei paintings

The country has put forward the slogan "Make Cultural Heritage Come Alive," while also setting new requirements for the protection and utilization of intangible cultural heritage (ICH). Currently, topics such as ICH and the cultural and creative industries, ICH and tourism, and ICH and museums all involve issues related to the protection, inheritance, and commercialization of ICH,We need to broaden our research perspectives, methods, and subjects, drawing on cutting-edge research achievements from both domestic and international sources. We should explore the integration of intangible cultural heritage and the tourism cultural industry from multiple disciplines and angles, promoting the theoretical exploration and practical beneficial application of the commercialization of intangible cultural heritage.

On a theoretical level, this study provides a new perspective for the research on the commodification of intangible cultural heritage, enhancing the understanding of the complexity and conflicts within the "social-space" system during the commodification process in both academic and practical fields. On a practical level, sorting out the participation of different local communities in the process of intangible cultural heritage commercialization emphasizes the subjectivity of local communities, calling on rural entities to actively engage in market operations. This provides management insights into the creative transformation and innovative development of intangible cultural heritage, as well as how the commercialization of intangible cultural heritage can promote rural revitalization.

The research breaks through the limitations of existing traditional theoretical perspectives in the country by establishing an innovative

perspective on intangible cultural heritage to examine theoretical issues such as heritage value, cultural changes, and authenticity that arise in the commodification of intangible cultural heritage. In recent years, the internationally flourishing perspectives and theories of heritage speculative research have established a "processual" perspective for examining the commodification of intangible cultural heritage, based on the essence of heritage and the construction of its value. At the same time, by reviewing and developing foreign research on the commodification of traditional culture, the process of commodifying cultural heritage is integrated into the value construction process of cultural heritage. Exploring the essence and patterns of the commodification of intangible cultural heritage from a fundamental theoretical perspective, this paper examines typical cases of the commodification of intangible cultural heritage in Lijiang from two aspects: dynamic value construction and multi-dimensional value construction, based on an innovative perspective of intangible cultural heritage speculative research,Analyzed the commodification process of Dongjing music, Dongba culture, and handicrafts in the development of tourism in Lijiang, revealing the dynamic and diverse value construction phenomena of different stakeholders regarding intangible cultural heritage during the commodification process. Commodification is not a static result of pros and cons but should be seen as a dynamic and complex process. The commercialization process of intangible cultural heritage (ICH) is a dynamic and multifaceted heritage construction process involving various stakeholders, which transforms the originally singular ICH into multiple forms and value expressions. Based on the concept of subjective authenticity (2018) proposed by the author, this paper argues that, provided the subjective authenticity of ICH inheritors is guaranteed, the new values created by ICH inheritors should be recognized. At the same time, the perceptions and feelings generated by intangible cultural heritage (ICH) audiences (such as audiences, tourists, consumers, etc.) during the appreciation, purchase, and consumption of ICH creative products should also be given attention. These newly generated values and meanings also constitute a part of the value of ICH. The discussion of these new values generated by ICH audiences is an important topic that needs to be studied in future research on the utilization of ICH.

Yuanping Kangwei paintings were once the decorative cultural art that every household pursued. The commercialization of Yuanping Kangwei paintings as tourist souvenirs is of great significance for expanding the cultural connotation of Yuanping and enriching the city's image and quality. The inheritance of the Yu Ping Kangwei painting technique coexists with the market. Its inheritance requires government support, and the historical process of its economic development indicates that the market is the key factor in the rise and fall of Yu Ping Kangwei paintings. Only by receiving nourishment from the market can Yu Ping Kangwei paintings transition from handicrafts to products. *Figure 34* shows the transformation from product to commodity, using commodities to promote the innovation and further development of the Kangwei paintings technique. This is the fundamental way to ensure the inheritance and development of this intangible cultural heritage.

Figure 32 Kangwei paintings commercialization event
Source: From the Yuanping City Cultural Center, 2024.

Part 2: The Commercial Value of Kangwei Paintings

The state has put forward the slogan "Let Cultural Heritage Come Alive," while also setting new requirements for the protection and utilization of cultural heritage. The commercial value of intangible cultural heritage such as Kangwei paintings was clearly categorized as historical, literary, artistic, and scientific value in the "Intangible Cultural Heritage Law" as early as its enactment. This form of value classification is generally consistent with the value categorization of tangible cultural heritage in the "Cultural Relics Protection Law. "It shows that the value recognition of intangible cultural heritage in Chinese official documents is influenced by the value of tangible

cultural heritage. From the perspective of intangible cultural heritage value recognition, the commercialization value exists within the heritage itself, and these values are formed through the historical sedimentation of the heritage. Therefore, in 2005, the State Council Office explored the integration of intangible cultural heritage and the tourism cultural industry from multiple disciplines and perspectives, promoting the theoretical exploration and practical beneficial application of intangible cultural heritage commercialization.

2. 1 The Commodification of Kangwei Paintings Themselves

2. 1. 1 Economic Development and Cultural Industry Demand

According to the investigation, as the global inventory and protection of intangible cultural heritage unfolds vigorously, the following Jinbei[53] Kangwei paintings have been selected as national, provincial, municipal, and county-level intangible cultural heritage projects: the provincial-level "intangible cultural heritage" of Yuanping Kangwei paintings,The county-level "Intangible Cultural Heritage Huairen Wall Paintings," as well as the Kangwei paintings crafts from Xipan Township, Xiyan Town, and Dongliang Township in Yangquan City, have also been recognized as county-level "Intangible Cultural Heritage. " The Kangwei paintings have been included in the intangible cultural heritage projects, receiving attention from the government and experts. However, with the continuous development of the economy, the integration of Western culture and local culture has led to significant changes in the living habits, living environments, and aesthetic consciousness of various ethnic groups.

The different nature of intangible cultural heritage determines that we will adopt different cultural protection measures. Effective and lasting protection requires tailoring corresponding cultural needs to the actual situation of the protected objects. The protection of folk art is by no means the same as heritage protection. The protection we emphasize is the protection of "living culture," which, in a sense, is the protection of the cultural industry. The protection of China's intangible cultural heritage requires not only learning from various experiences of other countries but also integrating them with the actual conditions of our own country and localities.

[53] Jinbei:Jinbei is located in the northern part of Shanxi Province and includes three prefecture-level cities. The southernmost is Xinzhou, the middle one is Shuozhou, and the northernmost is Datong.

Modern media such as computers, television, and images have characteristics of being popular and accessible. In the process of economic development, they can effectively combine folk art culture with the public's appreciation and taste. By continuously enriching industry demand, folk art can be truly visualized, making it easier for the general public to accept and recognize. Relying solely on government grants to fund the startup capital for the inheritors of Kangwei paintings cannot solve the fundamental issues. It may be sustainable in the short term, but in the long run, a better approach is to continuously diversify intangible cultural heritage products. By using text, images, and recordings, we should interview as many relevant individuals as possible to gather oral histories from the inheritors. Fully grasp the content and knowledge of the inheritors' manual skills, and conduct scientific and systematic digital dynamic management of the already mastered materials, making them an important window for the display, protection, and research information exchange of intangible cultural heritage resources. At the same time, a database should be established for inheritors with exceptional skills, with a planned collection and preservation of representative works from these inheritors, the establishment of physical archives, and the selection of relevant institutions for proper preservation and reasonable utilization. These precious resources of inheritors can be provided to media such as news publishing, radio and television, and the internet for promotion. Additionally, at the city level, folk local textbooks can be compiled by category, and a series of books and CDs on inheritors can be published, allowing more people to understand the inheritors and the skills they have passed down.

The commercialization of folk Kangwei paintings requires continuous innovation. Modern new technologies can be used to incorporate fashionable elements favored by contemporary people into traditional Kangwei paintings, achieving even better results than before. For example, modern hand-painted murals are a great inheritance and innovation of traditional Kangwei paintings, deeply loved by people. Therefore, modern high technology not only accelerates the dissemination of folk Kangwei paintings culture but also continuously enriches the industrialization of traditional Kangwei paintings resources, allowing folk art to be developed and move towards industrialization.

2. 1. 2 Cultural Heritage in the Process of Social Modernization

In the process of social modernization, decorative behavior is a unique artistic behavior in human life. This social behavior is indispensable for human survival and even modern society. From the original intention of the Kangwei paintings, it can be seen that as a form of room decoration, it beautifies and adorns the daily lives of the people. Under the influence of the public's decorative intentions and decoration rules, artisans use meticulous, freehand, or a combination of both techniques to inherit folk culture, creating decorative and aesthetic artistic images within the empty spaces of their paintings. The composition of these empty spaces emphasizes symmetry, balance, and unity, resulting in a strong sense of decorative beauty in the completed artwork. In the border pattern decorations, people often abstract, summarize, harmonize, and repeat materials from everyday life, creating rhythmic and melodic forms of beauty with strong decorative qualities. As an important form of folk art, Kangwei paintings have a strong cultural heritage function. During significant folk festivals, people use Kangwei paintings to decorate houses and venues, creating a lively and festive atmosphere.

The bright colors and rich patterns of Kangwei paintings can add a lot of vibrancy to festivals, making the festive atmosphere even more intense. As a visual art form, the rich decorative nature of Kangwei paintings determines their strong visual appeal. During important cultural activities such as celebrating the New Year, moving into a new home, weddings, birthday celebrations, and renovations of old houses, it is common to invite folk painters to the home to create a Kanglei painting with clear themes, rich content, beautiful artistic conception, and significant connotations, in order to decorate the indoor environment. The aesthetic appeal of Kangwei paintings is prominently manifested in their beauty, which can be simply described as bringing pleasure to the viewer. The aesthetic value of Kangwei paintings is not objective. it is related to the viewer's qualities, cultural background, and life experiences. A thousand readers will have a thousand interpretations, and different viewers will naturally have different feelings when looking at the same Kangwei paintings.

Social modernization has changed social consciousness, leading to the gradual fading of unique art forms. Understanding the aesthetic culture, historical context, and decorative trends of different periods will further guide us in inheriting the era's aesthetic values of Kangwei paintings on a cultural level. Under the influence of folk culture, Kangwei paintings not only possess a sense of heritage but also embody contemporary aesthetic values. From their inception to their development to the present day, Kangwei paintings have undergone numerous changes across different eras. The paintings from each stage convey the aesthetic meanings of the people of their respective times in terms of themes, content, and style.

From the development of Kangwei paintings, it is evident that as society migrates and changes, a distinct sense of the times is displayed, and the content has also undergone significant changes. The traditional Kangwei paintings before the reform and opening-up were, to some extent, influenced by the art of Chinese painting in terms of form, and the meticulous and colorful brushwork, as well as the ink wash style, were all filled with a sense of the times. After the reform and opening up, modern Kangwei paintings have been influenced by the freedom of the social environment and the openness of people's thoughts, presenting a situation of liberalization, diversification, and the coexistence of tradition and modernity. "Some traditional auspicious patterns have been replaced by minimalist and fashionable designs, while traditional opera paintings that were eliminated during the 'Four Olds Campaign' have reappeared on Kangwei (the area around the Kang, or heated bed). Additionally, figures that once depicted ancient maids and immortals have transformed into minimalist and fashionable modern women. Some landscape paintings that people previously longed for, featuring pavilions and terraces, have now become buildings with European-style architecture. "Although the pace of the times is rapid, it does not affect the existence of aesthetic creation and aesthetic function.

The aesthetic characteristics of Kangwei paintings, no matter how they change, convey truth, goodness, and beauty through the symbolic content of the era and region, thereby resonating with the local people's positive emotions and achieving a consensus on common values. Therefore, Kangwei paintings from any era are the result of the dual of the people's cultural memory and cultural imagination.

2. 1. 3 The Economic Interests of Inheritors and the Community

Relying solely on protective inheritance cannot achieve immediate results in preserving the Kangwei paintings. we should also focus on innovative development. Only by allowing Kangwei paintings to move beyond the confines of traditional residences and embracing new ideas on the basis of development can we help people rediscover and promote Kangwei paintings. To adapt to the development of the times and the diverse aesthetic needs, innovate the pattern elements in Kangwei paintings and apply them to art and decorative design, allowing them to transcend time and seek new living spaces.

Mr. Zhang Ting mentioned in the preface of the book "Chinese Folk Art": "Under the new historical conditions, keeping pace with the times will be beneficial for academic research and artistic creation to draw on, and it will also help improve the aesthetic taste and cultural quality of the people. " Nowadays, regardless of the type of artistic creation or design, great emphasis is placed on the use of pattern elements. Collect and organize the traditional graphic elements from the Kangwei paintings, mastering effective materials that can be "used for my purposes. " After refining, summarizing, exaggerating, and transforming them, new elements are formed. Then, through multidimensional interpretations of form, color, and material, the extracted new elements are transformed, making the new patterns possess "meaningful forms. "

Nowadays, the development of Kangwei paintings is greatly limited. By incorporating new patterns of "meaningful forms" into art design, it can further satisfy modern people's aesthetic tastes and spiritual pursuits, while also promoting the inheritance and development of Kangwei paintings in an innovative way. From the perspective of new development, incorporating new elements of Kangwei paintings into folk art patterns such as insoles, paper-cutting, New Year paintings, embroidery, shadow puppetry, pile brocade, polished lacquer, and cloth appliqué, which have significant potential for growth, can give them stronger vitality and appeal. Applying new elements to designs in areas such as graphics, packaging, advertising, and clothing, creating a unique style that complements the mundane and the elegant, with novel graphics. This further enriches and expands the content of art and design, emphasizing the expression of philosophical and emotional connotations.

The new patterns of "meaningful forms" are used in decorative design to express people's inner pursuit and longing for beauty. Hand-painted murals, as a decorative art that is inextricably linked to the tradition of Kangwei paintings, are widely admired and valued by modern people in their daily lives. In addition to hand-painted murals, the design of bulletin boards, blackboard newspapers, and wall newspapers can all draw on and integrate new patterns formed by the transformation of Kangwei paintings, providing a good platform for their development in a modern context. In summary, wherever there is a need for decoration, innovative concepts can be employed to cleverly use the patterns of Kangwei paintings, showcasing them on a rich decorative foundation to better promote the inheritance of Kangwei paintings.

The inheritance of Kangwei paintings cannot be achieved through unilateral or individual efforts. it requires the collective action of the masses to ensure that this brilliant folk art is carried forward and flourished. Our approach to the inheritance of Kangwei paintings is not to let them become mere specimens of intangible cultural heritage for protection, but to adopt effective policies and construct a new world with a new attitude, thereby allowing them to be passed down in real life with a new appearance. Imagine, if Kangwei paintings were to be implanted with new methods and techniques, altering their original appearance and function, then what would be the point of continuing to protect and pass them down? It should be clear that what we are passing down is not just the folk art, skills, and forms, but also the traditional culture that has been accumulated in Kangwei paintings art, turning it into a source for future cultural creation.

2. 2 The Affirmation of Commercialization by Folk Artists

2. 2. 1 Attitudes of Intangible Cultural Heritage Inheritors

As time passes, we must take measures to help more people understand its artistic value. Otherwise, this unique folk art of Kangwei paintings will disappear along with the Kangwei artists. For this purpose, strengthening the protection of folk artists, developing and utilizing the culture of Kangwei paintings, and pushing it towards marketization and commercialization has become our unshirkable responsibility. Li Xiuchuan, who was born in a rural area of Yuanping, is very anxious. Whenever he thinks about these situations, he feels a sense of urgency and responsibility.

To achieve this, in order to pass this culture on to society, government support is essential. It is crucial to bring folk culture into society, affirm their skills through encouragement and support, promote their folk cultural arts, and facilitate their inheritance and development in order to save this historical and cultural heritage, Under the strong appeal of society, it is gratifying that in 2009, the Yuanping Municipal Party Committee and Municipal Government applied for it, and the provincial government and provincial Department of Culture approved it, listing Yuanping Kangwei paintings in the provincial intangible cultural heritage list. Saving the Kangwei paintings cultural heritage is not something one person can do, nor can it be truly revitalized just by having the name "intangible cultural heritage. "In today's society, the destruction of Kangwei paintings by people has left very few remnants of this cultural art form. The protection of folk art is quite severe, especially with the aging and passing of many elderly artists who possess the exquisite skills of Kangwei paintings. The urgent task is to protect these artists. In the era of modern technological development, the Jinbei Kangwei paintings must follow the path of developing

pragmatic art to maintain the traditions of folk culture. they must transition from practical art to cultural industry to preserve their practicality. Strengthening artistic innovation through innovative carriers is the soul of a country and a nation. Innovation is necessary in every era, and one must keep pace with the times. Li Xiuquan knew this and deeply understood the folk cultural spirit of the Kangwei paintings tradition. To improve the quality of Kangwei paintings creation, he specifically took the old artists to buy relevant books and gave them computers for free. Li Xiuquan was praised by the old artists, The old artist Kang Jing said, "I have created countless Kangwei paintings throughout my life, yet I still live in hardship. Later, when Li Xiuquan formed the Kangwei paintings troupe, my life finally had some security. " The old artist Gong Jinshou spends every day at the base, fully dedicating himself to creation. Their second artistic youth has been ignited, all because they found kindred spirits.

2. 2. 2 Attitude of the Company Leader

Li Xiuquan is a retired soldier. He is warm, sincere, and straightforward, with a soldier's tenacity. He has worked in government offices, where he developed a diligent and responsible work ethic, always making quick decisions. He has also worked in businesses, handling projects such as auto repair shops and real estate. Li Xiuchuan not only has a long-term market vision but also possesses the commercial talents of hard work and frugality. He is a business talent and also a fan of Kangwei paintings. The memory of Kangwei paintings is forever etched in his mind,and he cannot bear to see the Kangwei paintings, which once left profound and beautiful memories for several generations, gradually disappear and decline,He thought for a long time, explored many avenues, and devised several plans to save the Kangwei paintings. In the end, he decided to rely on the wealth and experience he had accumulated over the years in the business world to carry on and develop the Kangwei paintings as part of his career. He began his arduous journey, putting in a lot of effort to search for the Kangwei paintings. Currently, the awareness of protecting these paintings among the public is shallow, and they are severely damaged, making the search even more challenging. He traveled to various villages and collected some images of Kangwei paintings. At the same time, he thought that since there are fewer Kangwei paintings, he could find some skilled folk artists to help preserve them, which would greatly contribute to the inheritance of Kangwei paintings. After much effort, he found some old artists like Kang Pin and Gong Jinshou, which added luster to the inheritance of Kangwei paintings. Li Xiuquan was very pleased and planned to do a good job in this cause, ensuring that more people would know about Kangwei paintings.

Figure 33. Li Xiuquan,Established Kangwei Paintings Co. , Ltd.
Source: Yuanping City Kangwei Painting Co., Ltd.

Li Xiuquan first established the "Ruide Calligraphy and Painting Institute" as shown in *Figure 35,* to create a base for the production of Kangwei paintings. He genuinely wants to make a contribution to the folk culture of Kangwei paintings. So he invited the old artists Kang Jing, Gong Jinshou, and others to create Kangwei paintings at the base, which not only solved the elderly's living problems but also reignited their creative spirit for a second time. This was done to protect the artists' works and the new forms of Kangwei paintings they were developing. Li Xiuquan consulted many people's opinions and recently sorted out the relevant information. He applied for more than 10 design patents in total, and the municipal science and technology department has submitted these achievements to the State Intellectual Property Office. With the protection of intangible cultural heritage, national invention patents, and the mutual support of intangible cultural heritage and technology, we believe that the Yuanping Kangwei paintings will soon embark on the paths of protection, development, and revival. All of this is thanks to the efforts of the Kangwei paintings inheritors, represented by Li Xiuquan. Li Xiuquan is someone who loves his career, dedicating all his wisdom, time, and energy to it without reservation. He is a sincere, meticulous, and outstanding entrepreneur who prioritizes the big picture. He has decided that from now on, his attention and interest will shift to the Kangwei paintings cultural industry, focusing on the development and research of Kangwei paintings,He feels that studying the folk culture of Kangwei paintings is a joyful process. Seeing this cultural treasure develop and change day by day, he believes that all his efforts are worthwhile and valuable. Now, the Kangwei paintings from Yuanping have gone beyond the borders and reached Southeast Asia. This journey has been both arduous and enjoyable. He is grateful for everyone's encouragement and support.

2. 2. 3 Attitudes of Ordinary Artists

The Kangwei paintings of Northern Shanxi are a valuable intangible cultural heritage and a colorful folk cultural art. The value of the folk Kangwei paintings of Northern Shanxi is reflected in witnessing the aesthetic, ideological, and artistic concepts of people at different historical stages, as well as in their adherence to the historical culture of keeping pace with the times. The artists' affirmation of the value

of this art form is one of the fundamental values of intangible cultural heritage. Through their own observation, experience, understanding, and appreciation, the artists engage with the paintings and artistic styles of the artists from the Kangwei paintings tradition in Northern Shanxi. The artistic value of Jinbei Kangwei paintings includes the style, techniques, and aesthetic interests of Jinbei Kangwei paintings. The value of Jinbei Kangwei paintings in Shanxi is not only as a form of folk art culture but also due to their artistic characteristics in color matching methods, composition styles, and expression techniques. Jinbei Kangwei paintings also perfectly integrate with the cultural landscape of traditional architecture, witnessing the evolution of artistic characteristics and styles of Shanxi Kangwei paintings through different historical stages.

Folk artists who originally engaged in Kangwei paintings and then shifted to modern decoration have always loved their careers. They are able to do what they love and love what they do. No matter which industry they later turn to, they cannot leave their original profession. They are dedicated to their careers, diligently cultivating the land of folk art, They possess exquisite skills and can quickly adapt to the changes in times and society. The techniques they diligently study can respond to the changes and developments of the era. Although the scale of the engineering teams they lead is not large, each of them has their own expertise, gradually transforming the original all-round craftsmen into specialized folk painters. This one-stop service not only improves work efficiency but also leverages individual specialties.

2. 3 The government's promotion of the commercialization of Kangwei paintings

An important aspect of intangible cultural heritage protection lies in promoting the sustainable development of culture through the commercialization and industrialization of culture. As a form of folk art, Kangwei paintings has gradually transformed into a culturally valuable market product through the protection of intangible cultural heritage. This industrial development not only frees Kangwei paintings from its singular cultural and artistic attributes but also integrates it into the modern market economy system. Through the promotion of the city's Bureau of Culture and Tourism, the development of cultural and creative products, and other forms, Kangwei paintings have become an important part of local economic development. The government and related enterprises, through the integration of the cultural and creative industry and tourism resources, continuously develop derivative products of Kangwei paintings, such as wall paintings and crafts. This not only injects new vitality into the local economy,It also provides economic support for the inheritance of Kangwei paintings. Additionally, the development of industrialization has attracted more young people to take an interest in Kangwei painting, increasing the number of inheritors of this traditional craft.

2. 3. 1 The Participation of Kangwei paintings in Domestic and International Cultural Exchange Activities

The symbolic significance of Kangwei paintings in the local culture of Yuanping goes far beyond being merely an artistic expression. They represent the historical memories, cultural identity, social functions, and emotional expressions of the Yuanping people. They are an important symbol of local culture, carrying the memories of the past and the hopes for the future of the Yuanping people. In modern society, as part of intangible cultural heritage, Kangwei paintings continue to play an

important role in the lives of the people of Yuanping, becoming a significant driving force for the inheritance and development of local culture. They are not only a concrete manifestation of local historical culture but also an important carrier of the emotions and collective memories of the people of Yuanping. Kangwei paintings can be traced back to the Song Dynasty. After hundreds of years of development and evolution, they gradually formed a unique artistic style and became an important symbol of the local culture in Yuanping. In the folk life of Yuanping, Kangwei paintings are not only used to decorate rooms but also carry rich cultural connotations. This visual artistic expression is not only a manifestation of aesthetic pursuit but also reflects the recognition and inheritance of traditional cultural values by the people of Yuanping. It has also played a representative role in domestic and international cultural exchanges, as shown in *Figure 36.*

Figure 34 Kangwei paintings as a representation of traditional Chinese culture in Sino-Korean cultural exchange.

Source: Yuanping City Bureau of Culture and Tourism.

On a broader social level, Kangwei paintings, as a form of folk art, have become an important symbol of local cultural identity in Yuanping. Through Kangwei paintings, the people of Yuanping express their identification with and sense of belonging to their local culture. With the development of the times, Kangwei painting is no longer just a traditional art form. it has also integrated with modern life, becoming a connection point between local culture and modernization. Kangwei paintings continuously innovate in the process of protection and inheritance, integrating modern design concepts to become an important part of the cultural and creative industries. This cultural innovation and development not only preserve the traditional elements of Kangwei paintings but also rejuvenate them in modern society, making them a part of local economic development.

2. 3. 2 Kangwei paintings: Effects on the Local Economy

"Understanding the economic value of intangible cultural heritage is beneficial for enhancing the recognition of cultural resources and cultural capital. "(Chen, 2006)As a city-level intangible cultural heritage, Kangwei paintings has generated economic effects on the cultural inheritance and innovation in Yuanping. As a traditional art form, its protection and inheritance itself is a form of cultural capital. Through innovation and modernization, Kangwei paintings can attract more audience attention and interest, thereby driving the development of related cultural industries. For example, the Yuanping Kangwei paintings have established a cultural and artistic

development company to revive traditional techniques and reintroduce Kangwei paintings into modern life in a new artistic form. This not only preserves traditional art but also creates economic value for the local community.

In terms of tourism development, the uniqueness and artistic value of Kangwei paintings can become important factors in attracting tourists. By developing tourism projects themed around Kangwei paintings, such as exhibitions, experiential workshops, and cultural tourism routes, tourism revenue can be increased, and the local tourism industry can be promoted. It also plays an important economic role in the handicraft market. As a type of handicraft, the creation and sale of Kangwei paintings can generate income for local artists and craftsmen. At the same time, derivative products of Kangwei paintings, such as replicas, prints, and decorative items, can also become local specialty products, increasing sales revenue.

In summary, Kangwei paintings, as an intangible cultural heritage, not only possess cultural value but also have significant economic potential, contributing to the local economy in various ways.

2. 3. 3 Kangwei Paintings: Impact on Investment and Financing

On December 22, 2023, the themed promotion event for Kangwei paintings was held in Yuanping, Shanxi, with strong support from the municipal government, as shown in *Figure 37*. This event aims to continue the historical context, showcase the cultural charm of Yuanping, promote the development of intangible cultural heritage, and enhance the cultural city symbol. At the same time, increase efforts in promotion and marketing to expand the influence of Yuanping Kangwei paintings and take new steps in the intangible cultural heritage industry.

Figure 35. Propaganda Department of the Yuanping Municipal Party Committee.

Source: Yuanping City Bureau of Culture and Tourism.

At this promotional meeting, Zhang Zhinan, a member of the Standing Committee of the Yuanping Municipal Party Committee and Minister of Propaganda, stated that Yuanping Kangwei paintings are an indelible mark in the hearts of every Yuanping person and the most beautiful scene in their dreams. "Taking advantage of

this promotional event, we sincerely invite friends from all directions to turn their caring eyes towards Yuanping, to jointly paint a new picture of the intangible cultural heritage era, to harmonize a new melody of the intangible cultural heritage era, and to compose a new chapter of the intangible cultural heritage era. We will adhere to creative transformation and innovative development, continuously meet the cultural needs of the people, and continuously enhance the spiritual strength of the people. "

In recent years, Yuanping City has carried out a large number of effective concrete works in the excavation, protection, inheritance, promotion, and development of intangible cultural heritage, allowing the ancient art of Kangwei paintings to organically integrate and innovate with the new era. This has played an important role in the practice of intangible cultural heritage in Yuanping as a strong cultural city and has also played an indelible role in attracting investment during Yuanping's economic development. In 2011, Yuanping City organized a group of veteran Kangwei paintings artists who had been visiting villages for many years to revive traditional skills and create Kangwei paintings, marking the beginning of the protection, organization, excavation, and development of this intangible cultural heritage art. Subsequently, Yuanping Kangwei paintings participated in various cultural and artistic activities multiple times, continuously attracting widespread attention from all sectors of society.

In May 2013, the Yuanping Kangwei paintings Cultural and Artistic Development Co. , Ltd. was established by renowned calligraphers and painters from Yuanping City, as well as veteran artisans of Yuanping Kangwei paintings. The company includes a Kangwei Paintings Art Museum, a digital multimedia display center, painting studios, creation rooms, exhibition halls, mounting workshops, and carpentry workshops, forming a specialized cultural and creative development model that integrates research, creation, processing, and sales. At present, the Kangwei paintings of Yuanping City are re-entering everyone's lives in a new artistic form.

Part 3: Construction of the Commercialization Model for Yuanping Kangwei Paintings

The recognition of Yuanping Kangwei paintings reflects that local consumers can distinguish between intangible cultural heritage products and other products. The emotions associated with Yuanping Kangwei paintings demonstrate local consumers' feelings of resonance and satisfaction with intangible cultural heritage products, which form the basis of cultural identity for these products. The sense of community in the Yuanping Kangwei paintings reflects the influence of factors such as the regional characteristics of intangible cultural heritage products and the sense of ritual in consumption contexts on consumers, leading to the emergence of a "self-group" and "other-group" consciousness, which is a prerequisite for cultural identity of intangible cultural heritage products. The cultural self-esteem of the Yuanping Kangwei paintings reflects the local consumers' positive pursuit of the cultural identity, national sentiment, and group evaluation embedded in the intangible cultural heritage products within the Chinese context. This represents a sublimation of the cultural identity of intangible cultural heritage products and has theoretical guiding significance for the construction of the commercialization model of intangible cultural heritage products.

3. 1 Understanding the Yanping Kangwei paintings

Product cognition refers to consumers' understanding or perception of a product and the confidence they develop towards the product through memory. In the field of marketing, Burton (2011) found that consumers' cognition of green products and their attitudes towards purchasing green products significantly influence their willingness to buy the products. In this study, the cognitive dimension of the Yuanping Kangwei paintings is the basis for consumers to distinguish intangible cultural heritage products from other products, reflecting consumers' beliefs about a specific attribute or the overall nature of intangible cultural heritage products. The recognition of intangible cultural heritage products is the foundation of cultural identity. Consumers often first form positive value judgments about the product's form, content, and production process before they begin to identify with other aspects, which in turn leads to a willingness to consume.

3. 1. 1 Understanding of the Form, Content, and Historical Culture of Kangwei paintings

Kangwei paintings, as a form of decorative art for Kangs in rural northern Chinese households, often use bright colors and vivid patterns to showcase people's beautiful visions for life, while also reflecting their love for this folk art form. Frazer categorizes totems into three types: clan totems, sex totems, and personal totems. Totems are not only a form of religious belief but also a social structure. "A totem is something originally full of life. the life of the totem is the life of the people. The sanctity of the totem comes from its power and spirituality. When people identify with and passionately revere the totem, they also gain the totem's recognition(Y. Zhen, 1992). "Among them, elements of human life are cleverly integrated into the paintings in a metaphorical and symbolic manner, expressing both the hope for the continuation of life and the wish for family prosperity and social harmony.

3. 1. 2 Understanding the Economic Value of the Development Process of Kangwei paintings

First, the traditional auspicious patterns in the production process of the Kangwei paintings in Yuanping, Shanxi, reflect the aesthetic tastes and cultural perceptions of the people in the Yuanping area at that time. The traditional patterns themselves are artistic symbols with aesthetic characteristics, allowing people to gain aesthetic experiences from them. Whether it is the figurative patterns of animals and plants, the abstract geometric patterns, or the comprehensive forms of text patterns, the traditional auspicious patterns are integrated with the Shanxi Yuanping Kangwei paintings art form,Through techniques such as refinement, abstraction, and generalization, the beauty of rhythm and melody, the beauty of change and unity, and the decorative art style that combines aesthetic meaning with reality are embodied in Kangwei paintings, serving as a form of beauty to cater to the aesthetic tastes of the public. Thus, it reflects his economic value in the context of the times, allowing the general public to recognize its economic value through their simple lives.

Second, the traditional auspicious patterns of the Yanping Kangwei paintings in Shanxi reflect the local customs and folkways of the Yanping region at that time, influenced by the specific regional environment and cultural background. Over different periods, the traditional auspicious patterns of the Yanping Kangwei paintings from Shanxi have presented various forms and contents,From this, we can

not only see the painting skills of local folk artists, but more importantly, we can understand the customs and habits of different periods, the varying needs of each household for Kangwei paintings, the wealth disparities between families, and the integration of other art forms at different times. This can provide strong support and basis for future local cultural research.

Third, the economic value of the traditional auspicious patterns of the Yanping Kangwei paintings in Shanxi can provide new ideas for contemporary creation in the new era. With the progress and development of society, the traditional auspicious patterns of the Yanping Kangwei paintings in Shanxi are gradually becoming unsuitable for people's aesthetic needs for home decoration in the new situation. However, we can draw on and learn from the essence of traditional auspicious patterns, integrating them with contemporary techniques and forms to better incorporate them into the creation of new-style Yuanping Kangwei paintings. Make new types of Kangwei paintings more economically valuable with modern life. New traditional auspicious patterns that incorporate contemporary aesthetic needs and concepts can, in this new historical stage, emit new vitality and energy, conveying beautiful blessings and wishes.

Fourth, the traditional auspicious patterns of the Kangwei paintings from Yuanping, Shanxi, have potential market value. In recent years, through the vigorous promotion and protection of our excellent traditional culture and folk art by the state, these artworks have re-entered the public eye and have been accepted and recognized by people. The public is gradually recognizing their importance, with increased attention and affection. The application of traditional auspicious patterns with positive meanings as decorations on various products has also become increasingly widespread. Folk products adorned with traditional auspicious patterns carrying good meanings are receiving more and more attention, becoming popular items. In-depth research on the traditional auspicious patterns of Yanping Kangwei paintings in Shanxi can, on one hand, enrich the cultural connotation of these traditional auspicious patterns. On the other hand, it can also indirectly enhance the potential influence and economic value of the traditional auspicious patterns of the Yanping Kangwei paintings from Shanxi in the market, expanding new economic directions and creating new economic highlights. This has a certain positive impact on the cultural development of the local tourism industry and the creation of tourism-related products.

3. 2 The Emotions in Yuanping Kangwei paintings

Fullerton (2005) believes that the construction of commitment includes two aspects: attitudinal and contractual(Fullerton, 2005). The dimension of emotional commitment in this study mainly refers to the consumer attitude level. Emotional commitment is built on the foundation of shared values, sense of identity, and attachment(Fullerton, 2003),Consumers with emotional commitment will develop affection based on their identification with the brand, leading to a certain emotional attachment. Therefore, when consumers identify with the intangible cultural heritage product of Yuanping Kangwei paintings or feel a sense of consistency with the intangible cultural heritage product, emotional commitment will exist. Russell (2007) found that in the service sector, consumers establish a connection between emotional commitment and future behavior through a "psychological connection(Lacey, 2007). "Rosenbaum et al. (2006) also found that commitment can be used to predict future

purchasing behavior(Rosenbaum, Massiah, & Jackson Jr, 2006). Quero and Ventura (2015) conducted an empirical study with 927 theatergoers from 150 theaters in Spain. The research indicates that in the field of folk art, emotional commitment is a factor influencing consumer satisfaction, trust, and future purchase intentions(Quero & Ventura, 2015). The historical and heritage value embedded in the original Kangwei paintings (a type of traditional wall painting) of intangible cultural heritage products can evoke emotional resonance and attachment among members of the ethnic group. Therefore, consumers' cultural and regional emotional commitment to intangible cultural heritage products may influence their purchase intentions.

3. 2. 1 Kangwei paintings carry cultural/personal emotions

The emotional characteristics, compositional elements, and modern evolution reflected in Kangwei paintings follow the tradition of consumer emotions stemming from the study of basic human emotions(Izard, 2013),This article explores the composition of consumer brand emotions within the context of Chinese culture, attempting to leverage theories about Chinese emotions from indigenous social psychology. A large number of scholars advocating for localized research point out that there are fundamental differences in emotional constructs between the East and the West(Li, 1993; Yang, 1999; Zhai, 1993). This lays a solid foundation for the cross-cultural study of emotions.

Chinese culture, with Confucianism as its essence, seeks to establish a harmonious social order. This is reflected in interpersonal relationships and interactions, where people, beyond their genuine emotions, are generally influenced by the characteristics of "human sentiment norms(Yang, 1999). "Here, "human feelings" refer to the "obligatory feelings" that people should have, which are a kind of binding "sense of duty" in daily life that is difficult to express clearly in words(Jin, 1988). It is precisely because of the emphasis of local culture on this norm that we cannot define the emotional connotations of Chinese people like Western scholars, who only consider spontaneous emotions arising from experience. We must also take into account the aspects of duty and obligation(Yang, 2009). Scholars who conducted early conceptual analyses of "qing" among the Chinese(Hu, 1944). Reposted from Yang Zhongfang, (Yang, 1999) ; He Youhui and others,(Y. He)Just propose,There are two types of "emotion" among Chinese people: one is the emotion that should be present, and the other is the emotion that is genuinely present. The former is the emotion that should be possessed or expressed according to social and ethical norms. it is an obligatory and normative emotion, also known as "renqing. " The latter is the emotion that comes from the heart. it is a genuine and spontaneous emotion, also known as "ganqing. "The existence of "appropriate emotions" causes a gap and separation between "emotion" and "ritual" in people's expression of emotions in real life, influenced by situational and relational factors. Sometimes we know that according to "ritual," we should give someone "emotion," but we do not actually feel that "emotion" in our hearts. From this, it can be seen that "expected emotions" and "genuine emotions" have distinct states of

emotional norms possesses a degree of freedom and autonomy. (Jin, 1988)Individuals living in today's society are not all completely influenced by traditional Confucian ethics, and it is impossible for them to understand, agree with, or follow the norms of human feelings to the same extent. The state of "appropriate

feelings" precisely measures the actual differences in the degree of correspondence between individuals and social norms.

In Chinese historical culture, the norms of human feelings are based on emotions, yet they transcend emotions, containing elements of "li" that correspond to "qing. "(Y. He)Therefore, the emotional connotations in the folk art of Kangwei paintings not only extend beyond the Western perspective that limits "emotion" to instinctive physiological reactions from a psychological standpoint but also reach into the realm of sociology(Qu, 2005). This indicates that in the emotional composition of Chinese people, in addition to "genuine feelings," there is generally a simultaneous presence of "appropriate feelings. " The two are closely related and operate concurrently. This is similar to Liu Jiaqing and others(Jiaqing Liu, Qu, Lv, & Jiang, 2005)Empirical research has shown that the emotional components commonly found in Chinese interpersonal relationships have an obligatory nature. Yang Zhongfang(Yang, 1999)From a theoretical perspective, it is pointed out that genuine emotions and expected emotions are present in interpersonal interactions. The dual structure of genuine emotions and expected emotions is applied(Yang, 2009). It reasonably and comprehensively explains the cultural emotional world of the Chinese people.

For a long time, the norms of human relationships in traditional Chinese culture have played a role similar to that of institutionalization. The principles of "unity of emotion and reason" or "consideration of both emotion and reason" in social conduct are universal and have strong social functions. However, with the development and transformation of the economy and society, the foundation of the clan-based blood ties that integrated emotion and reason has gradually disintegrated. The process of modernization in China has led to a trend where "emotion" and "reason" appear to be separating(Y. He, Peng, & Zhao, 2021; Peng, 1997). As the "li" of social norms inevitably changes, the process of legal principles and factual principles gradually separating from ethics and becoming increasingly powerful. From this trend, the concept of "should-have feelings" in the current context more clearly reflects the emotional nature corresponding to the "li" in the Western world.

3. 2. 2 Kangwei paintings carry regional/community emotions

Most of the Yu Ping Kangwei paintings originate from the lives of ordinary people at the bottom of society, and undoubtedly, the content and themes of these paintings reflect the interests and pleasures of the common folk. The Kangwei paintings use unique artistic language to express the joys of life, serving as both an art of living and an art of emotions. They are an emotional outlet for laborers in their daily lives,It is also a manifestation of the aesthetic of the laborers' life interests, and even more so, a spiritual refuge and pursuit for the laborers. Kangwei paintings are the carriers of the emotions of the people of Yuanping, serving as substitute symbols for the interests of life. Almost every household's Kangwei paintings contains the emotional content within. In modern times, some people's aesthetic standards have been influenced by negative social trends, leading to deviations where they can no longer distinguish between true art and true beauty. "Although folk art has a primal quality and its practitioners are not professionally trained, making it somewhat rough around the edges, it is the most authentic, retaining its original flavor without any added alterations. For example, in today's commodified society, many artworks have

also become commodities. If we view art from the perspective of the art market, the only conclusion we can draw is its price. "(Y. Huang, 2018)Some vulgar and obscene content brazenly masquerades as art, infiltrating the lives of ordinary people and influencing their aesthetic tastes. This phenomenon is not only present in cities but is gradually spreading to rural areas. . . People find it increasingly difficult to distinguish between beauty and ugliness, even considering ugliness as beauty. Although there are not many remaining Kangwei paintings, they are products of the healthy aesthetic baseline of the common people. They not only beautify people's homes but, more importantly, beautify people's hearts. Kangwei paintings accompany people day and night, playing a positive role in enriching their spiritual lives, especially having a subtle and special function in enlightening the aesthetic orientation of young children. In these colorful Kangwei paintings, we can read about history and customs, society and life. We can experience the vibrant and vigorous creativity from the folk, and feel its straightforward, naive, simple, and passionate artistic style. On one hand, Kangwei paintings have practical functions, as they can prevent the inconvenience caused by the peeling of wall soil. On the other hand, it also serves an educational purpose. It is not only a natural expression of the people's love for beauty but also a means for them to express their wishes and beliefs for good fortune, longevity, loyalty, filial piety, and righteousness, becoming a vehicle for the beautiful aspirations of folk moral concepts.

Overall, the impact of Kangwei paintings on the community is quite profound, reflecting the high emphasis on vitality and reproduction in the agrarian society of northern China. The elements of reproductive worship also possess certain protective and blessing functions. The elders in the family often use these patterns to convey the importance of reproduction and procreation to future generations, while also hoping that these patterns will bring peace to the family and prosperity to their descendants. Folk artists, through rich symbolic techniques and artistic expressions, have made Kangwei paintings not only record people's worship of reproduction and life but also reflect their pursuit of a better life and their hopes for the future. In this process, Kangwei paintings are not merely products of artistic creation but also important carriers of cultural heritage, embodying reproductive concepts and social values passed down through generations. They represent both a continuation of cultural traditions and an expression of spiritual solace and life aspirations.

In traditional Chinese culture, red and yellow, as orthodox colors, have always been revered by people. In traditional Kangwei paintings, the proportion of red and yellow is relatively large. The impact of these two colors on the soul is profound, reflecting the psychological needs of the Chinese people for traditional aesthetic ideals. The masculine beauty symbolized by red and yellow, along with the harmonious, simple, and elegant beauty of the same tones, together lay the foundation of Chinese color culture. Red is rich in connotations. it symbolizes flames, evoking memories of a primitive era of raw meat and blood transitioning to a civilized diet. As early as ancient times, our ancestors knew to place red minerals in the coffins of the deceased. Because human blood is red, they believed that as long as something red was still

flowing, it meant that there was a presence of vitality. Influenced by the belief that objects have spirits, they would place a piece of red mineral in the coffin. Red evokes associations with warmth, sunshine, and masculine strength. It also suggests festivity, auspiciousness, and vibrant vitality, such as the double happiness symbol for a blissful marriage, a child in a red bellyband holding a golden carp for a prosperous family, and a red inked longevity banner for health and longevity. Even in times of war and revolution, red has been hailed as the color of war, symbolizing the blood of righteous men and women. The aesthetic imagery that red evokes in the hearts of the Chinese people is almost entirely positive.

Yellow originated from the living environment of the nation, and the cradle and birthplace of the nation are in the Loess Plateau of the Yellow River Basin. Therefore, yellow is rooted in the deepest psychological attachment of the people to the earth. Yellow is a typical earth color. The sensitivity to yellow in the concept of "harmony between heaven and humanity" derives both a sense of warmth that comforts the soul and a sense of simplicity, symbolizing harvest, maturity, and brightness. It also draws on the sense of grandeur, solemnity, and authority, serving as a testament to the worship of imperial power and deities. The Kangwei paintings in Northwest Shanxi reflect people's reverence for the colors red and yellow. The public prefers to use bright red as the base color, which not only conveys a sense of festivity and warmth but also exudes an air of prosperity.

Kangwei paintings, as an important component of folk cultural life, not only carry the aesthetic concepts of the people but also embody their folk psychology and beliefs. Therefore, whether for blessings or taboos, they reflect the people's pursuit of beauty. For example, when the Kangwei painters depict tigers and lions, they often leave the eyes and claws of the tiger to be painted last, fearing they might harm the master. Patterns that are considered inauspicious by the common people, such as the universally disliked rat, the ugly snake, and the mourning crow, are also taboo to paint on the Kangwei. Unless a separate pool is opened, the twelve zodiac animals of the Rat, Snake, and Dog, as well as sacred and noble auspicious symbols like the Dragon and Phoenix, are also taboo to be painted on the Kangwei. additionally, except for the "Eight Immortals," it is forbidden to paint deities from Buddhism, Taoism, and Confucianism on the Kangwei,Can only rely on some auspicious and

precious plants and animals, such as tigers and lions, to achieve the ideal of warding off evil and attracting good fortune.

3. 3 Group Affiliation of the Yuanping Kangwei paintings Community

People have a certain need to associate with others. therefore, group belonging can be understood as the group identity that arises from the need to become a member of a specific group. Products that embody group belonging connect ownership with an individual's belonging to the group, which may enhance the satisfaction of product users(Berger, 2007). Intangible cultural heritage products mostly originate in specific regions and become popular within a certain spatial range, forming an important part of the local traditional culture. Zhang and Khare (2009) found that if local identity is more accessible, consumers will consider local positioning information more important and prioritize it, showing a greater tendency towards local products. Of course, the construction of this identity accessibility will also be influenced by habits (such as cultural orientation) and situational priorities(Y. Zhang & Khare, 2009). The regional and social characteristics of the intangible cultural heritage product, the Yuanping Kangwei paintings, give it a natural advantage in terms of accessibility. Generally speaking, locals are more familiar with local cultural products, which makes it easier for them to develop a sense of community belonging, thereby influencing their willingness to purchase the intangible cultural heritage products.

3. 3. 1 Kangwei paintings have common cultural practice activities

In Danner's "Philosophy of Art," the influence of regional factors on art is particularly mentioned, and this influence is also evident in Kangwei paintings. Art that arises from real life will naturally reflect back into reality. Due to the influence of the Inner Mongolia cold wave, the winter climate in the Yuanping area is extremely harsh, and the highly resistant cave dwellings have become the preferred residences for people. The windows in the cave dwellings differ from the large glass windows of modern homes. the upper part is covered with paper, while the lower part is embedded with glass. This layout significantly reduces light transmission, resulting in a relatively dim indoor lighting environment. Due to this factor, residents usually put effort into decorating their walls to enhance the visual brightness of their homes. As a result, the colors of the Yuanping Kangwei paintings are characterized by bright, vivid, and highly contrasting artistic styles. At the same time, the crops

grown in the Yuanping area are mostly sorghum, which generally turns red when mature. Therefore, the artisans' preference for green and red is highly prominent in their artistic style. Green symbolizes vitality and the vigor of life, as well as representing lush vegetation. Red signifies passion and a bold spirit, and it also symbolizes a bountiful harvest. Additionally, the abundance of ancient buildings in the Yuanping area has fostered the flourishing development of architectural painting. Masterful decorative painters have emerged in droves, with many artists skilled in palace, temple, and pavilion paintings applying their expertise to Kangwei paintings, emphasizing the creation of spatial layers in these artworks. Considering various regional factors, it is evident that the Yuanping Kangwei paintings have developed distinct characteristics of vibrant and intense colors, diverse forms, and at the same time, they exhibit rich and varied content, intricate patterns, and exquisite techniques in their artistic expression.

Kangwei paintings, as a traditional form of folk art, are not only a visual enjoyment of social life at the time but also an important carrier of modern cultural heritage. They carry rich historical and cultural information, reflecting the social customs and people's aesthetic tastes of each specific period. In the process of creating and appreciating Kangwei paintings, through various forms such as the craftsmanship and display by artisans, education and dissemination, public participation, and innovative and integrated exchanges, a series of cultural practice activities are embedded. These activities not only promote the inheritance and development of these folk arts but also enhance the cohesion and sense of identity among social members.

3. 3. 2 Kangwei paintings are the bond/social connection among community members

The Yuanping area integrates the customs and cultures of multiple ethnic groups. Through long-term cultural interactions and exchanges, it has accumulated a profound cultural heritage and gathered a wealth of folk customs. For example:Shanxi Jinju[54]It is a folk art with regional characteristics, among which the storytelling and singing Daoqing opera popular in northern Shanxi has become a beloved form of theatrical culture for the local people. The singing style is unique and intriguing, the scripts are filled with deep

[54]Jinju：Chinese regional opera, one of the four major Bangzi opera genres in Shanxi, also known as Shanxi Bangzi, a traditional Chinese opera.

emotions, rich in the essence of life, and the content mainly revolves around religious stories and tales of promoting good deeds. Influenced by this folk culture, Kangwei paintings often choose historical and opera themes, highlighting character portrayals and reflecting religious values and moral concepts through stories and performances. In addition to opera, window paper-cutting, as the initial development source of paper-cutting culture, has also had a significant impact on the artistic style of Kangwei paintings. The upper part of early windows was made of wooden grids covered with white mulberry paper. Patterns and designs were added to the white mulberry paper that matched these windows, creating window flowers rich in auspicious and ancient meanings. With their rich content, harmonious patterns, and joyful atmosphere, these window flowers became a major feature of this land through long-term folk traditions, representing the material life and spiritual concepts of the farmers. This type of window flower has a clear continuity in content, while also focusing on expressing rich content characteristics within a limited space, allowing the art style of Kangwei paintings to give rise to similar new stylistic traits. The typical imprint of folk culture has led to the formation of Kangwei paintings as an artistic expression that reflects various cultural connotations such as wealth, auspiciousness, festivity, and exorcism, adding a vivid stroke to the historical scroll of Kangwei paintings.

Kangwei paintings originated from the local folk life and possess a certain degree of spontaneity and self-entertainment. Influenced by the historical features, geographical environment, and folk culture of the region, they have generally formed an artistic style characterized by bright colors, rich content, and splendid scenes, embodying a blend of the grand and the refined.

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3. 4 Yuanping Kangwei paintings Cultural Self-Respect

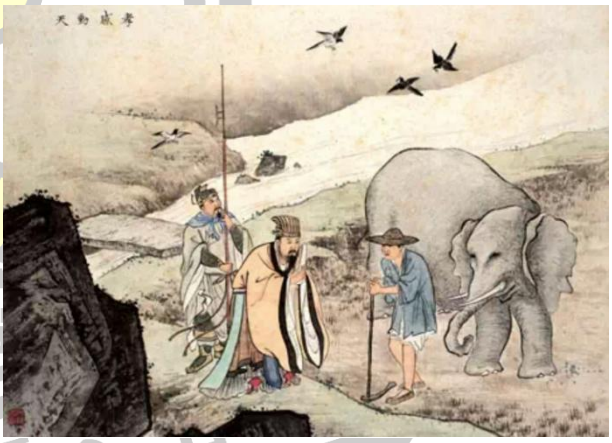
Rosenberg (1965) views self-esteem as an attitude of liking or disliking oneself, while Coopersmith (1967) defines self-esteem as the degree to which individuals believe in their own importance(Moon & Kim, 2014). Therefore, the cultural self-esteem in this study can be seen as the importance of the cultural connotations and cultural identity carried by the Yuanping Kangwei paintings of intangible cultural heritage products to consumers. Intangible cultural heritage products possess distinct cultural symbols such as tradition, locality, inheritance, and craftsmanship. During the interviews, it was found that some consumers feel a sense of cultural pride towards intangible cultural heritage products,At the same time, it is hoped that intangible cultural heritage products can improve in modern society, meaning that consumers tend to pursue positive self-evaluation and cultural self-esteem. He Jiaxun (2008) found that in the Chinese context, the emotional connection between consumers and brands includes both genuine affection for the brand, termed "true affection," and obligatory feelings influenced by cultural norms such as patriotism, family and tradition, social occasions, and etiquette, termed "proper affection. "(J. He, 2008)Huang Haiyang and He Jiaxun (2017) also believe that consumers' preference for domestic brands is driven by their intrinsic emotional state, stemming from a preference for the symbolic cultural meanings associated with domestic brands. (H. Huang & He, 2017)Therefore, this emotional response of cultural self-esteem affects consumers' desire to purchase intangible cultural heritage products.

3. 4. 1 Kangwei paintings carry the local cultural roots and historical traditions.

Kangwei paintings, as an indispensable part of the local people's housewarming, can not only bring a new home style and artistic atmosphere to the new residence but also create an interactive platform for cultural transmission and exchange, reflecting the era's information. Kangwei paintings are a manifestation of the cultural life of the people and also serve as a "living fossil" of folk art culture. Kangwei paintings appear in an artistic form, allowing people to perceive and understand the objective world with subjective emotional hues. They open the door to understanding the economic, political, and cultural resources of that time, while also providing a wealth of early

educational material for children's understanding of the new China after the reform and opening-up. The development of Kangwei paintings, which have educational significance, reflects the transition of people from inherent perceptions of the material world to the pursuit of the spiritual world. The aesthetic experiences gained from this transition are then expressed through patterns in Kangwei paintings, continuously enhancing people's aesthetic awareness and cognitive abilities. After the reform and opening-up, the content of Kangwei paintings covered all aspects of society. They recorded the social customs of the changing times, depicted the beautiful landscapes of the vast mountains and rivers, celebrated romantic stories of love, and portrayed scenes of labor and construction that people longed for. These paintings, in an intangible way, carried people's joys and sorrows, while also inspiring a love and yearning for a better life. Among them, the Yanping Kangwei paintings have educational themes, such as the "Twenty-four Filial Exemplars. "[55]、"Personally taste the medicine. "、"Filial piety moves heaven" and others *Figure 38*, as well as themes that praise the motherland, such as "The Founding Ceremony" and "Chairman Mao's Portrait," are highly educational for every child growing up in such an environment. They not only cultivate filial piety and patriotism but also promote their physical and mental health development and the formation of a good aesthetic awareness.

Personally taste the medicine



Filial piety moves heaven

Figure 36. Folktales of loyalty and filial piety.
Source: By Yuheng Chang, 2024.

[55] "The Twenty-four Filial Exemplars" is a book that tells the stories of twenty-four filial sons from ancient China, accompanied by illustrations. Filial piety is the core of Confucian ethical thought, a moral code that maintains family relationships, and a traditional virtue of the Chinese nation.

The local folk art form of the Yanping Kangwei paintings in Shanxi, which surrounds the earthen Kangwei and accompanies people all day long, has a subtle and profound impact on the local people's perception. This educational significance is different from the preachings of legal and moral teachings. It uses artistic imagery to appeal to people's sensibility and emotional intellect, allowing them to accept the content and meanings with a peaceful mindset while appreciating the art. It infuses social content into the works, naturally influencing their values and behavioral orientations. What content is depicted in the Yanping Kangwei paintings of Shanxi, and what kind of auspicious patterns are chosen, will release corresponding information, creating a cultural atmosphere for the entire family. (Zong, 1994)The traditional auspicious patterns of the Yanping Kangwei paintings in Shanxi are rich in educational significance. While being appreciated, they also serve to promote and educate moral qualities, as well as to maintain harmonious and amicable family relationships. The Yanping Kangwei paintings of Shanxi are a comprehensive cultural reflection of the local people's lives, encompassing culture, morality, education, and traditional customs. They exist between the refined and the popular, permeating the lives of the common people. The ancient rural living system in our country is based on family structure relationships, with the family being the smallest unit of society and the initial place of human learning. The development of traditional auspicious patterns in Kangwei paintings is consistent with the structure of the family. The family is the base for passing on the family line, procreating future generations, and creating national character in feudal society. The educational influence it generates is more impactful than that of religion. The family is also an important place for cultural education and ethical and moral standards. The family environment aligns with the overall tone of social culture, and everyone receives the most basic education and influence in the family during their childhood[56]. The Kangwei paintings in the family living room play a significant role in early cognitive development, laying a solid foundation for their growth.

3. 4. 2 Kangwei paintings are the cohesion of local cultural memory and social memory

From the perspective of intangible cultural heritage identity, the inheritors of Kangwei paintings, as the main carriers of culture, play a

[56] Refers to a person's thoughts, behavior, hobbies, etc. , being positively influenced by long-term exposure to certain things.

dominant role in the construction and transformation of their identity within the intangible cultural heritage protection system. The characteristics of Kangwei paintings being "passed down orally and taught from heart to heart" and "passed down from generation to generation" determine that the inheritors are the core of intangible cultural heritage protection and transmission,The status and identity of inheritors are related to the survival of intangible cultural heritage projects, thereby directly affecting the methods of cultural transmission and social recognition. The relationship between inheritors and the protection of intangible cultural heritage: the inheritors of Kangwei paintings are the main carriers of culture, and protecting the inheritors means protecting the cultural identity of intangible cultural heritage.

Against this backdrop, countries around the world have begun to recognize the importance of cultural identity diversity. Cultural diversity is not only a source of human society's creativity but also an important bond for maintaining harmonious coexistence among different ethnic groups and nations. The protection of intangible cultural heritage has become one of the key means to address the challenges of globalization, aiming to ensure that local cultural identities can be protected and passed down in the context of globalization, avoiding the negative impacts of cultural homogenization. Therefore, to promote local culture, it is essential to vigorously advocate for the role of inheritors.

China's intangible cultural heritage protection policies have consistently followed this logic. For example, the 2005 State Council's "Opinions on Strengthening the Protection of Intangible Cultural Heritage in Our Country" and the 2008 "Interim Measures for the Recognition and Management of Representative Inheritors of National-Level Intangible Cultural Heritage Projects. "The subsequent management measures following the 2019 "Measures for the Recognition and Management of Representative Inheritors of National-Level Intangible Cultural Heritage" both emphasize the importance of "representative inheritors," encourage them to engage in teaching activities, and illustrate the core role of inheritors in the protection of intangible cultural heritage. Identification and Policy Support for Inheritors: Through rigorous review and official approval processes, some inheritors have been recognized as "national-level intangible cultural heritage representative inheritors," thereby gaining government support and the status of cultural elites. This identity not only grants them social status but also brings economic benefits, social capital,

and policy dividends (such as performance opportunities and training resources). These additional rights greatly enhance the inheritors' sense of social identity and responsibility. The establishment of identity recognition has gradually strengthened as policies are implemented, leading to an increasing recognition of their own identity among inheritors. Efforts have been made to dispel the negative attitudes of inheritors towards applying for the title of "Representative Inheritor" and to simplify the application process. With the increase in policy benefits and social recognition, inheritors have quickly realized the opportunities and benefits that this identity brings, and their attitudes have shifted accordingly, showing great enthusiasm. This shift reflects how the process of identity construction is driven by external social and economic factors. The social impact of the identity associated with Kangwei paintings has gradually strengthened, and the recognition of inheritors' identities has made them important representatives of local culture. The personal identity of the inheritors and the value of the intangible cultural heritage projects themselves are gradually merging, forming a broader social recognition. This phenomenon makes the recognition of intangible cultural heritage not only a psychological recognition at the individual level but also a construction of social recognition, reflecting how inheritors, through the transformation of identity recognition, promote the reproduction of cultural identity in modern society. In the field survey, county-level personnel responsible for intangible cultural heritage recalled the significant shift in the attitudes of inheritors, especially under the influence of the benefits brought by policies, which notably increased the enthusiasm of inheritors for application. This indicates that the identity recognition of inheritors is not only driven by cultural values but is also closely related to multiple factors such as policy support, economic interests, and social capital.

The identity recognition of representative inheritors of intangible cultural heritage is a dynamic social construction process, influenced by policies, economic interests, and social capital. With the implementation of intangible cultural heritage protection policies, the identity recognition among inheritor groups has gradually strengthened, and their active participation has promoted the transmission and development of intangible cultural heritage culture. During the period of social transformation under economic development, in order to clarify the ethnic cultural identity of Kangwei paintings, Yuanping City places great importance on preserving the foundation

of its traditional culture. In the era of economic globalization and cultural diversification, it aims to maintain its cultural values and not lose its cultural identity and roots. Using the uniqueness of national, provincial, and municipal intangible cultural heritage as a starting point, we emphasize cultural commonality and coexistence, dialectically understand the relationship between origins and development, and seize the initiative in cultural discourse. We have applied for and registered local cultural heritages such as Kangwei paintings, Naoyang competition, Longmen waist drum, and Fengyang song.

Summary

This chapter aims to combine the commercialization of intangible cultural heritage Kangwei paintings with cultural identity, developing a cultural identity model for intangible cultural heritage products to provide a more targeted conceptual framework for empirical research on the commercialization of intangible cultural heritage products. Through research analysis, exploratory factor analysis, and research data factor analysis, the commodification theoretical model constructed in this study confirms that consumers' cultural identity with intangible cultural heritage products has four main factors, named product cognition, emotional commitment, group belonging, and cultural self-esteem, corresponding to the four dimensions of cognition (product cognition), emotion (emotional commitment), belonging (group belonging), and evaluation (cultural self-esteem) The four dimensions are shown in *Figure 39*. There are both similarities and differences compared to the mainstream research findings in the Western marketing field. Among them, the product cognition dimension mainly reflects consumers' ability to distinguish intangible cultural heritage Kangwei paintings products from other products, while group affiliation demonstrates the impact of factors such as the regional nature of intangible cultural heritage products and the sense of ritual in the consumption context on consumers,Creating a sense of "in-group" and "out-group" awareness is a prerequisite for cultural identity with intangible cultural heritage products. Emotional commitment reflects consumers' feelings of congruence and satisfaction with intangible cultural heritage products, forming the foundation for cultural identity with these products. Cultural self-esteem reflects the positive pursuit of consumers in the Chinese context for the cultural identity, national sentiment, and group evaluation embedded in intangible cultural heritage products. It represents the sublimation of cultural identity in the commercialization of intangible cultural heritage. These aspects are of

significant theoretical guidance for the targeted product design of Kangwei paintings and for related researchers.

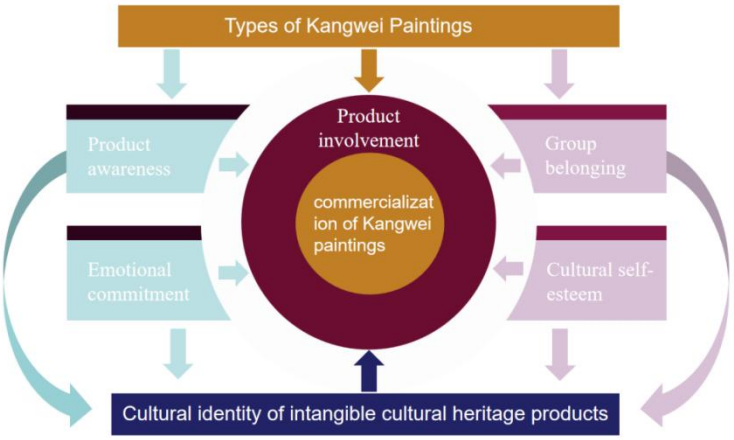


Figure 37. Theoretical Model of the Commercialization of Kang Wei Paintings. Source: By Yuheng Chang, 2024.

The commercialization of intangible cultural heritage Kangwei paintings is associated with the past, which is a natural advantage in evoking consumers' cultural identity. Vignole and others believe that cultural identity is constructed through the complex interplay of cognition, emotion, and social interaction, occurring within specific cultural and local contexts. （Vignoles, V. , & Regalia, C. ,& Manzi, C. ）。Gomzina (2012) found that individuals are willing to attach themselves to certain historical values of past heritage and remain faithful to these values in their lives. (Gomzina, l. ,2012). Pomian (2009) proposed the view of connecting identity with the past, emphasizing the importance of collective memory becoming heritage: "Cultural identity has been associated with two very popular words over the past 20 years, namely: memory and heritage. This fact points out the strong connection between identity and the past. It is precisely because of this connection that when we talk about identity, we are also talking about something received from those who came before us. "（Pomian, K. 2009）The commercialization of intangible cultural heritage has certain social and regional characteristics, growing together with the ethnic groups and regions that nurture it, forming a cultural complex. Intangible cultural heritage is a specific mode of expression for communities or groups to convey their worldview and the essence of their cultural self-awareness(Skrzypaszek，2012). points out that creative

expressions such as "oral traditions, language, performing arts, social practices, rituals, and festive activities" contain a wealth of dynamic and fluid memories. Within these deeply rooted memories, individuals find the lifeblood of their identity(Trim ,2011). In the process of individual entertainment or consumption of intangible cultural heritage products, these products provide a continuous sense of identity. Similarly, to maintain vitality and influence, intangible cultural heritage products also need to continuously interact with the ever-changing natural, social, and cultural environments.

Based on the above analysis, considering the rich cultural connotation and long historical heritage of the commercialization of intangible cultural heritage Kangwei paintings, this study believes that during the consumption process of intangible cultural heritage products, consumers will develop cultural identity, which in turn influences the development process of Kangwei paintings commercialization. The specific research model is shown in Figure 16. Among them: According to the analysis of the research model on cultural identity of intangible cultural heritage products in Chapter 3, cultural identity includes four dimensions: product cognition, emotional commitment, group belonging, and cultural self-esteem. Here, a dimensional analysis is conducted, treating each dimension as a separate intrinsic influencing factor. Product involvement, as a motivational inducing factor, is the result of consumer purchasing behavior in the process of the commercialization of Kangwei paintings. In the entire model, product type, as an important factor, affects the strength of the relationship between cultural identity, product involvement, and purchase intention.

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CHAPTER V
Conclusion Discussion and Suggestions

Part 1. Conclusion

This paper employs qualitative research methods, integrating interdisciplinary theories and literature review theories, to apply the concept of cultural identity to the study of the commodification process of intangible cultural heritage Kangwei paintings. It reveals the interaction between cultural identity formation and commodification in the context of intangible cultural heritage Kangwei paintings.

1.1 The Historical Development and Cultural Significance of Kangwei Paintings in Yuanping City, Shanxi Province, Prior to Their Designation as Intangible Cultural Heritage.

Chinese traditional culture is like a vast river, grand and unrestrained, dissolving everything in its path, yet its flow is slow and steady. For thousands of years, the land of China has undergone tremendous changes, but its cultural essence remains unchanged. As an important part of folk art, rural Kangwei paintings have nurtured profound cultural connotations and have developed their own unique artistic style and cultural identity over the long course of history. It not only conveys the rural people's faith in art and their need to appreciate beauty, but it also employs various techniques such as painting and calligraphy, possessing high artistic and cultural value. It serves as an interpretation of the artistic language of the Chinese national belief system and as a behavioral expression of ethnic folklore exchange activities. Folk art carries the aesthetic tastes and emotional exchanges of the people, serving as an important cultural memory of the Chinese nation and a significant symbol of traditional folk culture. Throughout the long course of history, the creation of Yuanping Kangwei paintings has undergone generational inheritance by the creators, reflecting different eras, social classes, regions, and cultural backgrounds,Directly or indirectly, it reflects the various characters and events of heaven and earth, showcasing the beautiful ideals and spiritual pursuits of

the Chinese nation. After hundreds of years of inheritance, it has not only formed a unique folk local culture in China but is also a treasure in folk Kangwei paintings and a typical representative of agrarian cultural identity.

As Chinese society began its transition from traditional agrarian civilization to modern industrial civilization, the Yuan Ping Kangwei paintings have also undergone multiple historical changes, social transformations, and cultural shifts over the past half-century. Entering the 21st century, the rapid trend of global economic integration, along with the influx of Western values, has led to unprecedented changes in Chinese society. The traditional social soil and cultural environment that folk art relies on for survival are facing unprecedented challenges. The entire society has begun to recognize the importance and urgency of protecting it. In 2010, our country's third batch of intangible cultural heritage protection list was announced, and the Yuanping Kangwei paintings was identified as an intangible cultural heritage. While protecting it, we must seriously summarize the experiences and lessons of folk art protection over the decades, so as to explore the revitalization path of traditional Chinese national culture, including folk art, in a diverse and complex socio-cultural context.

All kinds of Kangwei paintings not only decorate and beautify the living environment but also embody people's aspirations for a better life. In the past, most farmers were illiterate, and for a long time, much of the culture was passed down through "oral tradition. " Whether it was imparting knowledge, telling stories, or watching operas, through people's daily interactions, those majestic heroes, mythical stories, and auspicious symbols,In people's minds, a gradual impression is formed, and when they see the characters related to the room, it feels like seeing an acquaintance. They then carefully appreciate the specific content of the painting, including plots they are unaware of. From the perspective of modern reception aesthetics, this is indeed a noteworthy way of appreciation. The Kangwei paintings serve the function of spreading historical culture. With the development of the times, many rooms adorned with exquisite patterns have been completely preserved, providing important materials for the study of the latter, which holds significant historical research value. Kangwei paintings have continuously evolved, becoming increasingly mature in artistic form. As a traditional art form, the artistic characteristics and expression techniques of Kangwei paintings have important reference significance for today's art.

With the rapid development of our country's economy and the improvement of people's living standards, the structure of people's residences has also changed, and their lifestyles have been altered. Therefore, the Yuanping Kangwei paintings have certain reference value for studying traditional Chinese murals and culture. Especially in recent decades, the fierce impact of the commodity economy has led to the gradual decline of the exquisite and complete Kangwei paintings, with some stove walls no longer having any living heritage. There are also very few inheritors of the art of stove wall painting, and many regions are showing signs of having no successors. It is now urgent to protect these artworks. To revitalize Kangwei paintings, it is first necessary to have a clear understanding of their cultural significance and a concrete grasp of their current state. This understanding and knowledge not only serve as the premise and foundation for their protection but can even be considered a form of protection in itself. The purpose of this study is to provide the premise and foundation for such protection, so that subsequent researchers can offer a strong theoretical basis for their studies. Currently, very few people can clearly and accurately understand and describe the many meanings of Kangwei paintings, and the collective memory has been severely disrupted.

The revitalization of intangible cultural heritage, as an important national cultural policy and systematic project, has received significant attention from the government and society as a whole in recent years. It is also becoming a popular topic in current cultural research, with many research results being published. However, there is almost no research that interprets Kangwei paintings through the lens of commodification combined with the concept of cultural identity. This article will focus on the artistic and cultural value of the Yuanping Kangwei paintings as the main research subject. It will provide a detailed introduction to the origins, transmission methods, and historical characteristics of the Kangwei paintings. Subsequently, it will further analyze the cultural value of the Kangwei paintings from multiple aspects, including their expressive techniques, painting methods, thematic representation, artistic characteristics, and value manifestation,Secondly, by comparing with other artworks, especially under the influence of intangible cultural heritage, in terms of themes and their inherent expressive power, we seek commonalities and the impact of Kangwei paintings. Through real field investigations, we conduct multi-faceted comparisons, analyses, and studies on the current state of Kangwei paintings, and on this basis, consider their

commercialization. With the progress of time, Kangwei paintings will gradually exit the historical stage, becoming scattered points in our memories. What we need to consider is how to revitalize and inherit the essence of this folk art. As an intangible cultural heritage, we need to pass it on and promote it. I believe that through this investigation, we will provide some valuable help and reference opinions for the revitalization of our folk art and even our national traditional culture.

1.2 The Role of Kangwei Paintings in Shaping Cultural Identity in Yuanping City, Shanxi Province, China, as an Intangible Cultural Heritage

The Kangwei paintings after the reform and opening-up not only have artistic value in terms of decoration but also in their social and temporal aspects. In an era when information was not very developed, these special paintings showcased the social customs, local conditions, political economy, and characteristics of the times within the small space of the Kangwei paintings. They became a window for people at that time to understand and engage with the new landscape of China after the reform and opening-up. People can read about historical customs and the characteristics of the times from the Kangwei paintings that accompany them day and night. They can also appreciate the exquisite craftsmanship and vibrant creativity of the folk Kangwei painters, and feel the simple enthusiasm, innocence, and down-to-earth artistic style embodied in the Kangwei art. The rich and colorful content of the Yuanping Kangwei paintings has distinct social and contemporary characteristics. Not only is it a space for presenting paintings, but it is also a microcosm of the development of the times. While reflecting the aesthetic consciousness of the people in the Yuanping area, it also showcases the characteristics of the development of folk culture in the region. With the definition of intangible cultural heritage, the Kangwei paintings has transitioned from a historical form to a modern one.

The background of intangible cultural heritage can be traced back to the era of accelerated globalization. In this process, traditional culture has gradually been pushed to the margins under the influence of modernization, urbanization, and global integration, with many valuable cultural expressions facing threats. The protection and recognition of intangible cultural heritage were proposed against this broader backdrop to address the issue of the gradual decline of cultural diversity. By thoroughly reviewing the historical context of intangible cultural heritage protection, one can understand the complex

interaction between the international community and cultural preservation behind it.

In the second half of the 20th century, the process of globalization greatly accelerated the integration of the world economy and the development of technology. However, globalization brought not only economic prosperity but also the rapid spread and fusion of culture. In this process, Western mainstream culture gradually became the dominant force globally, forming a trend of cultural homogenization. Under the influence of globalization, the indigenous cultures of many non-Western countries, especially traditional and local cultural expressions, have gradually lost their original soil for survival. For example, many traditional festival activities, handicraft techniques, local dramas, etc. , are undergoing subtle changes in the cultural identity that people originally had in their lives due to a lack of inheritors or the pressure of modern lifestyles. The disappearance of original cultures not only signifies the end of a way of life but also represents a reduction in the diversity of human civilization.

The proposal for the protection of intangible cultural heritage was first systematically developed under the impetus of UNESCO. Since its establishment, UNESCO has been committed to protecting the cultural heritage of humanity. As early as 1972, UNESCO adopted the "Convention Concerning the Protection of the World Cultural and Natural Heritage," which primarily targeted tangible cultural heritage such as buildings, monuments, and natural landscapes. However, over time, the international community gradually recognized that, in addition to these tangible cultural heritage sites, many forms of intangible cultural expressions also deserve protection. Therefore, in the 1990s, UNESCO began discussing how to effectively protect these intangible cultural expressions.

In October 2003, the 32nd session of the UNESCO General Conference adopted and officially approved the "Convention for the Safeguarding of the Intangible Cultural Heritage. " There is a strict definition of intangible cultural heritage: "Intangible cultural heritage refers to various practices, performances, expressions, knowledge and skills, as well as the related tools, objects, artifacts, and cultural spaces, which are recognized by groups, communities, and sometimes individuals as part of their cultural heritage. Each group and community is continuously created and innovated as their environment, relationship with nature, and historical conditions change,

allowing this intangible cultural heritage passed down through generations to be renewed. At the same time, it gives them a sense of cultural identity and historical consciousness, thereby promoting cultural diversity and human creativity. "(The UNESCO official website published the "Convention") This marks a shift in the international community's perspective on cultural heritage protection from tangible to intangible, from material culture to intangible culture. The Convention clearly stipulates that intangible cultural heritage includes five aspects:Oral traditions and expressions (including the language of the intangible cultural heritage), performing arts, social customs, rituals, and festive events, traditional craftsmanship, knowledge and practices concerning nature and the universe, etc. Through this convention, UNESCO has encouraged its member states to begin valuing the protection of intangible cultural heritage, and has sparked a global wave of efforts to protect and pass down intangible culture.

From this definition, we can see that intangible cultural heritage refers to specific spiritual creations, social practices, and the related tangible and spatial places of people. Yuanping Kangwei paintings precisely fit into this concept, as their form of expression is a synthesis of people, objects, and space. In the cultural identity of Kangwei paintings, it is explained that the bearers of intangible cultural heritage are certain social groups and organizations, sometimes individuals. Before the recognition of intangible cultural heritage, Kangwei paintings were already a reflection of a group's cultural identity. According to the definition of cultural identity and the aspects of the formation, transmission, and protection of intangible cultural heritage, groups or organizations are important carriers of intangible cultural heritage, serving as the driving force for its innovation and development. In the era of globalization, the reason UNESCO formulated the Convention for the Safeguarding of the Intangible Cultural Heritage is to emphasize cultural diversity, the legitimacy of different types of cultures, and the respect and understanding for various cultural forms. The coexistence and sharing of cultural identities across different periods is the right path for the organic unity and healthy development of humanity. Therefore, the Convention for the Safeguarding of the Intangible Cultural Heritage not only clearly states the cultural value of the intangible cultural heritage itself but also introduces several core concepts related to it: cultural transmission, cultural space, cultural expression, and the resulting sense of cultural identity and historical

consciousness. These core concepts emphasize the historical (in other words, traditional), dynamic, ecological, and functional cultural characteristics of intangible cultural heritage. Historic significance refers to the temporality of the creation and transmission of intangible cultural heritage. Intangible cultural heritage consists of cultural products that were created or formed in historical eras, having undergone the test of time. It is closely related to spiritual life and emotional memory. The resonance people feel with folk art and their continuous pursuit of cultural identification with folk art have shaped the current state of intangible cultural heritage. This state is a crystallization of history and a reflection of people's recognition of their past lives. Mobility refers to the transmissibility of intangible cultural heritage. Although intangible cultural heritage is often combined with specific material forms, its essence is a dynamic process of transmission. Unlike fixed material culture, it is constantly evolving. Mobility is an important manifestation of the vitality of intangible cultural heritage, representing the process of cultural identity continuously changing and forming. Ecologicality refers to the state of existence of intangible cultural heritage. It exists within a specific cultural space, where it not only forms mutual reliance with other cultural phenomena but also interacts with the ecological environment of a particular place. This interaction creates a cultural identity ecosystem where intangible culture and the material basis of life coexist symbiotically. Functionality refers to the functional positioning of intangible cultural heritage within the socio-cultural system. Intangible cultural heritage is a cultural tradition created, inherited, and enjoyed by specific social groups. It holds significant spiritual and service-oriented meaning for these groups, which is precisely where the vitality of cultural identity in intangible cultural heritage lies.

Although the Kangwei paintings intangible cultural heritage is currently facing the danger of disappearing, this is not entirely due to the intangible cultural heritage itself. It is a result of the drastic changes in the social environment and the impact of the modern social, political, and economic cultural waves dominated by foreign cultures. These impacts have altered people's traditional lifestyles, influenced their values, and led to an unprecedented crisis in the inheritance of cultural traditions among various groups. But a crisis does not equal extinction. it is a coexistence of danger and opportunity. As long as we fully recognize the cultural value of intangible cultural heritage and reshape its cultural identity, we can turn danger into

opportunity. Intangible cultural heritage is mostly connected with group life, and even unique individual cultural creations exist within a certain cultural environment. Therefore, it is essential to fully recognize the collective cultural identity attributes of intangible cultural heritage, to value the shared traditions and service functions of intangible cultural heritage in the lives of groups or communities, to emphasize the dynamic transmission of intangible cultural heritage within specific groups and cultural spaces, and to integrate the passed-down intangible cultural heritage into the changed modern living environment, making it an enduring spiritual resource and an important supplement to enriching material and social life. From this perspective, understanding the role of intangible cultural heritage in the formation of cultural identity through Kangwei paintings, the revitalization of Kangwei paintings as intangible cultural heritage is not only a heavy responsibility but also a cornerstone of people's lives and a driving force for progress.

1.3 The Commodification of Kangwei Paintings: Processes and Practices for Revitalizing Intangible Cultural Heritage in Yuanping City, Shanxi Province, China

Intangible cultural heritage Kangwei paintings are the result of a social creation process passed down through generations and in constant motion, forming the core of communities and groups. With the advancement of social culture and technology, the soil that sustains the resources of Kangwei paintings has undergone significant changes. Among these, commercialized crafts, as one of the important carriers of the material manifestations of intangible cultural heritage, are facing market challenges. However, history has proven that only those traditional handicrafts that can meet human living needs and continuously provide development support for human society can sustain their charm and vitality. Therefore, under the premise of maintaining the integrity of intangible cultural heritage, the commercialization of intangible cultural heritage Kangwei paintings can effectively alleviate the consequences of intangible cultural heritage inheritors being forced to change careers due to lack of social attention by integrating them into modern life and the market in a new artistic and commercialized form. The integration of culture and economy can turn culture into a commodity for sale, and commodification is a complex process. In the context of today's globalization, commodification is no longer a pejorative term in the traditional sense but has been endowed with new economic value and cultural connotations. Commercialization has established

close ties with the economy, society, culture, and politics, involving different stakeholders such as the government, enterprises, and communities. It is a complex and worthy topic for in-depth research.

UNESCO views intangible cultural heritage as a competitive resource and an important component for specific communities to achieve sustainable development. It represents the soul of the entire community and has a positive impact and promoting effect on the development of local economy and culture(Bortolotto & Ma, 2021). Often becoming an important part of local economic and cultural development, local governments also play a significant role in promoting the commercialization of intangible cultural heritage. The commercialization of intangible cultural heritage refers to the process by which intangible cultural heritage resources, under the influence of the market, are transformed into products or experiences suitable for sale, with commercial profit exchanged through methods such as licensed sales. In other words, the commercialization of intangible cultural heritage can transform it into a cultural commodity with certain commercial value, which can be sold in the tourism and cultural market. During the process of commercialization, different actors such as the government, enterprises, and communities become involved, leading to interactions and mutual influences between politics, economy, and culture, thereby forming a continuously circulating network,These groups continuously adjust their positions and roles within the network based on their own interests and subjective needs, thereby participating to varying degrees in the commodification of intangible cultural heritage. The commodification of intangible cultural heritage is a common form of cultural transformation in the context of tourism, where intangible cultural heritage is often developed as both an economic and cultural resource for tourism. Relevant research findings are abundant. The commercialization of intangible cultural heritage plays an important role to some extent in promoting the development of the country's intangible cultural heritage, enhancing the cultural confidence of local residents, boosting the local economy, and contributing to rural revitalization. However, current research on the commercialization of intangible cultural heritage mainly approaches it from the perspectives of product cognition, emotional commitment, group belonging, and cultural self-esteem，Regarding how the local area of Yuanping promotes the process of intangible cultural heritage (ICH) commercialization and the role it plays, as well as which segments of the ICH product value chain are involved, these issues have not yet

been fully studied. Therefore, this research will start from the perspective of cultural identity of ICH and explore the research framework of ICH commercialization under the influence of multiple stakeholders and its impact on the local community.

Commercialization will, on one hand, transform folk art, which was primarily aimed at meeting daily life needs, into commodities that enter the cultural consumption market, thereby generating economic benefits, improving the economic conditions of local residents, and raising the income levels of the local community. On the other hand, commercialization can lead to the revival of traditional folk arts on the brink of extinction due to market attention. Local communities actively participate in certain stages of the value chain of intangible cultural heritage products during the commercialization process, rather than passively accepting the phenomenon of commercialization and its impacts. However, excessive commercialization may also negatively affect the integrity and identity of cultural groups, damaging or altering specific cultural products or practices. In summary, the impact of the commercialization of intangible cultural heritage on the local community cannot be generalized. it varies with the roles of different stakeholders and also depends on the degree of commercialization of the culture itself.

Part 2. Discussion

1. Interaction Between Cultural Identity Formation and Historical Development of Kangwei Paintings:

In the work "Cultural Identity: The Core Mechanism for the Continuation and Development of Intangible Cultural Heritage" by Wang Yuan and Hu Huilin, it is stated that the various heritages passed down from agricultural civilization society collectively embody the collective cultural meanings and value identifications that people at that time endowed. They present to us a historical mode of subject existence and an unconscious process of collective identification and imagination, thereby conveying the question of "Who we once were." Therefore, our intangible cultural heritage today must be conducive to establishing a cultural significance for modern life, achieving adaptability and coordination with the current cultural ecological environment. This is not only an important measure for us to promote the transition of intangible cultural heritage from tradition to modernity but also an active

response to the question of future subject positioning, "Who do we want to become."

The cultural identity and historical development of the Yanping Kangwei paintings in Shanxi interact with each other, forming the rich connotation of this unique art form. As a highly regional folk painting art, Kangwei paintings integrate elements of murals, New Year paintings, and architectural decorations, reflecting the simple emotional connotations of the working people and embodying their aspirations and hopes for a better life. Kangwei paintings, with their unique artistic thinking and rich life atmosphere, reflect folk psychology, showcasing the lifestyle and aesthetic concepts of the community in the Yuanping area. They have become an important emotional expression of the cultural spirit of the local residents. This art form not only strikes a balance between practicality and aesthetics but also gains deep social and cultural recognition by expressing the values of specific regions.

From the perspective of historical development, the craft of Kangwei paintings has a long-standing tradition in Yuanping City. During the Northern Song Dynasty, it appeared as a decorative form in the residences of high-ranking officials and nobles. By the Ming and Qing Dynasties, it gradually became popular in rural areas and reached artistic maturity and richness during the Qing Dynasty. However, with the advancement of modernization and changes in rural housing forms, Kangwei paintings have gradually declined. In recent years, with the development of intangible cultural heritage protection efforts, the techniques of Kangwei painting have been rediscovered and passed down, injecting new vitality into this traditional art.

Cultural identity and historical development are intertwined and interact within the Kangwei paintings. A deep cultural identity lays the foundation for the inheritance of Kangwei paintings, and the local residents' appreciation and love for it allow it to be passed down and continuously innovated within families and between masters and apprentices. The development of Kangwei painting, in turn, has reinforced cultural identity. With the refinement of skills and the increase in social influence, more people have come to recognize and appreciate this art form, further promoting its inheritance and development. This interaction has created a virtuous cycle of cultural identity and historical development, allowing Kangwei paintings to retain traditional techniques while incorporating contemporary characteristics. The cultural identity and historical development of Kangwei paintings

complement each other, jointly promoting the formation of their rich connotations. In the future, further strengthening protection and innovation will help this unique art form to rejuvenate and thrive in modern society, leading to its revitalization.

2. The Role of Intangible Cultural Heritage in Shaping Cultural Identity:

In the article "Research Hotspots and Trends of Digitalization of Intangible Cultural Heritage" authored by Xie Mei, Zhao Sen, and Zang Yuqi, it is stated that the rapid development of digital technology has provided new opportunities and pathways for the protection and dissemination of intangible cultural heritage (ICH). This advancement aids in objectively reflecting the current state and issues of ICH protection and dissemination research, and is of significant importance for pushing ICH digitalization research deeper and enhancing the guiding role of academic research in practical actions. The authors employ CiteSpace to conduct bibliometric and visual analysis of 188 core journal papers on the digitalization of ICH included in the CNKI database. Based on the basic analysis of the research literature, trend and cluster maps of ICH digitalization research are drawn. The conclusion reveals that existing research results are relatively independent, characterized by both policy orientation and technological drive, with interdisciplinary and case study research methods playing an important role in this field. However, there are still issues such as the lack of a formed research framework, the need for discussion on technological boundaries, and an emphasis on technological description over system construction.

Kangwei paintings, as a folk art form with distinct regional characteristics from Yuanping, Shanxi, plays a crucial role in shaping local cultural identity. Its artistic form integrates elements of murals, New Year paintings, and architectural decorations, characterized by five major features: meticulousness, brilliance, clarity, solidity, and refinement. This uniqueness not only beautifies the living environment but also subtly conveys the cultural values and aesthetic concepts of the Yuanping area, providing both visual and spiritual support for the cultural identity of the local residents.

The recognition of intangible cultural heritage has a profound impact on the formation and development of cultural identity for Kangwei paintings. This recognition has elevated the cultural value of Kangwei paintings,

transforming them from local folk art into a cultural treasure with both national and local significance, thereby enhancing residents' awareness and emotional attachment to their local culture. The recognition of intangible cultural heritage has stimulated local pride and identity, reinforcing the role of Kangwei paintings as symbols of local culture by showcasing their uniqueness. At the same time, through the organization of literature and historical tracing, it has awakened the collective memory and cultural consciousness they embody. The implementation of intangible cultural heritage protection policies has provided funding and platforms for the inheritance and dissemination of Kangwei paintings, promoting intergenerational transmission and community participation, and further deepening cultural identity in practice. The recognition of intangible cultural heritage has also promoted the commercialization of Kangwei paintings. The increase in their economic value not only drives the local economy but also enhances people's recognition of the importance of culture, forming a virtuous cycle of mutual drive between culture and economy. The designation as intangible cultural heritage injects authority and legitimacy, enabling it to effectively resist the impact of cultural homogenization in the context of globalization, maintaining the uniqueness and appeal of local cultures, thereby constructing a multicultural identity system that encompasses individuals, communities, and nations. As an intangible cultural heritage project, Kangwei paintings have been widely inherited and promoted within local communities and groups. Many Kangwei paintings artists have inherited the craft through family traditions or master-apprentice relationships. They not only inherit traditional techniques and styles but also continuously innovate and develop through practice. This process of inheritance and promotion has further enhanced the local people's sense of identity and belonging to the Kangwei paintings and the cultural traditions they represent.

It can be said that intangible cultural heritage plays an irreplaceable role in shaping the local cultural identity of Yuanping. It is not only a unique form of art but also an important carrier of the cultural identity and cultural memory of the local people. Revitalization is an important path for Kangwa paintings to shape cultural identity. The craft is often passed down through family inheritance or master-apprentice teaching from generation to generation. While preserving traditional skills and styles, artists continuously innovate, making Kangwei paintings more aligned with the aesthetic needs of modern

society. This process of inheritance is not only a continuation of the craft but also a transmission of cultural spirit, further deepening the emotional connection and sense of identity of the local community with the Kangwei paintings.

3. The Commodification of Kangwei Paintings and Its Socio-Cultural Impact:

In the article "The Commodification of Intangible Cultural Heritage: Theoretical Reflections Based on Foreign Research" by Su Junjie, it is stated that the commodification of intangible cultural heritage (ICH) is one of the most significant issues in the protection and utilization of cultural heritage. However, research on this topic is relatively weak both domestically and internationally, especially among Chinese scholars who lack dialogue with the international academic community regarding the value, authenticity, and commodification of ICH. He proposes a "process-oriented" perspective, integrating the process of ICH commodification with the process of value construction of ICH. Taking the ICH of Lijiang, Yunnan as an example, he reveals the dynamic and diverse value construction processes during the commodification of ICH. The study breaks through the limitations of existing traditional theoretical perspectives in China and examines theoretical issues such as heritage value, cultural change, and authenticity in the commodification of ICH from a speculative perspective.

In this study，Analyze the processes and practices of commodifying Kangwei paintings and their role in integrating intangible cultural heritage into the modern economy. Discuss the positive impacts of commercialization, such as economic benefits, cultural revival, and community empowerment, alongside the risks of over-commercialization, including loss of authenticity and cultural identity. Highlight the role of stakeholders, including government, enterprises, and communities, in balancing economic opportunities with the preservation of cultural integrity.

The commercialization of Yu Ping Kangwei paintings has played an important role in inheriting intangible cultural heritage and promoting social and cultural development. The commercialization is mainly reflected in three aspects: specialization, innovation, and diversification. In 2013, Yuanping City established the Kangwei Painting Cultural and Artistic Development Co. , Ltd. , bringing together several calligraphers, painters, and veteran artists to

form a strong creative team. The company has established art galleries and digital exhibition centers, creating an integrated professional model from research and development to creation and sales, laying the foundation for the commercialization of Kangwei paintings. Traditional Kangwei paintings are gradually shifting from practical to artistic forms. While preserving their intangible cultural heritage characteristics, there is a need to continuously enhance their artistic value and market competitiveness. Kangwei paintings, as a form of folk cultural art, possesses strong local characteristics and aesthetic value. During the commercialization process, its traditional artistic elements can be integrated into home decor, cultural and creative products, wallpaper design, and other fields, creating products with unique cultural connotations that meet the modern consumers' demands for personalization and cultural appreciation. It can be endowed with brand attributes, becoming the cultural business card of Yuanping City in Shanxi. City specialty products, such as souvenirs, clothing, and tourism goods derived from Kangwei paintings, not only convey local culture but also enhance brand recognition, injecting new vitality into the local cultural tourism industry. It can be combined with education and the experience economy, such as developing DIY kits for Kangwei paintings and hosting cultural experience courses. This not only broadens the ways of cultural dissemination but also provides consumers with opportunities for hands-on participation, increasing cultural identity and emotional resonance while creating economic benefits. The commercialization of Kangwei paintings combined with the tourism industry can form a comprehensive value chain for cultural and tourism integration. By setting up Kangwei paintings exhibitions, production workshops, and specialty shops in scenic spots, cultural experiences can be combined with shopping, extending tourists' stay and enhancing local economic benefits. Commercialization injects modern design concepts and new technologies into Kangwei paintings, such as digital printing and AR interactive displays. This innovation not only protects traditional culture but also gives it a sense of the times, revitalizing the sustainable development of Kangwei paintings in future cultural consumption. The commercialization of Kangwei paintings is not limited to the material value enhancement. it can also carry local cultural identity and emotions, becoming an important medium for consumers to express their cultural identity and emotional belonging, thereby endowing the products with deeper spiritual value. In the future, the commercialization of Kangwei paintings can achieve the interconnected development of multiple values such as art, culture,

economy, and education. This not only enhances the vitality of traditional culture but also injects sustainable development momentum into the local economy.

Although commercialization brings many benefits, excessive commercialization may lead to the loss of the authenticity of cultural heritage and cultural identity. On one hand, market orientation may encourage works to deviate from traditional aesthetic and craftsmanship standards, undermining their cultural value. On the other hand, excessive emphasis on economic benefits may weaken the community's initiative in heritage protection, turning cultural heritage into mere commodities. However, the commodification of Kangwei paintings has brought profound socio-cultural impacts.

In summary, the commercialization of Yu Ping Kangwei paintings is not only a powerful means of intangible cultural heritage transmission but also promotes the dissemination of cultural value and the realization of economic benefits. Through innovative forms and the expansion of application fields, Kangwei paintings have demonstrated the vitality and vigor of traditional art in modern society, providing a successful example for the sustainable development of intangible cultural heritage.

Part 3. Suggestions

This study primarily uses information obtained from field research and literature review as a starting point, combining interdisciplinary research methods to draw conclusions. However, there are still certain limitations, mainly reflected in:The commodification of intangible cultural heritage is a complex process involving multiple stakeholders. When using actor-network analysis, it is inevitable to overlook the roles of certain stakeholders. For example, consumers play an important role in promoting the commodification of intangible cultural heritage, but there is a lack of interviews with the audience group, resulting in incomplete information. The consumer as a subject has not been fully incorporated into the actor-network analysis framework. there is a lack of data supporting the economic effects of cultural identity and commodification concepts of Kangwei paintings. the interviews did not yield much information about the sources and destinations of commodification, and the analysis in the text does not delve deeply enough into the participation of Kangwei paintings sales subjects. In the upcoming research, we hope that more like-minded individuals can contribute and help complete this study better.

1. Research on the Impact of Commercialization of Kangwei paintings in the Revitalization of Intangible Cultural Heritage.

Some of the conclusions of this study have not been fully established. For example, the involvement of Kangwei paintings in the product did not fully play a role in the impact of product personality and group affiliation on commercialization. This indicates that product personality and group affiliation may influence commercialization through other pathways, which coincidentally provides future researchers with the opportunity to explore more influencing factors. In the future, the characteristics of intangible cultural heritage products can be combined with qualitative interviews, surveys, and other marketing research to introduce more factors influencing the commercialization of Kangwei paintings, such as consumer ethnocentrism, cultural confidence, and the image of the place of origin, thereby enriching the theoretical model framework of this study. At the same time, continue to draw on classic theories and models of consumer behavior research from abroad, using Chinese intangible cultural heritage (ICH) commodification consumers as the research subject, to analyze their applicability and feasibility in the context of the revitalization of Chinese ICH culture.

2. A Comparative Study of the Consumption Behavior of Intangible Cultural Heritage Products and Other Types of Products

The commercialization of intangible cultural heritage (ICH) relies on ICH resources as cultural products, containing rich elements of traditional cultural resources. This study only discusses ICH Kangwei paintings, but compared to the consumption of general convenience goods or luxury items, does the theoretical model proposed in the paper have feasibility and specificity? This is something that can be further explored in subsequent research. If it can be compared and analyzed with other product types, it would better reflect the reliability and stability of the research conclusions. Even the intangible cultural heritage products themselves are a relatively complex and comprehensive concept. This study categorizes them into those driven by spiritual needs and those driven by functional needs, which is somewhat rudimentary. In the future, a more in-depth analysis could be conducted on specific categories of intangible cultural heritage commercialization, such as traditional skills and traditional crafts, which may yield research conclusions that are more applicable to specific industries. At the same time, the types of

consumers proposed in the paper, as well as typical consumers of intangible cultural heritage products, can be further enriched in comparative studies.

3. Research on Consumer Participatory Innovation in the Process of Commercializing Intangible Cultural Heritage

During interviews and field research, many creators and researchers have made attempts, especially young consumers of intangible cultural heritage products, who have all mentioned innovation based on traditional intangible cultural heritage. This is indeed the crux of supporting intangible cultural heritage products. With the increasing popularity of the internet and the continuous promotion of the concept of the sharing economy, the mutual integration and interaction between intangible cultural heritage and new cultural formats such as live streaming, mobile games, online animation, and online knowledge communities is an unstoppable trend. More importantly, in this process, how to leverage the wisdom and power of millions of ordinary consumers to engage them in the design and innovation processes of intangible cultural heritage products is another topic worth focusing on in the future. Therefore, the mechanisms, pathways, and evaluation systems of consumer participatory innovation in intangible cultural heritage products are another area of interest for the future. Only by making intangible cultural heritage products less "niche," allowing more ordinary consumers to come into contact with, understand, and recognize them, can we realize the concepts proposed by Deputy Minister of Culture Xiang Zhaolun in his speech at the National Intangible Cultural Heritage Protection Work Conference: "protecting through enhancement," "integrating intangible cultural heritage into modern life," and "seeing people, objects, and life. " This will "promote intangible cultural heritage while adhering to tradition. While preserving its essence, it should be more comprehensively integrated into the lives of contemporary people, so that intangible cultural heritage can be passed down in the daily lives of ordinary families. "

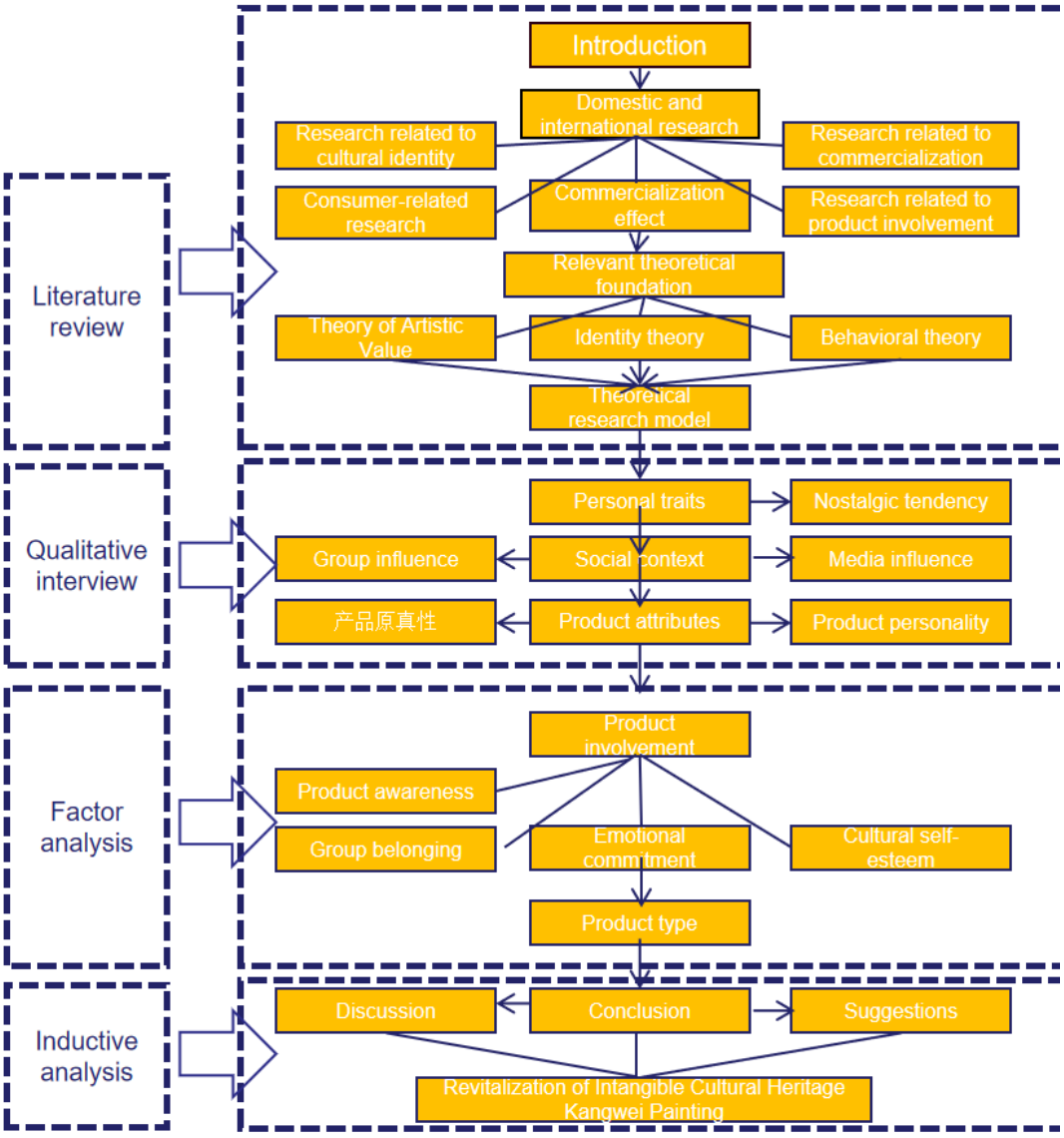

Figure 38

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