

Intangible Cultural Heritage Kangwei Paintings: Literature Review and Outlook

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Abstract

In recent years, many countries around the world have been implementing their own protective practices for intangible cultural heritage under the impetus of the Intangible Cultural Heritage Convention. This study will conduct an in-depth investigation into the intangible cultural heritage of Kangwei paintings in Yuanping City, Shanxi Province, China, exploring the process of cultural identity formation and the role of commercialization in the context of intangible cultural heritage revitalization, an area that has not been deeply researched before. Using the systematic literature review method, a review was conducted on 102 relevant documents and journal articles sourced from China National Knowledge Infrastructure (CNKI). Conduct a literature review from the perspectives of overall research characteristics, highly cited literature, theoretical foundations, and research methods. The results of the literature analysis are systematically elaborated from the aspects of the connotation and extension of Kangwei paintings, the practical mechanisms for the revitalization of Kangwei paintings as intangible cultural heritage, and related suggestions. The study found that the practical mechanisms for the revitalization of Kangwei paintings as intangible cultural heritage include institutional support mechanisms, theoretical consolidation mechanisms, collaborative mechanisms, social education mechanisms, application innovation mechanisms, and efficiency evaluation mechanisms, with no related research proposed. Therefore, based on the framework for the revitalization of Yuanping Kangwei paintings, the prospects of cultural identity and commercialization concepts are proposed: solidifying the theoretical foundation for the revitalization of Kangwei paintings as intangible cultural heritage, scientifically defining the connotations and extensions of Kangwei paintings, refining the cultural identity mechanism for the revitalization of Kangwei paintings as intangible cultural heritage, and enriching the theoretical foundation for the study of the commercialization of Kangwei paintings.

Keywords: *Kangwei Paintings; Intangible cultural heritage; cultural identity; commodification.*

Introduction

Kangwei paintings, commonly known in folk terms as "kangweizi" or "qiangweizi," are a type of decorative art found in rural northern Chinese homes. They share similar characteristics with 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 textual records of the origin of kangwei paintings. The Yuanping Kangwei paintings of Shanxi is a traditional craft and art form with a long history in Shanxi, originating as early as the Song Dynasty. It bears the marks of cultural exchange and integration, representing a vivid cultural characteristic. Its development is closely related to the unique artistic form of Han-style colored paintings found in ancient buildings in the Jinzhong region of Shanxi.

Kangwei paintings have become more and more significant in the rehabilitation of the original local intangible cultural heritage in recent years. Chinese society's values have been profoundly impacted by the worldwide wave of information technology and the growth of the market economy. (Cheng, 2021) Family distances are constantly growing due to the quick expansion of urbanization, transportation, and household registration reforms, which have hastened population mobility. "The Yuanping Kangwei paintings in Shanxi are facing issues such as the changes in rural social life, the contradictions between change and permanence, and how to adapt to modern aesthetic tastes." As the new generation of young people, we have the responsibility and obligation to deeply pay attention to the trends and development of folk art and its value, to explore, organize, and pass on this traditional culture. (Yu, 2020) The changes in traditional communal living spaces have brought severe challenges to the revitalization of intangible cultural heritage Kangwei paintings. During the revitalization process, the medium of Kangwei paintings has also changed, with commercialization becoming more prominent.

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The Chinese government, by implementing intangible cultural heritage (ICH) policies, fully leverages the role of Kangwei paintings in the protection, inheritance, and development of ICH culture, thereby providing cultural support and innovative momentum for the sustainable development of human society. In 2023, China issued relevant documents for the "Report on the Protection and Development of China's Intangible Cultural Heritage". The section "High-Quality Development and Systematic Protection of Intangible Cultural Heritage" states that in 2022, the country proposed to "promote high-quality development in the construction of socialist modernization in China" and to "strengthen the systematic protection of intangible cultural heritage," setting new requirements and bestowing new missions for the protection of intangible cultural heritage in China. "Examination of Intangible Cultural Heritage and Technological Development" holds that a dynamic protection concept should be put into practice even though technological advancement presents some conceptual and practical obstacles to the inheritance of intangible cultural heritage. This entails pushing for the industrialization of intangible cultural heritage, fostering the deep integration of contemporary technology, and aggressively investigating the use of novel approaches to increase the opportunities for the preservation, transfer, and creative advancement of intangible cultural heritage. Increasing the intangible cultural heritage's regeneration has become.

The practice of revitalizing the intangible cultural heritage of Kangwei paintings has promoted the development of related research in academia. Existing studies mainly explore the history and reasons, intrinsic characteristics, types and mechanisms, difficulties, and suggestions regarding Kangwei paintings. These studies have laid a theoretical foundation for the revitalization and development of Kangwei paintings, promoting the reproduction of their value. Based on the current state of research on the intangible cultural heritage of Kangwei paintings, this paper systematically reviews the existing research to provide beneficial theoretical support. This article, based on the current state of research on intangible cultural heritage Kangwei paintings, systematically reviews the existing studies on Kangwei paintings, incorporating in-depth concepts as research theories, with the aim of providing beneficial theoretical support for the current research on Kangwei paintings.

Materials and Methods

a) Data Collection: Collecting literature and materials from the Yuanping Library, referencing relevant books and textbooks, the Cultural Tourism Bureau, libraries, electronic libraries, research on inheritors, and related collections of artists, etc.

b) Data Synthesis: This study uses the conceptual framework of cultural identity construction as the main tool for data collection in the thesis, and then systematically groups the data. Based on the research objectives, information is provided within the system, and detailed information is synthesized after data collection. The data is continuously reviewed to determine the sufficiency of each group of information and to identify any inadequate parts, in order to gather more beneficial academic theoretical information.

c) Data Analysis In order to comprehensively present the full picture of the research on intangible cultural heritage Kangwei paintings, this paper, based on bibliometric analysis, employs a systematic literature review method to organize, summarize, and review the relevant research findings. A systematic literature review is guided by research objectives and addresses specific research questions through research planning, literature search, literature quality assessment, literature data extraction and integration, and writing the review. This method is reproducible and avoids individual academic biases of scholars, thereby maximizing the rigor and scientific validity of the research.

Literature Retrieval and Screening Strategy

Compared to books or research reports, journal literature has stronger academic rigor and influence, with higher academic standards and sensitivity. Therefore, this paper uses journal literature as the data source (Ritz, Brewer, & Neumann, 2016); (Hutzschenreuter & Kleindienst, 2006). Since the intangible cultural heritage of Kangwei paintings is an important part of Chinese traditional culture and folk art, it reflects the cultural heritage of China's modernization path. (YangK, ZhangJJ (2023), The article is themed

on "Kangwei Paintings". As of September 25, 2024, a total of 102 journals have been retrieved from core journals and CSSCI journals on CNKI, covering fields such as fine arts and calligraphy, architectural science, handicrafts, architecture, tourism, and education. (Figure1)

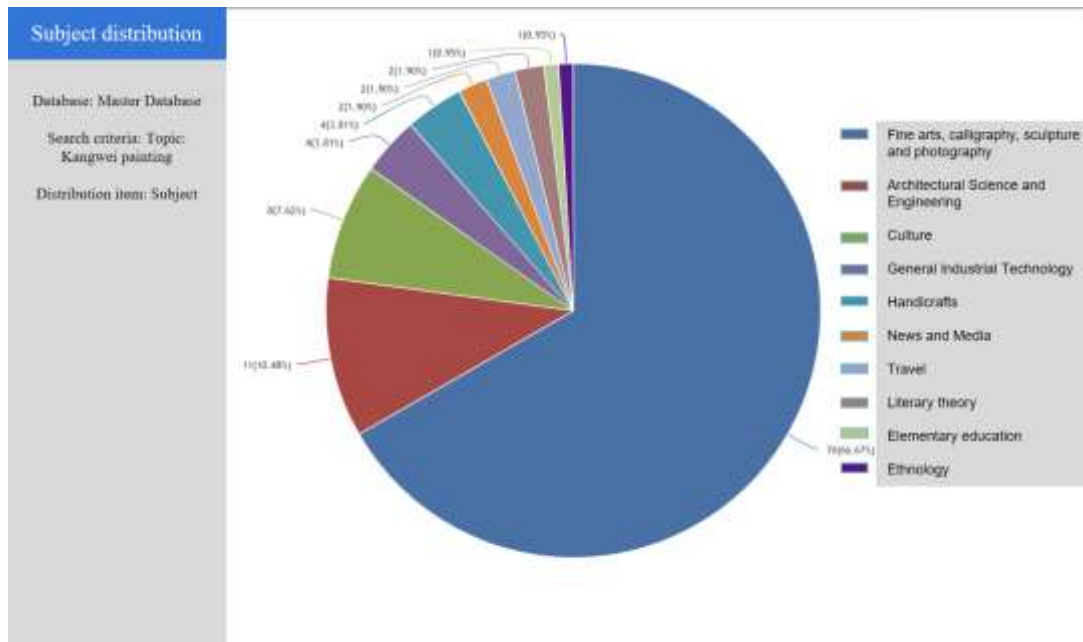


Figure1. Literature search categories for Kangwei Paintings

In order to further improve the relevance of the retrieved literature to the research topic, some documents were screened and deleted, maximizing the comprehensiveness, scientific nature, and rigor of the review. The literature deletion was done through initial screening: reading titles to delete literary works, book reviews, expert lists, academic competition information, and duplicate samples; secondary screening by reading abstracts and keywords to delete literature unrelated to the research topic; and final screening by quickly skimming the full text to delete literature unrelated to the research theme (Zhu&Wang, 2023). Through the above steps, the article ultimately obtained 102 pieces of literature related to the topic.

2.2. Literature analysis methods

This article analyzes the literature based on factors such as citation frequency, download rate, and publication time. The citation frequency and download volume of an article can reflect its content quality, social recognition, and academic influence (Cai and Yang, 2009; Wang, 2016). The publication time of an article can reflect the frontier and hot topics of a research issue. First, based on these data, the articles are analyzed to provide an overview of the research on Kangwei paintings. Secondly, based on these data, selected literature is closely read to explore the connotations, characteristics, practical difficulties, commercialization, and suggestions regarding Kangwei paintings. Finally, based on these three indicators, the remaining literature is skimmed to supplement the closely read literature from research perspectives and methodologies. Thus, determining the importance of cultural identity in the revitalization of intangible cultural heritage, 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, transcending place, time, history, and culture. The formation of intangible cultural heritage identity should have historical records indicating its

origin. However, just like all historical phenomena, cultural identity is constantly changing, and these changes will subtly influence the process of commodification.

Analysis of Literature Review Results

The Yuangping Kangwei paintings have a long history, having long been rooted among the masses. Their forms and content have undergone long-term accumulation, forming certain conventions. From these "conventions," their intrinsic cultural characteristics, that is, their artistic features, are reflected. They are a form of folk art, and although they are no longer popular today, they remain an invaluable artistic treasure. People should develop it to a new height under the guidance of modern art. Traditional murals are rich in resources and have a long history, possessing high value and significance in both economic and artistic aspects. However, due to insufficient attention, they have not received proper protection and development. In the context of contemporary traditional cultural innovation, there is limited research on the value of Yuanping Kangwei paintings, the concept of cultural identity, and commercialization. Additionally, there are few explorations of modern innovative designs for Yuanping traditional mural resources. This study aims to contribute to better inheriting excellent traditional culture and promoting economic development.

Research Overview

Against the backdrop of UNESCO's global survey of "intangible cultural heritage," the term "intangible cultural heritage bearer" has also emerged. Both the government and the academic community have engaged in lively discussions about the definition of "bearer."

Overall Publication Characteristics

From the publication timeline of the literature, in recent years, academic research on Kangwei paintings has shown a trend of short-term accumulation and fluctuating growth. (Figure 2). From 1964 to 2012, the number of published papers on Kangwei paintings was relatively low. From 2013 to 2018, the number of publications increased. From 2018 to the present, the total number of papers has developed steadily, with slight fluctuations.

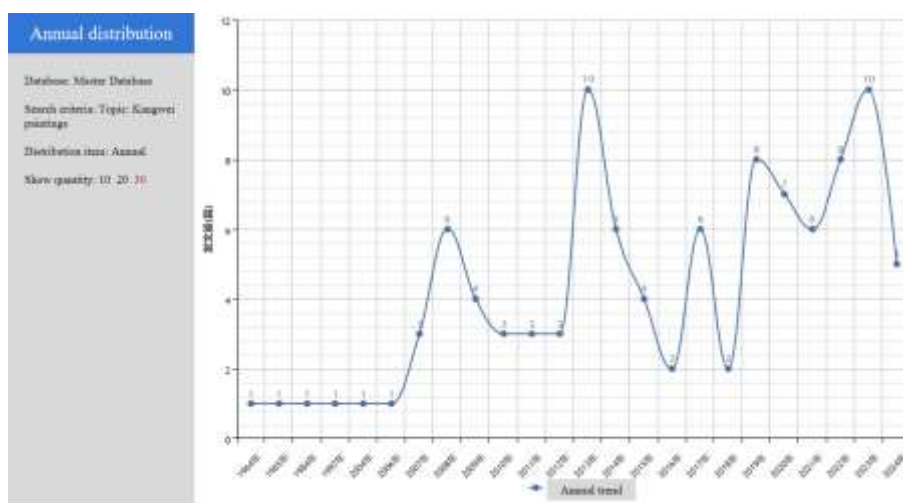


Figure 2. Publication trend of Kangwei Paintings research

Based on the aforementioned publication trends, this paper divides the study of Kangwei paintings into three stages. The first stage is the budding period (1964-2012). During this stage, a total of 28 papers were published, accounting for 2.7% of the total publications. The research topics in this stage mainly focused on Kangwei paintings from specific dynasties and Kangwei paintings depicting folk tales. The second phase is the rapid development period (2013-2018). During this phase, a total of 30 papers were published, accounting for 2.9% of the total publications. Building on the first phase, the research topics in this phase not only refined the study of the connotations and motivations for change in Kangwei paintings but also explored the relationship between Kangwei paintings and education, the core socialist values, as well as party conduct, government integrity, and social sentiment. The third phase is a period of stable development amidst fluctuations (2018-). Compared to the previous two phases, research on Kangwei paintings in this phase has been integrated into intangible cultural heritage and government development initiatives. The types, practical logic, and mechanisms of Kangwei paintings have become more diverse and refined. The overall trend of Kangwei paintings research indicates that it will steadily develop with slight fluctuations in the future.

Analysis of Highly Cited Literature

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 1, 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 1. 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	Wang Wenquan	Research on Kiln dwelling ³ 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

³ Kiln dwelling: Kiln dwelling is a special form of residence. In China, kiln dwellings are mainly distributed in the Loess Plateau region.

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	2021.11.1 5
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Note: The author sort out it based on data of CNKI.

Theoretical Foundations and Research Methods

Currently, theoretical research on Kangwei paintings primarily focuses on cultural identity, which can be categorized into three types: the first type emphasizes the cultural connection between individuals and groups.(Wan & Chew, 2013)It is believed that cultural identity is the psychological connection between the individual self and a certain culture. The second type emphasizes the value judgment attribute of cultural identity.(Zheng, 1992)Cultural identity is defined as "the human tendency towards consensus and recognition of culture," and it is believed that cultural identity manifests as a sense of belonging to a culture.(Feng, 2001)It is believed that cultural identity is a positive cultural value judgment by a group on cultural elements that conform to the group's norms or standards.(Dong & Hong, 2015)It is believed that cultural identity is the degree to which an individual accepts certain specific cultural characteristics.(Huang & Liu, 2005)Taiwanese scholars define cultural identity as "the attitude towards foreign cultures, reflected in the degree of cognition, emotion, and behavior," based on the structural relationship model of cultural identity, advertising mediation effects, and brand attitudes.The third tendency leans towards a collective identity perspective.(He & Wang, 2015)Point out that cultural identity is a form of collective identity.(Jameson, 2007)Cultural identity is also seen as an individual's self-perception stemming from their formal or informal membership in a group. The scope of the group can vary, from large to small, from a broader perspective,(Gomez & Torelli, 2015)Believing that cultural identity is interchangeable with the accessibility of national or ethnic identity.(Ma & Wang, 2015)From a smaller regional perspective, cultural identity is defined 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," etc.

Currently, the research methods for Kangwei paintings mainly rely on qualitative analysis, such as literature analysis (Yin, 2022)、 comparative analysis(Guo, 2021)and inductive synthesis(Xie, 2008)。 Overall, the existing research methods are relatively singular and lack high-quality case studies and research, which leaves some room for innovation in the knowledge production and accumulation of high-quality Kangwei paintings.

Analysis of Main Research Results

The Connotation and Extension of Kangwei Paintings

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 in Kangwei paintings are deeply influenced by ancient Taiji⁴ Yin-Yang philosophy, forming an inherent worldview. The design of these 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 ethnic aesthetic psychology's recognition of the characteristics of traditional auspicious patterns but also mirrors the Chinese nation's long-standing pursuit of "perfection" in cultural identity, embodying the people's concepts and beliefs, as shown in Figure 3. "As a reflection of

⁴ Taiji:It explains the process of the universe evolving from Wuji to Taiji, leading to the creation of all things. The Taiji mentioned here refers to the state before the heavens and the earth were formed, and before the chaos was divided into Yin and Yang.

the human condition, it abstractly and rationally narrates the world, beautifying and idealizing it, bringing the sensory experience into a harmonious state."(Nie, 1997).



Figure 3.Yuanping City Intangible Cultural Heritage Protection Center

At present, the academic community has interpreted the connotations of Kangwei paintings from different perspectives, but a unified definition has yet to be established(QiandLiu,2021).**Table2** summarizes the main connotations of Kangwei paintings, with those based on the perspective of Kangwei paintings development dominating in number. On one hand, the connotations of Kangwei paintings from different perspectives provide a theoretical basis for existing research; on the other hand, they also demonstrate the academic vitality of Kangwei paintings studies.

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.(J. 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.(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)

Note: The author sort out it based on literatu rereview.

This article, through different interpretations of Kangwei paintings, believes that Kangwei paintings reflect the values and spiritual outlook of an era. "In the past, people tended to focus on the phenomenon of painting when examining and studying Kangwei paintings, neglecting the study of 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 mainly characterized 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 settled agricultural lifestyle (Zhang,2017) .Tangible and intangible forms of expression influence the local people's identification with their cultural heritage and constrain the daily behaviors of family members. Kangwei paintings hold unique value in ethnic culture and folk art, and are one of China's intangible cultural heritages. They can also be seen as a prominent cultural phenomenon in the history of Chinese folk art.Through the analysis of literature, it was found that Kangwei paintings possess different cultural identity characteristics such as longevity, inheritance, contemporaneity, class nature, diversity, and innovation. Through the analysis and discussion of the literature, the important reasons for the emergence of Kangwei paintings were further obtained.

The connotations of Kangwei paintings from different perspectives have driven the expansion of their extension. Existing research categorizes Kangwei paintings into the following types from different angles: a) Based on artistic characteristics, the themes of Kangwei paintings can be divided into regional features, mural art, folk art, folk culture, folk fine arts, etc.b) Based on the characteristics of the era in which they were created, kangwei paintings can be divided into folk stories, love legends, opera content, heroic figures, etc. c) Based on cultural characteristics, kangwei paintings are divided into moral cultural construction and historical cultural records, which are important manifestations of cultural recognition in social progress.Table 3 lists the connotations, functions, and typical representatives of various Kangwei paintings. It both inherits and develops the essence of Kangwei paintings, while also meeting the practical needs of intangible cultural heritage.

Table 3. Different types of Kangwei Paintings

type	content
Regional characteristics	Combining the development of Shanxi's tourism industry to elevate the status of Kangwei paintings art, how can we use methods like "cultural platforms" to leverage local attractions or indigenous resources to promote the life, aesthetic, and cultural functions of folk Kangwei paintings art? We look forward to the folk Kangwei paintings, this flower of folk art, blooming even more brilliantly.(R. Bi, 2010)
Mural art	Currently, research on stove wall paintings in China has made significant progress. In October 1993, Hu Yongliang's paper received widespread acclaim at the 10th Annual Meeting of the Folk Arts and Crafts Professional Committee of the China Arts and Crafts Society, and was praised for filling the research gap on "stove wall paintings" in the country.(Ji, 2013)
Folk art	Kangwei paintings, as a fundamental form of folk art and ancient rock art, has a strong "intertextuality" in its long historical journey. It incorporates elements from other forms of folk painting and blends tradition with contemporary trends.(R. Li, 2014)
Folk culture	The themes of Kangwei paintings are rich in life atmosphere and vibrant artistic vitality, with a profound life foundation and a broad mass base, abundant expressive forms, and a deeply meaningful style. Kangwei paintings are a comprehensive reflection of the culture, character, virtue, cultivation, and traditional customs in the lives of villagers.(Xing, 2019)
Folk painting	The Kangwei paintings in the northern Shanxi region have not only endured over

	time, forming a complete painting language, but also have a group of folk artisans who create these paintings, representing the Kangwei paintings of Shanxi. By analyzing the painting style, themes, and practicality of Kangwei paintings, we can further explore the aesthetic concepts of folk art, which contain both universality and particularity(H. Bi, 2019).
Digital Kangwei Paintings	Following the scientific principles of safeguarding and inheriting intangible cultural heritage, and through the digital representation of its spirit, we fully recognize and explore the historical, cultural, and spiritual values of intangible cultural heritage. Further exploration of the expressive capabilities of digital technology, that is, how to fully convey the essence of intangible cultural heritage through continuously iterated and updated digital technology, will help in constructing a beautiful vision for the future of intangible cultural heritage. Awaken the entire society's awareness and action towards the protection of intangible cultural heritage, and contribute to strengthening cultural confidence and enhancing the influence of the inheritance of China's excellent traditional culture.(Y. Li, 2021)

Note: The author sort out it based on literature review.

The research on the aforementioned different types of themes reflects the historical importance of Kangwei paintings and the practical need to promote the theory of their protection and development, prompting the academic community to focus on the historical study of "Kangwei paintings." Folk Kangwei paintings are one such typical historical product.(Yin, 2022)Until it was included in the government's intangible cultural heritage protection list, the protection of intangible cultural heritage not only helped maintain cultural diversity but also provided rich material for contemporary cultural innovation.(Y. Liu, 2021) Innovation and preservation go hand in hand; they are key to the sustainable development of intangible cultural heritage.(Fan, 2021) Kangwei paintings are born out of people's recognition of them, and the concept of cultural identity stems from the excellent qualities of traditional Chinese morality, academic research, and family harmony. From the perspective of cultural structure, this includes recognition of national culture, social culture, group culture, as well as material culture, institutional culture, behavioral culture, and spiritual culture(Wang, 2012).

The Mechanism of Cultural Identity Formation in Kangwei Paintings

Since the promulgation of the "Intangible Cultural Heritage Law of the People's Republic of China" in 2005, the state has placed great emphasis on the protection of intangible cultural heritage. Table 4 summarizes the measures taken by the government to protect the cultural identity of intangible cultural heritage during the protection process.

Table 4. National Policies for the Protection of Intangible Cultural Heritage

Serial 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	2008.6.14	Ministry of Culture

	Projects		
	The Path to Sustainable Development of China's Intangible Cultural Heritage	2009.4.10	China Intellectual Property News
7	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
8	Xi Jinping made an important instruction on the protection of intangible cultural heritage.	2022.12.12	General Office of the State Council
9	Opinions on Further Strengthening the Protection of Intangible Cultural Heritage	2022.8.25	General Office of the Central Committee of the Communist Party of China

Data source: ByYuheng Chang, 2024

"Intangible cultural heritage is not only a reflection of the unique spiritual connotations and cultural heritage of various ethnic groups or communities, but also an emotional bond for a nation or community." (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 forms of protective measures need to be taken from the outside.

As an important part of Chinese culture, rural intangible cultural heritage carries rich historical and cultural information, representing the wisdom of rural people. It not only pertains to cultural diversity but is also a crucial support for the sustainable development of rural areas. On one hand, these cultural heritages can be transformed into important resources for rural tourism, attracting tourists 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 to systematically study the cultural identity of rural intangible cultural heritage, elucidate the connotations and characteristics of rural intangible cultural heritage, and demonstrate the dialectical relationship between the protection of rural intangible cultural heritage and rural revitalization. Analyze the current social and cultural identity issues in the protection of rural intangible cultural heritage, and propose corresponding practical strategies, with the aim of providing some reference for the construction of rural spiritual civilization and the formation of intangible cultural heritage cultural identity.

From the perspective of cultural identity, Kangwei paintings are not just a form of visual art but also a medium for cultural heritage. Through generations, the techniques of Kangwei paintings are passed down within families and communities, accompanied by the transmission of cultural values and beliefs. 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.

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: individual traits, product attributes, and social context. The theoretical model proposed based on the research content is shown in Figure 4.

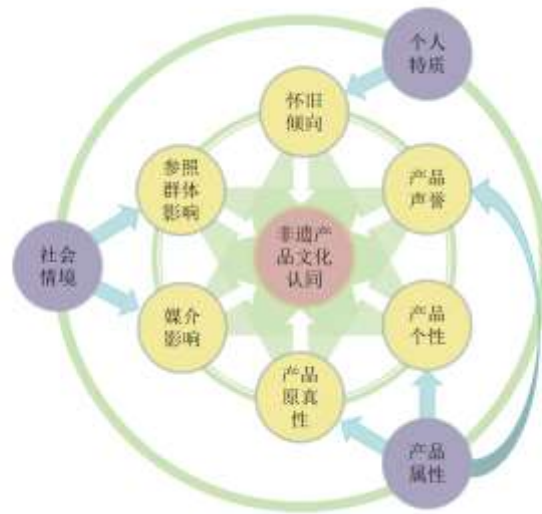


Figure 4. Theoretical model

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 depending on the object, context, society, and individual. However, different age groups can also share significant common experiences. At certain periods in life, nostalgic personality may be more prevalent or prominent, and subsequently internalized and consolidated into a tendency for nostalgia. (Bao, 1997). Most intangible cultural heritage (ICH) originates from agricultural societies and has a certain historical continuity. The continuation and production of ICH mainly rely on the successive transmission of generations of humans throughout history. Once a transmission activity stops, a certain ICH product disappears. Therefore, ICH products possess a deep symbolic value based on shared cultural genes, capable of evoking memories deep within people's hearts and stimulating their consumption desires. Based on this, consumers' cultural identity tendencies may influence the reproduction of ICH.

In terms of product attributes, intangible cultural heritage products are formed through the transformation of intangible cultural heritage resources via commercialization, productization, and industrialization processes, carrying with them the unique attributes of the intangible cultural heritage itself, namely distinct individuality, high reputation, and strong authenticity. Compared to other products, intangible cultural heritage products from different regions often exhibit differences, giving them a distinct personality. Intangible cultural heritage products are important treasures created and passed down by our ancestors through the ages. They also serve as cultural records, carrying significant historical, cultural, aesthetic, and contemporary value. It is a product of cultural identity regeneration in the process of human development, which gives intangible cultural heritage products a high reputation; intangible cultural heritage products are often passed down through 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 individuality (Kim, Park, Kwon, & Chang, 2012)、Product reputation (Sun & Shi, 2012)、Product authenticity (McIntosh, 2004); (González, 2008). (Kim et al., 2012); (Von Xavier Matteucci) The influence.

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

influencing consumers' product and brand purchasing decisions (Bearden, Netemeyer, & Teel, 1989). Intangible cultural heritage products generally have a long history of transmission. Consumers' consumption of these products may be accompanied by a certain level of recognition or word-of-mouth, thereby generating informational influence. These influences can easily spread among family, friends, and peers in interpersonal interactions. Moreover, the influence of groups can be further accurately disseminated through contemporary social media (WeChat, Weibo, micro-videos, etc.), thereby achieving a greater dissemination effect. Intangible cultural heritage products contain very rich cultural connotations, embodying the self-esteem and pride of the local people, and are the focus of attention from all sectors of society. Disseminating through internet-based media may enhance consumers' recognition of intangible cultural heritage culture and garner more attention and understanding, thereby resonating with the cultural.

Discussion and Prospect

In recent years, the cultural identity of intangible cultural heritage Kangwa paintings has received widespread attention from the government, the public, and practitioners. This paper employs a systematic literature review method to construct a content framework for Kangwa painting research. The following reasons can explain the current state of research on the cultural identity and commercialization of Kangwa paintings.

- a) The study of Kangwei paintings is still in the preliminary exploration stage. The academic community has not reached a consensus on the connotation of Kangwei paintings, and the extension of Kangwei paintings has dynamic development characteristics due to changes in real-world demands and shifts in the themes of the times.
- b) The theories on Kangwei paintings are diverse but not detailed. Existing research should elaborate on the theories of Kangwei paintings, and the integration of these theories with practice needs to be deepened.
- c) The research methods for Kangwei paintings are simple and lack high-quality research outcomes. Case studies and quantitative research are extremely rare, and the combination of qualitative and quantitative analysis is even rarer.
- d) The practice mechanism of Kangwei paintings needs to be improved. The exploration of the cultural identity concept and commercialization factors of Kangwei paintings still requires further development, especially the verification through social practice in the context of intangible cultural heritage.

Therefore, this article believes that future research on Kangwei paintings in the context of China should be conducted from the following aspects:

- a) Consolidate the theoretical foundation of Kangwei paintings. While consolidating the theoretical foundation of Kangwei paintings, future research should, while incorporating the essence of traditional Chinese Kangwei paintings, further elaborate on the theoretical connotations of cultural construction of Kangwei paintings in the new era from the perspectives of the theory of China's modernization path and the theory of social moral construction.
- b) Scientifically define the connotation of Kangwei paintings and dynamically expand their extension. Future research should further clarify the cultural connotation of Kangwei paintings, especially those of the new era, while specifically analyzing the reasons for the formation of various Kangwei paintings based on the characteristics of the times and cultural identity, and describing the cultural value and specific cultural identity formation of each type of Kangwei paintings.
- c) Clarify the practical mechanisms of Kangwei paintings. Future research should combine specific practical environments to thoroughly analyze the various influencing factors of cultural identity, such as political, economic, social, technological environments, and personal subjective factors. Future research should incorporate typical cases to deeply analyze and improve the system of cultural identity formation in Kangwei paintings.

d) Enrich the research methods of Kangwei paintings. Future research should select typical cases from local cultural identities, explore the influencing factors in the commercialization process of Kangwei paintings, and analyze the interaction between the living environment and cultural identity of Kangwei paintings in different eras, in order to contribute high-quality single or multiple case study results.

In summary, the current research on Kangwei paintings is still in the preliminary exploratory stage. Intangible cultural heritage products are derived from the transformation of intangible cultural heritage resources into products, commodities, or industrialized forms. They possess practical value, emotional value, and symbolic value, making them consumable products or services. 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 foster cultural identification among consumers. In the field of marketing, consumers express their identity through their preferences for products that convey who they are and their belonging to a group. In real life, every decision consumers make, big or small, aligns with their identity. Therefore, it can be said that in the era of emotional consumption, consumers' cultural identity directly influences the re-development of intangible cultural heritage products, playing a crucial role in their choices. Future studies should continue to deconstruct the core issues of cultural identity formation in Kangwei paintings, improve the theoretical system of Kangwei paintings cultural identity, and continuously refine the practical mechanisms of Kangwei paintings cultural identity. Explore the direction of the cultural development of Kangwei paintings within the context of China's intangible cultural heritage, thereby promoting the development of the commercialization process of Kangwei paintings, and reflecting high-quality empirical research in the development path of the new era.

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