

Daily Life and the Living Protection of Intangible Cultural Heritage

-- Based on the Research of Regong Art Protection, Huangnan Prefecture, Qinghai Province

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Abstract

Since the new century, the protection of intangible cultural heritage has become a hot topic in society, and various sectors of society have proposed relevant protection measures and means. The state, market, and society have mobilized a large amount of political, economic, and socio-cultural capital to invest in the protection of intangible cultural heritage, and have achieved significant results. However, it should also be noted that with the intervention of various capital, the protection of intangible cultural heritage has encountered problems such as insufficient vitality in cultural heritage protection. Therefore, based on a case study in Huangnan Prefecture, Qinghai Province, this article attempts to return the protection of intangible cultural heritage to the context of daily life, by maintaining the lives of local people and meeting the demands of local painters, in order to achieve the protection of intangible cultural heritage of Regong art.

Keywords

Intangible Cultural Heritage Protection; Regong Art; Life.

1. Introduction

With the further improvement of China's comprehensive national strength in recent years, more and more attention has been paid to the development and protection of intangible cultural heritage. Especially with Premier Li Keqiang's promotion of the "craftsman spirit" and the promotion of various media to broadcast documentaries such as "Intangible Cultural Heritage China", "Intangible Cultural Heritage" has ushered in a small peak of its own development since 2016. This is also since China participated in intangible cultural heritage protection in 2003[8]. In 2005, the State Council proposed to strengthen the protection of "intangible cultural heritage" at the national level. In March 2005, the General Office of the State Council issued the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in China", which formulated relevant measures and regulations for the protection of "intangible cultural heritage" at the national level. This is a concentrated display accumulated over the years[9].

In fact, behind the boost of the national and local political levels, the economic and cultural circles have also made great contributions. On the one hand, the market actively excavates the cultural connotation of "intangible cultural heritage", interprets and packages the "intangible cultural heritage", launches a series of products with market consumption points, and creates a series of intangible cultural heritage products with certain market popularity; on the other hand, the intellectual and cultural circles discuss the historical value and aesthetic value of "intangible cultural heritage" and its products from their respective professional perspectives.

It can be said that in China's more than ten years of intangible cultural heritage inheritance and protection work, political guidance, economic packaging, and cultural interpretation have fully constructed the development space of intangible cultural heritage. With the development of "intangible cultural heritage" protection, more and more content has been included in the "intangible cultural heritage" protection projects, but many "intangible cultural heritage" have entered the dilemma of insufficient active protection. Many intangible cultural heritage projects have become museum exhibits or specific performance projects, making it difficult for them to integrate into the life of their homeland and adapt to the development and changes of contemporary social life. To protect the "intangible cultural heritage" means to make it serve modern life, share the society and separate itself from the lives of the people. The "intangible cultural heritage" only hidden in the museum is of little significance[10]. Therefore, this article provides suggestions on how to achieve the dynamic development of "intangible cultural heritage" protection, that is, to combine "intangible cultural heritage" protection with daily life, by protecting and promoting the daily life of residents in the origin of "intangible cultural heritage", improving and protecting their lives, creating a good community, and achieving the protection, inheritance, and development of "intangible cultural heritage".

2. The Similarities and Differences in the Definition of International and Domestic Intangible Cultural Heritage

In order to meet the needs of the development of the global "intangible" protection, the United Nations educational, scientific and cultural organization in 2003 through the protection of intangible cultural heritage convention (hereinafter referred to as the "convention"), the "intangible cultural heritage" definition, namely "by communities, groups, sometimes individuals, as part of its cultural heritage of various social practice, concept, expression, knowledge, skills, and related tools, objects, handicrafts and cultural places. This intangible cultural heritage, passed down from generation to generation, is constantly regenerated as communities and groups adapt to their surroundings and interact with nature and history, providing these communities and groups with a sense of identity and continuity, thus enhancing respect for cultural diversity and human creativity. In this Convention, only the respectful needs of existing international human rights documents, communities, groups and individuals and the intangible cultural heritage of sustainable development".

From this definition, it can be clearly seen that the "Convention" fully affirms the relationship between "intangible cultural heritage" and communities or groups, affirms that "intangible cultural heritage" is created in the lives of a certain community or group, mostly in daily behavior or practice, and has formed a certain influence in that community or group. From the perspective of time, "intangible cultural heritage" should be produced in the historical stage of the group or community, and does not die out in the historical development, but still has strong vitality today. From the perspective of specific functions, the "intangible cultural heritage" should realize the mutual adaptation of groups or communities to the natural environment and social environment under the basic premise of abiding by human rights, and promote the cohesion and development of groups or communities.

In 2011, in order to inherit and promote the excellent traditional culture of the Chinese nation, promote the construction of socialist spiritual civilization, and strengthen the protection and preservation of intangible cultural heritage, China passed the Intangible Cultural Heritage Law of the People's Republic of China (hereinafter referred to as the Intangible Cultural Heritage Law), which defined intangible cultural heritage as "various traditional cultural expressions that have been passed down from generation to generation and are considered as part of their cultural heritage, as well as physical objects and places related to traditional cultural expressions.". This definition is roughly the same as the definition in the "Opinions on

Strengthening the Protection of Intangible Cultural Heritage in China" (hereinafter referred to as the "Opinions") published by the General Office of the State Council in 2005, which proposed that "Intangible cultural heritage is a variety of traditional cultural expressions and cultural spaces that have been passed down from generation to generation and closely related to people's lives".

The main change in these two definitions is the replacement of the phrase "closely related to the life of the people" with the phrase "regarded as an integral part of their cultural heritage", a change that reflects the close relationship between intangible and tangible cultural heritage in China, recognising that to some extent there is an overlap between the two. This change reflects the close relationship between our intangible and tangible cultural heritage, recognising that to some extent there is an overlap between the two. Compared with UNESCO's definition, China also emphasises the historical inheritance of ICH and further specifies the pluralistic nature of ICH, i.e. the cultures of all ethnic groups can be included in the scope of ICH protection. The law further specifies the plurality of "non-heritage", that is, all national cultures can be included in the scope of "non-heritage" protection. However, compared with the definitions in the Convention and the Opinions, the NH Law omits the relationship between NHs and daily life, and does not explicitly state that NHs originate from daily life. Compared with the "Convention", the Intangible Cultural Heritage Law and the Opinions do not emphasize that the "intangible cultural heritage" is a means developed by various ethnic groups to adapt to the natural and social life, and changes with the changes of natural and social conditions. In the language of mathematics, the Intangible Cultural Heritage Law and Opinions focus more on treating the intangible heritage as created independent variables, with the ability to actively change and the possibility of not making change. The "Convention" regards "intangible cultural heritage" as a dependent variable, and emphasizes the adaptation and coordination between it and other influencing factors.

According to the definition of the "Convention", it is proposed that "intangible cultural heritage" should include the following five parts: "1. Oral traditions and forms of expression, including language as a medium of intangible cultural heritage; 2. Performing arts; 3. Social practices, rituals, and festive activities; 4. Knowledge and practice related to nature and the universe; 5. Traditional handicrafts.". In the Intangible Cultural Heritage Law, it is proposed that "intangible cultural heritage" should include the following six parts: (1) traditional oral literature and the language used as its carrier; (2) Traditional art, calligraphy, music, dance, drama, quyi, and acrobatics; (3) Traditional techniques, medicine, and calendars; (4) Traditional customs such as etiquette and festivals; (5) Traditional sports and entertainment; (6) Other intangible cultural heritage.

Through the comparison of the specific content, you can see on the specific classification is not too big different, the intangible law is only defined the "convention", for example, the knowledge of the nature and the universe for medicine and calendar, the performing art for art, calligraphy, music, dance, drama, quyi and acrobatics, etc. The main difference between the two lies in the fact that the Intangible Cultural Heritage Law emphasizes more on "tradition", which directly leads to a negative trend in the protection of "intangible cultural heritage" - namely "imitating ancient" and "imitating ancient". In fact, the "tradition" in the Intangible Cultural Heritage Law points to the fact that "intangible cultural heritage" should come from history, emphasizing that "intangible cultural heritage" projects should have undergone time selection and have a certain historical accumulation. This "tradition" does not point to a specific historical period and uses the norms formed during this period as the standard for contemporary protection of intangible cultural heritage. However, in practice, due to the wrong understanding of the "traditional" point, resulting in the emergence of "antiquity" or "imitation of antiquity", resulting in "non-heritage The "non-legacy" is out of touch with life, which greatly affects the active protection mode of "non-legacy" to return to daily life, and to be upgraded and developed

in life, and instead, it becomes a kind of "assembly line" or "industrial type" with the definition of the qualification of the assessment and the qualification of the inheritor. Instead, it has become an "assembly line" or an "industrial" template for the definition of the qualification of accreditation and the qualification of the inheritor, which has resulted in the stereotyping and formulaicization of the products of the "non-heritage".

3. The Artist's Different Understanding of Thangka in Daily Life

Regong art is one of the first batch of national intangible cultural heritage approved by the state in 2006. In 2008, regong cultural ecology was included in the second batch of cultural ecological protection experimental area of the Ministry of Culture, and began to carry out the overall protection of all intangible cultural heritage in the region. In 2009, after more than a year of efforts and efforts, it was finally approved to be included in the Representative List of the Intangible Cultural Heritage of Humanity. Especially in the Thangka market, the sales continue to maintain the best. After more than ten years of development, both as intangible cultural heritage and cultural ecological areas have achieved good development[11], maintaining the development of "intangible cultural heritage".

Regong art mainly refers to Buddhist plastic arts such as thangka, mural painting, pile embroidery, sculpture, etc. It is an important art genre of Tibetan Buddhism. Over the years of development, thangka has become the main representative of Regong art and is hailed as the king of Regong art[12].Based on the basis of field investigation of this paper, select Wu Tun temple[13], dragon painting and family painting thangka painter as hot gong art research case[14], covering the villagers' religious life and secular life, respectively represents the cultural beliefs, stick to the cultural heritage and the pursuit of culture and three development orientation, by examining the relationship between their thangka production and life, the outline of the local "intangible" protection formed the benign development situation between and life.

(1) Monastic painter: Thangka is an understanding of faith

In his book *Cleanliness and Danger*, Mary Douglas put forward the internal classification system of human thinking structure, which directly affects human cognition of the material world, and then guides human social practice. Thangka painter is a special profession in history, which has experienced the process from temple to secular, from part-time painter to professional painter[15].In the early days, Thangka was mainly created by monks in temples. With the increasing relationship between Tibetan Buddhism and People's Daily life, many people with painting foundation were absorbed by the temple and became Thangka artists to create Thangka[16].

For the Thangka painter in Wutun Temple, Thangka is a kind of understanding of the scriptures. In his opinion, "I draw Thangka is to confirm the scriptures, why the Buddha is in such a shape, and why the Bodhisattva is in this posture, we should find it from the scriptures"[17].Compared to the temple thangka painting, the advantage of temple painter is for Buddhism has a deeper understanding and experience, can better grasp the Buddha external form and method, "the appearance of the Buddha, method, these are exquisite, expression is different Buddhism, these only to the text, to know what is the meaning, what Buddhism"[17].In the view of the temple Thangka painter, the Thangka painted in this way can express the connotation of Buddhist classics, reflect the painter's understanding of Buddhism, and the people who worship Thangka can better understand religious beliefs.In the temple concept of thangka painter, thangka is as worship and enlightenment religious token, is the symbol of believers daily practice, is the message of faith, so need particularly careful, "I sit here painting thangka, every pen cannot wrong, even is very fine, draw every pen to hold your breath, finished to dare to spit out this tone"[17].Drawing thangkas in temples requires a long preparation period. During this

preparation period, the main focus is to learn relevant scriptures, understand them, and then start drawing lines on wooden boards or paper. Only then can one start learning the "Metrology Sutra", "Statue Sutra", and gradually become a thangka painter. In a sense, drawing thangkas is actually a way for temple painters to understand religion, a means of daily practice, and the important thing is to cultivate their own inner selves. Therefore, in the selection of thangka themes, they are more conservative and generally believe that "painting landscapes and landscapes is not considered thangka, only those related to Buddhist statues can be considered thangka. Thangka is not limited to Tibetan Buddhism, and Chinese Buddhism's Avalokitesvara Bodhisattva is also considered thangka"[17], Special emphasis is placed on the subjectivity and religion of the Thangka content. In terms of teaching, there is also an obvious tendency to "teach all living beings", "I also accept apprentices, what standard, eyes can not see, can not hold the pen such no way, if you can not draw, no matter, I can teach you bit by bit, as long as you can sit down quietly"[17], The essence of this concept of teaching is not to quickly improve Thangka's painting skills and cultivate Thangka painters, but to focus on spiritual practice, using Thangka as a means of daily practice, experience and enlightenment.

In the current protection of the "intangible cultural heritage" of Regong art, they also tend to pay more attention to the assessment of personal cultivation. "Only painters with ideas and foresight should be protected, whether they are monks or laymen. Some painters have skills but not conditions, while others have conditions but not. How can they be protected in this way?"[17].

In the eyes of temple painters, thangkas are a manifestation of their understanding ability and religious cultivation. Painters with high cultivation and good quality are sure to draw excellent thangkas. Such painters represent the essence of the Regong thangka and can bring more experience and understanding to those who worship thangkas.

In the understanding of temple painters, the Regong Thangka itself is a symbol of daily practice, and both creators and worshippers are trying to deepen their understanding of religion through the understanding of Thangka. From this logic, as an intangible cultural heritage project, Thangka itself is a belief, and as long as people still have this belief in their daily lives, Thangka can be inherited and protected. Therefore, maintaining local religious beliefs and daily life is the best way to protect local thangka technology.

(2) Family painter: Thangka is a beloved career

In the development history of Thangka painting, the family painting workshop is a group separated earlier from the group of temple painters. The original source of the family painter is two parts, one part is a professional painter who painted Thangka for the temple; the other part is a professional painter who was the temple, and continue to work in Thangka painting at home. The early family painters were no different from the temple Thangka painters in concept. Influenced by the intervention of the modern market system and personal development, the contemporary family painters paid more attention to the innovation of Thangka creation.

In Wutun, over 80% of the villagers are engaged in the drawing of thangkas, mainly through family inheritance. The local artist has been engaged in thangka drawing for many years and has received considerable praise in the thangka market. The economic situation is good, and every family has built three to four story rural villas. Generally, the second and third floors are the creative rooms of family art workshops. In the creative room, thangka artists engage in creation in various pigments and artwork. They inherited the concept of Thangka from the temple, believing that "Thangka has been represented by Buddha statues from ancient times to the present day, not by paintings"[18], The Buddha statue and the religious belief behind it are the essence and foundation of Thangka. But at the same time, they also actively try more forms of creation to achieve Thangka innovation. Traditional Thangka is drawn on leather material, and later uses special paper. Now some family workshops also try to use mainland

paper and silk for them to create. In the field investigation, a local family painter showed the author the Thangka drawn by the inland scarves, and introduced that "this material is very different from the paper, and the method of using the pen is also different, so it is easy to draw dry with the traditional method"[18]. In terms of subject matter, in addition to the traditional Buddha statues, they also tried to draw monks, ancient characters, etc., but they also made it clear that the works were not Thangka, but borrowed the techniques of Thangka.

Compared with the monk painters in the temple, in recent years, the family painting workshop painters have actively sought to learn from the mainland, to communicate and integrate the traditions and techniques of the mainland paintings. In the field investigation, the inheritor of an "intangible cultural heritage" in Wu Tun once went to the Central Academy of Fine Arts to study, and discussed the integration of mainland painting and Thangka painting, and created works with more ancient mainland style. In the traditional concept, Thangka painters are unknown god makers, who are the people behind the scriptures to explain their beliefs, and create Thangka suitable for worship in strict accordance with the traditional ideas. There is now a trend of transformation, attempting to transform from an unknown creator of gods to a famous painter and even an inheritor of intangible cultural heritage. Thangka painting has transformed from a carrier of practice or faith to a career. It is difficult to say that this transformation is the elimination of faith. More importantly, it is the transfer of the devout and focused spirit trained in religious worship to the development of Thangka, using faith to guide specific life practices.

Thangka has become a very important part of their lives, so they have more measurement indicators in the creation and inheritance of Thangka. In terms of apprenticeship, family painters still follow the tradition of father son inheritance, and as the number of learners increases, the family model remains unchanged. In the family painting workshop, the master and disciple established corresponding power and obligation relationships modeled after the father son relationship. The apprentice apprenticed and learned the arts, and the master did not charge any fees. He also took care of the apprentice's food and daily life during the study period, and gave him a certain amount of pocket money during holidays and festivals. He also provided financial support when he returned home during the Chinese New Year. My apprentice usually helps with family chores, helps with the basic work of thangka, and practices on his own when he can't help.

With the increase in popularity of the art of Rakugo and thangka market continues to expand, more and more people began to engage in thangka learning, apprenticeship from the surrounding areas continue to expand. With the increasing number of disciples, the trouble is also more and more, "before then our side is rarely so out of this kind of thing, but people from outside the area to come, feel that their children have an accident, is related to the teacher, so we have to put some of the conditions before to talk about good, can keep this condition if you live, can not keep it, then go away, do not take it. If you go out and drink, fight, get into trouble, run around and crash and die, so the painter will have a hard time and have to pay for it"[18], These troubles greatly affect the development of the artists and the overall prosperity of the Thangka heritage, which is another motivation for the emergence of the workshop-style Thangka Painting House.

Family painters also have more flexibility in their choice of materials. In the late 1990s, local painters tried to adopt acrylic and other propaganda painting pigments for thangka creation. According to fieldwork data, this change of materials could not simply be regarded as cutting corners; there was a deeper force of innovative experimentation behind it. At the right time, the thangka has achieved wide recognition in the market, the demand is growing, the production cycle of mineral materials is long, while acrylic and other materials are convenient and easy to use. In addition, the humid climate in the south is not conducive to the protection of the thangka, the local began to try to use new materials. With the paintings continue to try, only to find that

this change on the thangka has fatal damage, only gradually stopped this attempt. Whether this statement is a true explanation or a local whitewash, but it fully reflects the inevitable influence of the local people by the modernization, and there was once the argument that the new materials are superior to the old materials. When practice is the truth and standard to test everything, in the daily worship and maintenance, the various deficiencies of the new materials lead to their abandonment. Thanks to the development of modernization, family artists have purchased mineral materials worldwide through the Internet. In the fields, some painters use mineral pigments produced in Japan, which "are cheaper than domestic ones, and a little thinner"[18], providing more guarantee and foundation for the development of Thangka.

Compared with temple painters, family painters have more technical characteristics, using a lot of flexible painting skills, easier to get the favor of the market. But at the same time, there is a big gap in the understanding of the scriptures. In order to make up for this gap, some family painters will go to the temple to become monks when they are young, learning scriptures, or often consult monks and revise them in the stage of drawing lines.

In general, family painters are different from monk painters. The former takes Thangka as the core of their beliefs and believes that they can express their faith through Thangka. Therefore, they pay more attention to the creation of Thangka and try to realize the development of Thangka and the embodiment of their self-value.

(3) Workshop painter: Thangka is an inheritance

As the local thangka market continues to develop and family painting workshops continue to expand, workshop-style thangka painting institutes or workshops continue to emerge. In most workshops, a combination of modern and traditional teaching methods are used. Compared to family painters and monastery painters, workshop painters are able to produce more works and are more likely to create large-scale works.

Longshu Painting Academy is a local art academy with a large number of works and apprentices in Wutun, and has a certain influence. It was established earlier and was also the earliest art academy to recruit female apprentices and cultivate female artists. Master Z of the painting academy is a brother of two. The original intention of establishing the academy is twofold: firstly, to provide better learning and living space for disciples, and secondly, to better showcase their collected and created thangkas. "At that time, there were too many apprentices. If they were painting in our brothers' homes, the apprentices would also work hard. At night, there were only a dozen or so people living together, trying to set up a stove for them. However, they were afraid of coal smoke poisoning. In summer, when I was painting at home, the sun was particularly hot and the sky was cloudy and cold. The painting room didn't even have a cafeteria. At that time, I was most afraid that the leader would call me and bring people over for a visit, so there was no place to display it"[19]. Z master from the ninth panchen special painters, experienced very hard study, at that time just to implement the national religious policy, respect the local people's freedom of religious belief, out of religious piety and hope to supplement home, Z teacher part day and night practice drawing thangka, soon for the tower temple temple painting thangka and murals. Influenced by this experience, Master Z has a deep understanding of Thangka. " Thangka is a scroll painting, scroll painting is a Buddhist equipment, and people can put them where to practice. Thangka expression is the content of Buddhism, and the content of the scriptures is expressed through Thangka, so it is more convenient to take it everywhere to practice"[19]. He thought that Thangka can be divided into two kinds: "one is in the hall, there are murals hanging on the wall, we call the heat, the smallest wear on the neck, called the son of the heat, can take with you.[19] "In master Z's understanding, it is to facilitate people to read sutras and understand, so there must be Buddha, which is sacred. Master Z's understanding has also caused distress in the process of managing the art academy. A certain mineral water plant wants to create packaging with ethnic culture, and has invited

Master Z to draw a thangka for it. When Master Z learned that every bottle of mineral water would be printed with his own thangka artwork, he refused out of consideration for sacredness. As a fast-moving consumer goods, mineral water bottles contradict the sanctity of thangkas. It is not possible to require every mineral water buyer to respectfully offer the bottles and can only be discarded casually, which inevitably leads to the loss of the sanctity of thangkas. Therefore, Master Z negotiated with the manufacturer and used thangka techniques to draw landscapes as packaging design. As the leader of the workshop, I often have to face the inequality between market demand and beliefs. Based on adhering to the bottom line, Master Z strives to meet market demand and expand the influence of the art academy.

Master Z has received the traditional temple training, and he is not limited to the theme of Tibetan Buddhism, but also introduced the theme and techniques of Han Buddhism. "Chinese Buddhism and Tibetan Buddhism in the mainland are the same content in content, which is a little different in style and imagination on the surface. The proportion of our (Buddha composition) is a little different from the proportion in the mainland. I have painted them. Wutai mountain wuye temple, five ye story I painted, 7 meters long two stories I created, we hide the style of the whole painting they don't like, their old murals have blackened, invisible, I wipe a wipe can see a little base, so wipe a little look at I according to this, the two collocation of painting, the Tibetan also draw up, you particularly like"[19]. In the academy, Master Z was not only influenced by local apprentices, but also students from the mainland. The mainland students under his guidance expanded the content of Thangka to cover the Bodhisattva and Buddha statues of Chinese Buddhism. The author saw a Thangka design showing "land and land field" in the field.

As Master Z, who received monastic training, opened a family painting workshop and gradually shifted to workshops, he is very conscientious in his teaching, which partly comes from his own learning experience, and partly from his own dedication to the legacy. At the stage of his studies, his teachers often urged him not to rush to innovate, but to learn the traditional and classical content first, and after familiarizing himself with it, to develop his own path. With the development of market economy and globalization, a lot of modern thinking has impacted the creation of local thangkas, and Master Z has criticized some local workshops for "not focusing on line drawings, but on producing works"[19], Simply through the assembly line production, increase the production of Thangka, but can not train a Thangka painter with solid foundation. In his opinion, today's apprentices are different from the past, and the past painters should "learn the scriptures first, and the two should learn together. All the classics in the temple have finished the exam, my tun temple all the classics I will. But now my apprentices, they don't understand, sometimes I tell them that this person is not using this magic instrument, it is such a color." For Master Z, this is a very dangerous tendency. Thangka drawing and Buddhist Dharma are combined together. It is easy to learn Thangka as a skill without thought, which will have a great influence on his future life. Therefore, he paid special attention to the training of his students, and developed his religious piety through solid Thangka training. This devotion is also the difference between mainland students and local students. "Mainland students have studied in the Academy of Fine Arts and are really people with a foundation. Progress fast, really progress fast, how I teach words he can learn, learn fast. But in the later stage, it is very difficult, and some content is very difficult to understand. [19]" Master Z said that this is what they will teach them to study here.

In the traditional concept, many statues of Buddha and dharma in the monastery are not allowed to be seen or painted by women, and there are many inconveniences for male painters to instruct female apprentices, so there are few female painters in history. But Master Z first began to take female apprentices, on the one hand, there are girls in the family is really very talented, very like painting; on the other hand, "our side of the women rely on crops to eat, but our side of the words, in fact, it is very difficult to rely on crops to eat here, teach them to paint

thangka, can let them live a better life.[19] "In the process of training the female apprentices, it is found that the female apprentices are more capable than the male ones, and they are better at drawing many details, gradually forming their own development advantages.

In Master Z's understanding, life is the foundation of human beings, and thangka is a way and means of pursuing a better life. It is precisely because of the religious belief in thangka that the life needs of thangka artists are met. Therefore, every thangka painter should have a devout heart towards religion, a persistent perseverance in the thangka industry, and protect and develop this technique passed down from time to time.

4. Conclusion

In the Regong region, thangka and life are inseparable. Whether it is the need for thangka as a symbol of faith to be worshipped or the promotion of thangka as a way of life, thangka and life form a mutually reinforcing whole.

For monks, life is practice, and Thangka is also practice. The two are one. As long as life continues, Thangka, as practice, will be promoted. For family artists, the main content of their life is Thangka, protecting Thangka is to protect their life, and insisting their life is to protect Thangka. For the artists in the workshop, Thangka is an important way to the ideal life. In the process of learning, drawing and protecting Thangka, they feel the beauty of life and dedication to the ideal. As long as there is pursuit, they will continue to realize the inheritance and development of Thangka.

In the game of multiple forces, people's life and cultural integrity are always the leading role, and the "intangible cultural heritage" is retained in people's life, realizing the combination of the "intangible cultural heritage" project and life, and realizing the living protection of the "intangible cultural heritage" in Regong area.

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- [8] In early 2003, the "Chinese Ethnic and Folk Culture Protection Project" was officially launched, and China's intangible cultural heritage protection work began to enter a comprehensive and integrated protection stage.
- [9] In March 2005, the General Office of the State Council issued the Opinions on Strengthening the Protection of Intangible Cultural Heritage in China, which formulated relevant measures and regulations for the protection of intangible cultural heritage at the national level.

- [10] Gao Bingzhong. The Protection of China's Intangible Cultural Heritage and the End of Cultural Revolution. *Open Era*, 2013 (05): 143-152.
- [11] According to 2015 data statistics, Tangka has attracted 98% of farmers and herdsmen from 4 villages to work, with an average annual output value of 210 million yuan, which is on par with the annual fiscal revenue of Tongren County. It is the first in Qinghai Province to collectively enter a moderately prosperous society.
- [12] For details, please refer to Ma Chengjun's "Regong Tangka Art", published in the *Chinese Culture Daily* on August 25, 2005.
- [13] The pronunciation of the village name is roughly the same, but there are different recording methods in different historical periods. The author saw doorplates in different fonts such as "wutong", "Wutun" and "Wutun" in the field, which confirmed the change of the village name in different historical periods. For this change, please refer to Professor Qi Jinyu's related works.
- [14] Regarding the classification system of Tangka inheritance in the Regong area, Zhuo Mocuo proposed five classifications: temples, families, schools, enterprises, and workshops. Wang Xingxing proposed a binary system of temple inheritance and external inheritance. Zheng Xiangchun proposed a pendulum style spiritual dimension of "home home". This article refers to these classification systems, comprehensively considers inheritance methods and training objectives, and adopts a three part system of temples, families, and workshops.
- [15] For the specific development of Regong area, see Zhao Qingyang: A Brief Survey of Regong Art History (I), *Xizang Art Research*, Issue 04, 1996, and a Brief Survey of Regong Art History (II), *Xizang Art Research*, Issue 01, 1997.
- [16] Tangka is an important religious symbol in Tibetan Buddhism, expressed in the form of scroll paintings mounted on colorful satin fabrics. It not only has the characteristics of religious symbols, but also gradually forms an art form that uses unique materials and techniques. Considering the religious significance contained in thangka, this article does not adopt the expression method of thangka art, in order to analyze the different understandings and development orientations of thangka artists in thangka production.
- [17] The interview materials were obtained from interviews conducted by interview groups Guo Yue, Aqi, Zhang Yuannian, Li Wuyunga, and Sotaiji on May 1, 2018 at Wutun Shangsi and Xiasi.
- [18] The interview data comes from an interview conducted by the interview groups Guo Yue, Ah Qi, Zhang Yuannian, Li Wuyunga, and Sotaiji on May 2, 2018 at the Wutun Family Painting Workshop.
- [19] The interview data comes from an interview conducted by the interview groups Guo Yue, Aqi, Zhang Yuannian, Li Wuyunga, and Sotaiji on May 2, 2018 at Longshu Painting Academy.