

中国新闻奖参评作品推荐表

作品标题	西藏新生（系列报道）		参评项目	国际传播	
字数 时长	2629; 2299; 2245		体裁	深度报道	
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作者 <small>(主创人员)</small>	杜国东、王妍、徐明、吴瑾		编辑	郑忠海、李佳、张丹	
原创单位	中国新闻社		发布端/账号/ 媒体名称	《中国新闻周刊》 英文版/中新网英文频道/“文化洞察”英文播客	
刊播版面 <small>(名称和版次)</small>			发布日期	2025年7月15日至 2025年12月15日	
新媒体作品 链接	代表作一： https://podcasts.apple.com/us/podcast/past-forward-her-aitage-meets-innovation/id1634584526?i=1000720674290 代表作二： https://open.spotify.com/episode/7tNikFhZ02L1GRWmctfyGR 代表作三： https://www.ecns.cn/news/cns-wire/2025-08-26/detail-iheursku1441734.shtml			是否为 “三好作品”	否
作品简介	<p>2025年是西藏自治区成立60周年。《中国新闻周刊》抽调五名采编骨干赴西藏实地采访两周，深入林芝、波密、墨脱、白朗、拉萨等地，在海拔落差与路途艰险中记录西藏人民的鲜活故事。第三季度起至年底，周刊推出“西藏新生”系列报道，包括四篇封面报道，八篇特别报道，全景呈现60年来西藏的非凡成就，以人本化叙事勾勒时代变迁，展现文化、经济、医疗、生态、社会等领域的欣欣向荣，彰显习近平总书记关于西藏工作的重要指示和新时代党的治藏方略。</p> <p>封面报道从建筑、藏戏、藏毯、教育四个最具文化标识性与传承价值的领域切入，聚焦60年来西藏传统文化的保护、传承与发扬。同时，精选四篇系列文章制作成英文播客节目，在“文</p>				

	<p>化洞察”（The Context）播客发布，并经由中新网英文频道线上扩散，形成“杂志—播客—网络”联动矩阵，覆盖不同信息消费习惯的受众。文字、图像、声音交织构建立体化传播场域，显著增强传播的渗透力与感染力。该系列以价值共通拓展共识空间，以全媒矩阵扩大声量，以精准渠道触达关键受众，为新时代涉藏国际传播提供了可复制、可推广的“西藏样本”。</p>					
<p>传播数据</p>	<p>全网传播量最高平台发布链接</p>	<p>https://www.ecns.cn/news/cns-wire/2025-08-26/detail-iheurskul441727.shtml</p>				
	<p>该平台传播量</p>	<p>24.3万</p>	<p>该平台互动量</p>	<p>66.5万</p>	<p>全网总传播量(万)</p>	<p>130</p>
<p>（初推 评荐 理由）</p>	<p>本组报道体现了《中国新闻周刊》英文版在深度调研与对外精准传播上卓越的专业能力。团队历时两周，克服高原艰险，深入高海拔地区，获取大量一手素材，确保了报道的原创性与公信力。区别于一般性成就报道，该系列从调研确定的四个文化维度切入，以深度特稿形态呈现西藏传统文化活态传承的复杂纹理。在传播策略上，针对海外受众分众化特点，同步制作英文播客并联动网络平台，实现了从纸质深度阅读到网上音频场景的无缝覆盖。这种以扎实采写为基础、以分渠道精准触达为手段的传播模式，有效提升了涉藏议题的海外接受度，为对外讲好中国故事提供了可操作的范本。</p> <p>同意推荐。</p> <p style="text-align: right;">签名（盖单位公章）： 年 月 日</p>					

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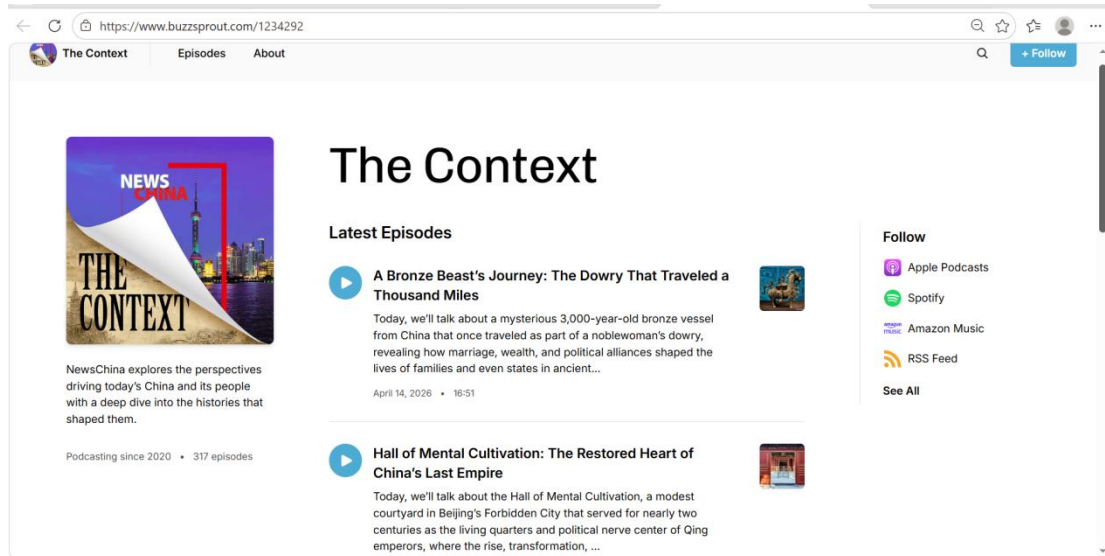
中国新闻奖集纳式作品目录

作品标题		西藏新生（系列报道）				
序号	单篇作品标题	体裁	字数/时长	刊播日期	发布端/账号/刊播版面	备注
1	Xizang Healthcare: Higher coverage（西藏医疗卫生：更高的覆盖率）	深度报道	2355	2025年7月15日	《中国新闻周刊》英文版	
2	Past Forward（建筑：接力前行）	深度报道	2629	2025年8月5日, 12:00:00	“文化洞察”英文播客	代表作
3	The Masked Singers（藏戏：蒙面歌者）	深度报道	2299	2025年8月12日, 12:00:00	“文化洞察”英文播客	代表作
4	Weaving a New Story（藏毯：经纬新编）	深度报道	3263	2025年8月15日	《中国新闻周刊》英文版	
5	More than Words（教育：文脉相承）	深度报道	2245	2025年8月26日, 13:34:39	中新网英文频道	代表作
6	Potala Palace: Where History, Religion, and Architecture Converge（布达拉宫：历史变迁）	深度报道	2050	2025年8月26日, 12:00:00	“文化洞察”英文播客	
7	Ecological Preservation: Secret Garden（生态保护：秘境守护）	深度报道	2468	2025年9月15日	《中国新闻周刊》英文版	

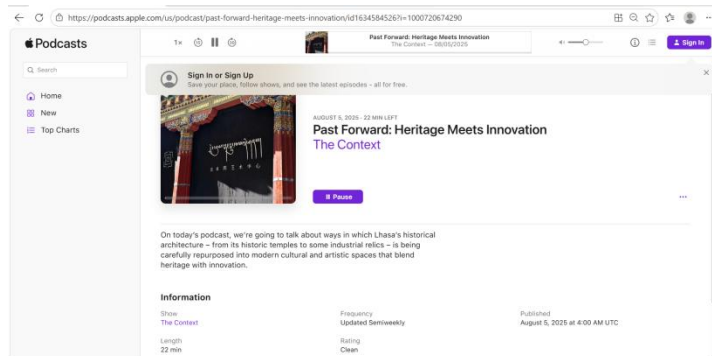
8	Tourism: Remix (墨脱旅游: 焕新之旅)	深度报道	2871	2025年9月15日	《中国新闻周刊》英文版
9	Xizang Agriculture: High in Nutrition (西藏农业: 营养新高地)	深度报道	1976	2025年10月15日	《中国新闻周刊》英文版
10	Xizang Green Energy: Powering the Plateau (西藏绿色能源: 赋能高原)	深度报道	1459	2025年10月15日	《中国新闻周刊》英文版
11	Tibetan Buddhism: Enlightened Futures (藏传佛教: 光明未来)	深度报道	4054	2025年11月15日	《中国新闻周刊》英文版
12	Xizang Border Trade: Routes Reborn (西藏边境贸易: 商路重生)	深度报道	2077	2025年12月15日	《中国新闻周刊》英文版

1. 选择集纳式作品中的12件单篇作品填报(少于12篇的填报全部作品), 附在参评推荐表后。
 2. 须选择3篇代表作, 并在“备注”栏内注明“代表作”字样。
 3. 填报作品按发表时间排序。
 4. 文字内容填报字数, 音视频内容填报时长。
 5. 广播、电视、新媒体作品在“刊播日期”栏内填报刊播日期及时间; 在“刊播版面”栏内填报作品刊播频道、频率、账号和栏目名称。
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作品首页截图：



代表作一：



Past Forward

From historic temples to industrial relics, Lhasa's historical architecture is being carefully repurposed into modern cultural and artistic spaces, blending heritage with innovation

By Du Guodong and Lü Weitao

On May 18, 2025, the historic Jebum-gang Temple in the heart of Lhasa - now reimagined as the Jebumgang Art Center, welcomed Tibetan artist Gade's first solo exhibition in his native Xizang Autonomous Region.

The show, titled *Gade Dream Yoga*, spans 40 years of Gade's work through various mediums, retracing milestones of modern Tibetan art that have drawn recognition across the globe.

But just as significant as the region's ongoing contemporary cultural renaissance is the venue itself. "As a vital cultural hub in Lhasa's old city, Jebum-gang serves as a bridge between tradition and modernity, revitalizing historical heritage through innovative transformation," Fang Kun, co-founder of the Jebum-gang Art Center, told *China Weekly*.

Such transformations are taking place across Lhasa, where a growing number of traditional and industrial buildings, left in disrepair for decades, are being repurposed into public cultural spaces, art centers and museums.

Houses of the Holy

The Jebum-gang Art Center is the first public cultural space

in Xizang created through the adaptive reuse of a historic building.

Built in the latter half of the 19th century, Jebum-gang means “Holy Place of 100,000 Tsongkhapas” in Tibetan. This is because the site once featured a five-story stupa that housed 100,000 *tsatsas*, or small molded clay sculptures of Tsongkhapa (1357–1419), founder of the Gelug school of Tibetan Buddhism.

The structure follows a central theme in traditional Tibetan architecture - the mandala. Originally meaning “palace of the Buddhas and Bodhisattvas,” the mandala represents the ideal, complete and resplendent world in Buddhist cosmology. The construction of Jebum-gang embodies this ambition. According to historical records and photos, the lower level of Jebum-gang Temple featured a large main hall equal in length on all sides. Embedded within its walls were the 100,000 *tsatsas* salvaged from an earlier stupa on the same site that had collapsed.

Above the main hall stood nine additional shrines. The central shrine, slightly larger, housed three Buddha statues. At each of the four corners were tower-like shrines dedicated to the Four Heavenly Kings, believed to watch over each cardinal direction. Between these towers were four smaller chapels, completing the symmetrical layout.

A feature of Jebum-gang Temple is its interior murals. They convey traditional Tibetan understandings of sacred space in textbook-like detail. With dynamic compositions and refined brushwork, these murals are considered outstanding examples of late 19th century Tibetan painting.

Delving into the historical context of the temple's

construction reveals that these systematically arranged murals also held a deep functional significance during wartime.

The space was constructed during a time of foreign influence in the region, when Britain and Russia were locked in a strategic rivalry over control of Xizang.

“In response to this looming threat, the local government, then under the control of the Gelug school, collaborated with monks from the Nyingma school. They incorporated an entire set of special ritual sequences into the murals, aiming to construct a spiritual defense mechanism through religious means,” said Fang Kun, who is also director of the China Association for Preservation and Development of Tibetan Culture.

Yet these efforts could not prevent the British invasion of Lhasa in 1904. In an old photograph, British troops are seen swaggering past Jebum-gang, surrounded by helpless Tibetan monks and civilians.

In the aftermath, the building underwent numerous transformations, serving at various times as Xizang’s first electrical substation, a grain bureau warehouse and residential housing. The once-pristine architectural features and exquisite murals endured long years of neglect and deterioration.

Since the late 20th century, scholars from both East and West have begun to recognize the academic value of the structure. Himalayan architectural preservationist Andre Alexander and his team paid particular attention to Jebum-gang Temple during their research on Lhasa’s old city. In his book *The Temples of Lhasa*, he described it as “one of the most inspiring examples

of (recent) historic Tibetan architecture” and “highly deserving of protection.”

It was not until 2017 that Lhasa’s municipal and Chengguan District governments took the lead in funding Jebum-gang’s protection and restoration, inviting a team of professionals specializing in historical architecture conservation. However, fully revitalizing the temple and realizing its contemporary cultural value remained a formidable challenge.

In 2018, local authorities commissioned cultural enterprise Tihho to transform the space into an art center. Through a series of upgrades, including waterproofing, electrical, museum grade lighting and the creation of functional spaces, the team breathed new life into the building, making it suitable for hosting international exhibitions and cultural events.

“In promoting Tibetan culture abroad, we realized that many in the Western world still hold outdated stereotypes and Orientalist fantasies about Xizang,” said Fang Kun, who has worked in Tibetan contemporary art promotion for over a decade.

“Some people still imagine Tibetans living primitive lives or believe Xizang is some ethereal, untouched Eastern utopia. There are even those in the West who think Xizang should remain frozen in time and oppose its modernization. But Tibetans not only have a rich traditional culture, they also have a thriving contemporary culture. Unfortunately, this side of Xizang is often overlooked.”

In July 2021, Jebum-gang Temple was reborn as the Jebum-gang Art Center, opening to the public with free admission. Since then, it has hosted a series of contemporary exhibitions and cultural programs such as *The Living Old City*, *Traditional Tibetan Tiger Rugs* and the Infinite Cosmos digital art show,

blending Tibetan elements with modern artistic expression. The center has become a venue for cultural education programs for primary and secondary school students, as well as public performances of intangible cultural heritage.

Concrete Approach

Temples are not the only structures seeing such transformations. A notable example is Xizang Art Museum, developed from the former site of the Lhasa Cement Factory. As the only provincial level art museum in China created from an industrial heritage site, it plays a key role in preserving and repurposing Xizang's industrial legacy.

Founded in 1960, Lhasa Cement Factory was the earliest and largest cement production enterprise in Xizang. During the redesign, much of the original cement production line and factory buildings were preserved. Scattered structures and equipment across the site were surveyed by a design team from Tongji University in Shanghai. By creatively reconfiguring the relationship between old and new spaces, the team wove together a coherent spatial narrative that encourages shared experiences. The resulting design skillfully integrates the dispersed layout characteristic of industrial heritage, resulting in four core functional areas: the main exhibition hall, an interactive art experience zone, an artist-in-residence creation base and an art market.

Situated at an altitude of 3,700 meters, Xizang Art Museum occupies 47,000 square meters of land, with a building area of 32,000 square meters. The museum aims to serve as a cultural window into Xizang and Himalayan civilization, standing among the few large-scale art institutions in the world located at such a high altitude.

In the design of public architecture in Lhasa, expressing and preserving Tibetan cultural identity is a central challenge. However, Xizang Art Museum does not merely rely on symbolic replication of historical styles. Instead, it resonates with Lhasa's collective memory through thoughtful reconfiguration of volume, space, materials and scale.

Since its opening in 2023, Xizang Art Museum has successfully hosted numerous large-scale art exhibitions, educational programs and academic exchanges. At the same time, it has become integrated into the daily lives of residents in Lhasa and surrounding communities as a public cultural space.

According to its director Lhakpa Tsering, the museum has amassed a number of rare artworks that reflect the evolution of modern and contemporary Tibetan art. "Since its opening, Xizang Art Museum has sparked widespread enthusiasm among local residents and tourists alike, quickly becoming a new cultural landmark and a must-visit destination in Lhasa," Lhakpa Tsering said.

Xizang Art Museum was awarded the Supreme Award for Structural Engineering Excellence at the 2024 Structural Awards, given by the UK-based Institution of Structural Engineers. Judges highlighted the project's seismic retrofitting in a challenging high-altitude environment.

The building fuses architectural artistry and traditional Tibetan culture, offering a fresh and inspiring model for the adaptive reuse of industrial heritage. Judges noted that the project effectively repurposes the cement factory's storage rooms, kilns and slurry tanks, while preserving much of the original structure to minimize new material use.

“We’ ve shown that an old factory can be transformed into a spiritual vessel that carries both faith and contemporary art,” said Li Li, chief designer of Xizang Art Museum and professor at Tongji University’ s College of Architecture and Urban Planning. “It offers a new model for revitalizing industrial heritage.”

Palace on the Hill

Even world-renowned landmarks such as the Potala Palace are being revitalized.

Perched atop Red Hill in the heart of the Lhasa River Valley at an altitude of 3,750 meters, the Potala Palace, once a center of Tibetan political and religious power, is a cultural and artistic treasure.

Since the peaceful liberation of Xizang in 1951, the Chinese government has placed great importance on preserving the Potala Palace. In 1961, it was designated as a National Key Cultural Relic Protection Unit, and in 1994, it was inscribed on the UNESCO World Heritage List.

From 1989 to 1995, China invested over 200 million yuan (US\$28m) to renovate the palace and expanding its square. At the end of 2018, a 300 million yuan (US\$42m) national project was launched to protect and utilize cultural relics, including ancient books and documents housed within the palace.

As a traditional structure built of wood, earth and stone, the Potala Palace has a low resistance to fire and houses many flammable cultural relics such as thangkas and Buddhist scriptures. Today, an intelligent fire alarm system operates within the palace. “This system uses advanced sensors and

algorithms to monitor fire conditions in real time and automatically trigger alarms at the earliest sign of danger,” said Thubten Tsering, director of the palace’s monitoring center.

The palace has also introduced a smart electricity and energy consumption system, as well as seismic and lightning sensors. According to Thubten Tsering, new methods and tech will be explored to protect the site.

In 2025, Xizang will launch a preventive conservation project targeting the Potala Palace’s cultural relics and architecture. As pest infestations are common in ancient buildings, domestic and international experts have been invited to conduct evaluations and develop targeted prevention measures.

According to Penpa Chungtak, head of the Cultural Relics Protection Center at the Potala Palace Management Office, “From 2025 to 2028, the Chinese government will continue promoting the protection and utilization of ancient texts housed in the Potala Palace, including a dedicated conservation project for palm-leaf manuscripts and other rare documents. As planned, restoration work will be completed on 465 volumes of palm-leaf manuscripts and 39,752 volumes of other ancient texts.”

Meanwhile, the “Digital Smart Potala” Cultural Tourism Integration Demonstration Zone is steadily advancing. Inspired by internationally recognized initiatives such as Digital Dunhuang, an archiving of the Mogao Grottoes in Gansu Province, the project aims to build a digital hub centered on the Potala Palace Digital Museum, leveraging its UNESCO status. It will also include off-site storage facilities to protect relics.

To address long-standing issues of limited public access and ticket scarcity, experts are reevaluating visitor capacity. According to Kunga Tashi, deputy director of the Potala Palace management Office, structural monitoring equipment has been installed in key areas, including major wooden structures and wall systems. Since 2008, these devices have operated around the clock to track structural changes.

This attention to detail provides early warnings and helps guide visitor management. “If excessive visitor numbers begin to impact the building, the system will detect it,” Kunga Tashi said. “In such cases, we take intervention measures such as temporarily closing affected areas, reinforcing structures and inspecting deformations. If serious issues are detected, we may close off an entire hall and adjust visitor routes accordingly.”

The Potala Palace was constructed using traditional materials such as *aga* soil (a mix of clay and crushed rocks used to coat ceilings and floors) and *bama* grass (a thick straw used to construct lighter walls on higher floors). Since the 1990s, efforts have been made to stockpile these materials. “It can be said with pride that the Potala Palace may be the only institution in the region with such a comprehensive reserve of these construction materials,” Kunga Tashi said. “As environmental and forestry regulations become stricter, obtaining these materials is becoming increasingly difficult. We’re also researching alternative materials.”

Light and Shadow

According to white paper Human Rights in Xizang in the New Era (2025) published by China’s State Council Information Office, Xizang had 4,468 registered cultural heritage sites as of

December 2024, with 2.84 billion yuan (US\$395m) invested in 377 conservation projects from 2016 to 2024.

Beyond these efforts, new architectural spaces have emerged that are continuing Xizang's artistic and cultural legacy.

After more than a decade of planning, the Weland Museum of Contemporary Art, Xizang's first private institution of its kind, opened to the public in 2023. Located on Xianzu Island by the Lhasa River, the center includes exhibition halls, a stage, a café and a study.

Xu Yinglong, the museum's director and architect, said he is more interested in "how Tibetan space is perceived" than in "how Tibetan architecture is reproduced."

"When it comes to Xizang, people are often accustomed to gazing upon it through fixed impressions. What I hope to do with Weland is to break this one-directional mode of viewing and help every visitor realize that Xizang is not an object to be observed, it's a living cultural field with its own subjectivity, agency and capacity to respond," he said.

Through choice of materials, lighting and movement paths, Xu said his design attempts to guide visitors to actively "read" the cultural clues embedded within it. For example, among the museum's 77 windows, not a single one shares the same shape. As light shifts throughout the day, the quality and angle of the incoming light change.

"Lhasa is known as the City of Sunshine, so our primary consideration was how to create the interaction between architecture and sunlight," Xu said.

Details of folk painting, architectural art, local culture and regional elements are integral to the design. “Atop the four corridor columns, we used Tibetan yak bells traditionally hung around the necks of yaks. We incorporated this element into the stage lighting design of our central atrium, as a tribute to the region’s agrarian culture,” Xu said.

The Weland Museum’s open courtyard design won the Italy-based A’ Design Award in 2020 for best spatial design, while also acknowledging its use of local building materials, natural topography and solar energy to minimize environmental impact.

Since opening in October 2019, the center has received around 20,000 visitors annually, including 1,200 international tourists. Starting in late 2024, it began inviting young artists to create work in Lhasa each year, with plans to host 800 artists over the next decade, exploring the fusion of traditional Lhasa architecture with contemporary art. This initiative encourages participants to integrate their unique perspectives and artistic styles with the cultural heritage and natural landscapes of Lhasa.

Xu said the institution provides a platform for young local artists to showcase their work, while presenting the creative spirit of a vibrant new generation in Xizang. “My ideal is to build Weland into China’s Centre Pompidou,” he told *China Weekly*, referring to the home of France’s National Museum of Modern Art.

“In fact, we have a vision. Through this institution, through this space, and through this platform, we want the people of Xizang, especially the younger generation, to see another side of the world. At the same time, we hope the world can see another side of Xizang,” Xu said.

代表作一译文：

建筑：接力前行

从历史悠久的寺庙到工业遗址，拉萨的历史建筑正被精心改造为现代化的文化艺术空间，将文化遗产与创新融为一体。

文 / 杜国东 吕伟涛

2025年5月18日，位于拉萨市中心、历史悠久的吉本岗寺庙——如今已重新改造为吉本岗艺术中心——迎来了西藏艺术家嘎德在他的家乡西藏自治区首次举办的个展。

这场名为“嘎德：梦瑜伽”的展览，跨越了嘎德40年的创作生涯，通过多种媒介呈现，回溯了现代西藏艺术在世界范围内获得认可的里程碑事件。

然而，与该地区正在发生的当代文化复兴同样中国新闻周刊重要的是展览场地本身。“作为拉萨老城的一个重要文化枢纽，吉本岗在传统与现代之间架起了一座桥梁，通过创新性的改造让历史遗产焕发新生。”吉本岗艺术中心联合创始人方堃在接受《中国新闻周刊》采访时表示。

这样的改造正在拉萨各地发生着。越来越多数十年来失修的传统建筑和工业遗址，正被重新改造为公共文化空间、艺术中心和博物馆。

神圣之殿

吉本岗艺术中心是西藏首个通过对历史建筑进行适应性再利用而创建的公共文化空间。

吉本岗始建于19世纪下半叶，在藏语中意为“十万宗喀巴圣所”。这是因为该地点曾建有一座五层高的佛塔，塔内供奉着十万尊“擦擦”，即藏传佛教格鲁派创始人宗喀巴（1357-1419）的小型模制泥塑像。

该建筑遵循了藏式传统建筑的一个核心主题——坛城。坛城原意为“佛与菩萨的宫殿”，在佛教宇宙观中代表着一个理想、圆满而辉煌的世界。吉本岗的建造便体现了这一宏愿。根据历史记载和照片，吉本岗寺的下层曾有一个四面长度相等的大型主殿。殿墙内镶嵌着十万尊擦擦，这些擦擦是从原址上较早建成但已倒塌的一座佛塔中抢救出来的。

主殿之上还建有九座额外的佛殿。中央的佛殿略大一些，内供三尊佛像。在四角各有一座塔式佛殿，供奉着四大天王，他们被认为守

护着四方。在这些塔楼之间是四座较小的佛堂，共同构成了一个对称的布局。

吉本岗寺的一大特色是其内部的壁画。这些壁画以教科书般详尽的细节，传达了藏族传统中对神圣空间的理解。凭借动态的构图和精致的笔触，这些壁画被认为是 19 世纪晚期西藏绘画的杰出代表。

深入研究寺庙建造的历史背景就会发现，这些系统布置的壁画在战争时期也具有深远的功能性意义。

该空间建造于该地区受到外国势力影响的时期，当时英国和俄国正为争夺对西藏的控制权而陷入战略对峙。

“为了应对这一迫在眉睫的威胁，当时由格鲁派控制的当地政府与宁玛派僧人合作。他们在壁画中加入了一整套特殊的仪式序列，试图通过宗教手段构建一种精神防御机制。”同样担任中国西藏文化保护与发展协会理事的方堃说道。

然而，这些努力未能阻止 1904 年英国对拉萨的入侵。在一张老照片中，英国军队趾高气扬地从吉本岗旁走过，周围是束手无策的藏族僧侣和百姓。

在此之后，这座建筑经历了无数次变迁，先后曾作为西藏第一座变电站、一个粮食局的仓库以及居民住宅使用。曾经完美的建筑特征和精美的壁画经受了长年的忽视和损毁。

自 20 世纪后期以来，东西方的学者都开始认识到这座建筑的学术价值。喜马拉雅建筑保护专家安德烈·亚历山大及其团队在研究拉萨老城时，对吉本岗寺给予了特别关注。在他的《拉萨寺庙》一书中，他将该寺描述为“（近代）西藏历史上最鼓舞人心的建筑范例之一”，并且“极有必要加以保护”。

直到 2017 年，拉萨市及城关区政府才牵头出资，邀请了一支专门从事历史建筑保护的专业团队来修复吉本岗。然而，要全面振兴这座寺庙并实现其当代文化价值，仍然是一个艰巨的挑战。

2018 年，当地政府委托文化企业“醍醐”将该空间改造成一个艺术中心。通过一系列升级改造，包括防水、电气、博物馆级照明以及功能性空间的打造，团队为这座建筑注入了新的生机，使其适合举办国际展览和文化活动。

“在向海外推广藏族文化的过程中，我们意识到许多西方世界对西藏仍抱有陈旧的刻板印象和东方主义的幻想。”在西藏当代艺术推广领域工作了十多年的方堃说，“有些人仍然想象藏人过着原始的生

活，或者认为西藏是一个缥缈、未受沾染的东方乌托邦。甚至有些西方人认为西藏应该永远停留在过去，反对它的现代化。但藏人不仅有丰富的传统文化，也有蓬勃发展的当代文化。遗憾的是，西藏的这一面常常被忽视。”

2021年7月，吉本岗寺以吉本岗艺术中心的身份获得新生，向公众免费开放。自那时起，这里举办了一系列当代展览和文化活动，如“鲜活的老城”“藏地虎毯”以及“无限宇宙”数字艺术展，将藏族元素与现代艺术表达相融合。该中心已成为面向中小学生的文化教育项目以及非物质文化遗产公开表演的场所。

坚实路径

经历这种改造的并非只有寺庙。一个显著的例子是西藏美术馆，它是由拉萨水泥厂旧址改建而成的。作为中国唯一一座由工业遗址改造而成的省级美术馆，它在保护和再利用西藏工业遗产方面发挥着关键作用。

拉萨水泥厂成立于1960年，是西藏最早、规模最大的水泥生产企业。在重新设计过程中，原有的水泥生产线和厂房建筑大部分被保留了下来。来自上海同济大学的设计团队对厂区内分布零散的建筑和设备进行了勘察。通过创造性地重新配置新旧空间的关系，该团队编织出了一个连贯的空间叙事，以促进共享的体验。由此产生的设计巧妙地整合了工业遗产特有的分散布局，形成了四个核心功能区：主展馆、互动艺术体验区、艺术家驻留创作基地以及艺术市场。

西藏美术馆坐落于海拔3700米处，占地47000平方米，建筑面积为32000平方米。该美术馆旨在成为西藏及喜马拉雅文明的一个文化窗口，跻身全球为数不多位于如此高海拔地区的大型艺术机构之列。

在拉萨的公共建筑设计当中，如何表达并保护藏族文化认同是一项核心挑战。然而，西藏美术馆并不仅仅依赖于对历史风格的符号化复制，而是通过对体量、空间、材料及尺度的精心重构，与拉萨的集体记忆产生共鸣。

自2023年开馆以来，西藏美术馆已成功举办了众多大型艺术展览、教育项目及学术交流活动。与此同时，它作为公共文化空间，也融入了拉萨及周边社区居民的日常生活。

据该馆馆长拉巴次仁介绍，美术馆已收藏了大量反映西藏现当代艺术演变的珍贵艺术作品。“自开馆以来，西藏美术馆激发了当地居民和游客的广泛热情，迅速成为拉萨新的文化地标和必去的打卡地。”

拉巴次仁说。

西藏美术馆荣获了由英国结构工程师学会颁发的 2024 年结构工程卓越奖最高奖。评委们强调了该项目在极具挑战性的高海拔环境中进行的抗震改造。

该建筑融合了建筑艺术性与藏族传统文化，为工业遗产的适应性再利用提供了一个新颖且鼓舞人心的模式。评委们指出，该项目有效地将水泥厂的储藏室、窑炉和泥浆罐重新利用，同时保留了大量原有结构，以最大限度地减少新材料的使用。

“我们证明了，一座老工厂可以转化成为一个承载着信仰与当代艺术的精神容器。”西藏美术馆总设计师、同济大学建筑与城市规划学院教授李立说道，“这为工业遗产的活化利用提供了一种新模式。”

山巅之宫

即便是像布达拉宫这样举世闻名的地标建筑，也正在焕发新的生机。

布达拉宫坐落于拉萨河谷中心海拔 3750 米的红山之巅，曾是西藏政教权力的中心，是一座文化与艺术的宝库。

自 1951 年西藏和平解放以来，中国政府高度重视布达拉宫的保护工作。1961 年，布达拉宫被列为全国重点文物保护单位，并于 1994 年被列入联合国教科文组织世界遗产名录。

从 1989 年到 1995 年，中国投入超过 2 亿元人民币对布达拉宫进行了修缮并扩建了广场。2018 年底，一项耗资 3 亿元人民币的国家级项目启动，用于保护和利用包括宫内珍藏古籍文献在内的文物。

作为一座土木石结构的传统建筑，布达拉宫耐火等级较低，且内部藏有大量唐卡、佛教经卷等易燃文物。如今，一套智能火灾报警系统在宫内运行。“该系统使用先进的传感器和算法，实时监测火情状况，并在发现危险的最初迹象时自动触发警报。”布达拉宫监测中心主任土登次仁说道。

布达拉宫还引入了智慧用电与能耗监测系统，以及地震和雷电传感器。据土登次仁介绍，未来还将探索新的方法和技术来保护这一遗址。

2025 年，西藏将启动一项针对布达拉宫文物及建筑的预防性保护项目。针对古建筑中常见的虫害问题，已邀请国内外专家进行评估并制定针对性的防治措施。

据布达拉宫管理处文物保护中心负责人边巴琼达介绍：“2025

年至 2028 年，中国政府将持续推进布达拉宫藏古籍文献的保护与利用工作，其中包括一项针对贝叶经及其他珍贵文献的专项保护工程。按计划，将完成 465 函贝叶经和 39752 册其他古籍文献的修复工作。”

与此同时，“数字智慧布达拉宫”文旅融合示范区正在稳步推进。该项目受“数字敦煌”（甘肃莫高窟的档案记录工程）等国际公认的倡议启发，旨在依托布达拉宫的世界遗产地位，打造一个以布达拉宫数字博物馆为核心的数字化枢纽。项目还将包括建设用于保护文物的异地储藏设施。

为了解决长期以来公众参观受限以及门票一票难求的问题，专家们正在重新评估游客承载量。据布达拉宫管理处副处长贡嘎扎西介绍，结构监测设备已安装在关键区域，包括主要木结构及墙体系统。自 2008 年以来，这些设备全天候运行，以追踪结构变化。

这种对细节的关注能够提供早期预警，并有助于指导游客管理。“如果游客数量过多开始对建筑产生影响，系统将会监测到这一情况。”贡嘎扎西说，“在这种情况下，我们会采取干预措施，例如临时关闭受影响的区域、加固结构以及检查形变。如果发现严重问题，我们可能会关闭整个殿堂，并相应调整游客路线。”

布达拉宫在建造时使用了阿嘎土（一种用于涂覆天花板和地板的粘土与碎石的混合物）和白玛草（一种用于在高楼层建造较轻墙体的厚实秸秆）等传统材料。自 20 世纪 90 年代以来，相关部门已着手对这些材料进行储备。“可以自豪地说，布达拉宫可能是该地区唯一一个拥有如此全面建材储备的机构。”贡嘎扎西说，“随着环境和森林法规日益严格，获取这些材料变得越来越困难。我们也在研究替代材料。”

光与影

根据中国国务院新闻办公室发布的《新时代西藏人权事业的发展与进步》白皮书，截至 2024 年 12 月，西藏共有 4468 处登记在册的文物保护单位。2016 年至 2024 年，国家投入 28.4 亿元人民币用于 377 个保护项目。

除了这些保护工作之外，新的建筑空间也不断涌现，延续着西藏的艺术与文化遗产。

经过十多年的规划，西藏第一家民营当代艺术机构——介观当代艺术博物馆于 2023 年向公众开放。该馆位于拉萨河畔的仙足岛，内设展厅、舞台、咖啡馆和书房。

该馆馆长兼建筑师徐应龙表示，相比于“如何复现西藏建筑”，他对“如何感知西藏的空间”更感兴趣。

“提到西藏，人们往往习惯于透过固化的印象来凝视它。我希望通过介观做的事情，是打破这种单向的观看模式，帮助每一位参观者认识到，西藏不是一个被观察的客体，而是一个活生生的文化场域，它拥有自己的主体性、能动性和回应的能力。”他说道。

徐应龙表示，通过材料、光线和路径的选择，他的设计试图引导参观者主动去“阅读”其中蕴含的文化线索。例如，在该馆的77扇窗户中，没有一扇的形状是相同的。随着一天中光线的变化，射入光线的品质和角度也随之改变。

“拉萨被称为‘日光之城’，因此我们的首要考虑是如何创造建筑与阳光之间的互动。”徐应龙说。

民间绘画的细节、建筑艺术、地域文化及地方元素都是设计中不可或缺的部分。“在四根走廊柱的顶端，我们使用了藏族牦牛铃——这种铃铛传统上挂在牦牛的脖子上。我们将这一元素融入中央中庭的舞台灯光设计中，以此向这片地区的农耕文化致敬。”徐应龙说。

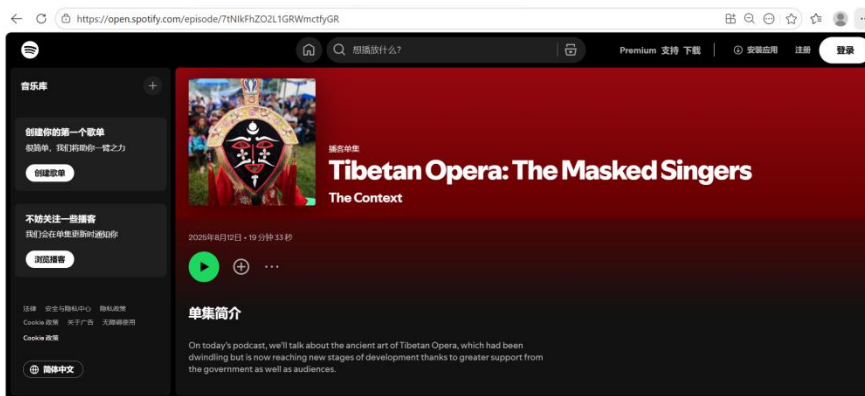
介观当代艺术博物馆的开放式庭院设计于2020年获得了意大利A'设计奖的最佳空间设计奖，同时也因其利用当地建筑材料、自然地形和太阳能以最小化环境影响而受到表彰。

自2019年10月开馆以来，该中心每年接待约2万名参观者，其中包括1200名国际游客。从2024年底开始，该馆每年邀请青年艺术家到拉萨进行创作，并计划在未来十年内接待800名艺术家，探索传统拉萨建筑与当代艺术的融合。该计划鼓励参与者将各自独特的视角和艺术风格与拉萨的文化遗产和自然景观相结合。

徐应龙表示，该机构为当地青年艺术家提供了一个展示作品的平台，同时也展现了西藏充满活力的新一代的创造精神。“我的理想是把介观打造成中国的蓬皮杜中心。”他在接受《中国新闻周刊》采访时说，这里指的是法国国立现代艺术博物馆的所在地。

“事实上，我们有一个愿景。通过这个机构、通过这个空间、通过这个平台，我们想让西藏人民，尤其是年轻一代，看到世界的另一面。同时，我们也希望世界能够看到西藏的另一面。”徐应龙说。

代表作 2:



The Masked Singers

Once dwindling, the ancient art of Tibetan Opera is now reaching new stages of development thanks to greater government and audience support

By Wang Yan

Tenzin Yeshe believes he was a Tibetan Opera performer in a previous life.

Growing up in the 1990s, his grandparents often took him to the Norbulingka, the former summer palace of the Dalai Lama in Lhasa, to watch opera. Performances lasted all day.

“When other kids were playing, for no reason at all I’ d pick

up a small twig and start dancing to the rhythm of the Tibetan Opera drums nearby,” Tenzin, now 32 and a doctoral student in drama and traditional opera studies at the Chinese National Academy of Arts in Beijing, told *China Weekly*.

To him, Tibetan Opera evokes a deep-rooted joy: “It’s not just the arias, the body movements or the music. It’s the overall joyfulness it brings me. It’s a very strange sensation.”

Tibetan Opera performers were mainly farmers who performed in their spare time after the harvest. Performers often wear masks, and the operas are divided into schools based on the mask color: blue, white, yellow and black. Each color symbolizes different roles, and are popular in different regions.

The blue-mask school is the most popular style. Originating in what is today’s western Xizang Autonomous Region, blue masks often represent heroic figures in epic tales.

The Shol Tibetan Opera Troupe, a blue-mask troupe founded in 1946, is among the most influential. Tenzin Yeshe joined in 2016 and began formal training under Penpa Tsering, its deputy director. Over the past decade, he has mastered roles from all eight works of the classical repertoire, including human and animal characters. “I’m even skilled at performing female roles,” he said.

From its founding to the 1960s, the troupe maintained a core cast of 16. Disbanded in the 1970s, it was later restructured in 1984 into the Shol Tibetan Opera Cooperative, becoming a professional troupe.

Today, it has 56 professional performers ranging in age from 18 to 71, with 32 men and 24 women. In 2004, the Shol Tibetan

Opera Performing Arts Company, incorporated on the basis of the Shol Tibetan Opera Troupe, became the first Tibetan Opera troupe in Xizang to market itself as a company.

These changes embody a larger revival in Tibetan Opera, fueled by government support, public patronage and international attention.

Rallying the Troupes

Tibetan Opera was listed as China's national intangible cultural heritage in 2006 and included on UNESCO's list of Oral and Intangible Heritage of Humanity in 2009.

The blue-mask school, known in Tibetan as *Ache Lhamo* ("fairy sisters"), is a form of secular theater dating back more than 600 years. Its origins can be traced back more than 1,000 years to folk beliefs and ritual activities, possibly as early as the region's pre-Buddhist era around the 8th century. It incorporates elements of history, folklore, legend and Buddhist teachings.

"Tibetan Opera plays a significant role in the lives of rural communities," said Sangye Dondrup, a researcher and art commentator from the National Art Institute of Xizang in Lhasa.

Around 1430, the monk and engineer Thangtong Gyalpo built iron suspension bridges across major rivers on the plateau, including the Yarlung Zangbo River (the highest altitude river in the world), to improve transportation.

To raise funds, he recruited seven young women from among his builders to perform traditional Tibetan songs and dances.

"That's how the school got the name Ache Lhamo, or 'fairy

sisters,’ ” Sangye Dondrup told *China Weekly*.

During the rule of the Fifth Dalai Lama (1618–1682), Tibetan Opera became increasingly secular and eventually emerged as an independent dramatic form. “By the 18th century, Buddhist stories translated into Tibetan began to merge with local folk tales, giving rise to full repertoires,” he said.

A typical Tibetan Opera performance consists of three parts: a prologue featuring clowns or spirits to bless the performance, the main narrative and an epilogue offering prayers and blessings. The prologue features a ceremonial dance and chant by seven blue-masked hunters, two berobed *gyalu* (prefects) and seven *dakinis* (celestial fairies).

These rituals, according to Sangye Dondrup, purify the performance space and invite celestial beings. Before the main story begins, performers salute their patron saint, the engineer-monk Thangtong Gyalpo.

The eight traditional repertoires are based on biographies of heroes and heroines drawn from magic tales, ancient legends, historical records and Buddhist teachings. These stories focus on loyalty, karma, enlightenment and moral values, often telling of young heroes who overcome hardships to become kings or attain spiritual achievements.

Performers are judged on their rhythmic movements and the quality of their arias, which vary by gender, emotion, plot and character. Comedic interludes and improvisations add to the atmosphere. “It’s an art form rich in artistic elements,” Tenzin Yeshe said. “There are over 20 types of arias and more than 200 distinct body movements. I’m trying to decode the meaning behind each of them, their expressive functions and

aesthetic principles.”

Traditionally, Tibetan Opera is performed in open circular spaces that accommodate hundreds or even thousands of spectators. They attract entire communities, who stay for seven or eight hours, enjoying meals and picnics as part of the event. Although nearly everyone in the audience knows the stories and songs, it remains a joyful experience, particularly for older viewers.

“Tibetan Opera has always been for the people, especially farmers, as a way to spread Buddhist teachings in an accessible form,” Sangye Dondrup said. “Now, its inheritance is taking two directions. One is traditional open-air performances by part-time troupes across Tibetan areas. The other is professional stage productions in modern theaters organized by institutions such as the Tibetan Opera Troupe run by the local government.”

To meet the demands of modern audiences, Tibetan Opera is most often performed in theaters with improved acoustics. Shows typically last about two hours and are put on in both city centers and rural communities.

Touring Casts

According to official statistics, the Xizang government has provided aid to 154 Tibetan Opera performance troupes across the region since 2005 as part of an intangible cultural heritage protection initiative. The Tibetan Opera Troupe is the only regional-level professional troupe in Xizang. Most other troupes are amateur, made up of part-time performers. Developed from the once-popular Jormolung Opera Troupe in Lhasa, the regional troupe was reorganized into a State-owned enterprise

following the establishment of the Xizang Autonomous Region in 1965.

According to Palden Wangqug, head of the troupe, its membership has grown from around 40 in the 1960s to more than 120 today. As an official professional troupe, it includes not only performers but also staff dedicated to directing, stage design, operations and research. Palden said that in the 60 years since the founding of Xizang Autonomous Region, the favorable environment for Tibetan Opera has led to unprecedented achievements.

“When I joined the troupe in the mid-2000s, there were only a few people attending our theater performances. Open-air shows were more popular, but the audiences were mostly elderly,” said Sonam Chodron, a performer and director at the Tibetan Opera Troupe.

“Now, the situation has completely changed. Tibetan Opera is not only favored by the elderly but is also attracting younger audiences, including primary school students. Many are learning to perform in their spare time,” she said.

Tenzin Mengnam, a 16-year-old high school student in Lhasa, began learning Tibetan Opera at 6. Every weekend, Tenzin Mengnam attends free opera classes at the People’s Art Hall in Lhasa, an initiative started by retired artist Drongphurjung in 2015. “I was drawn to the actors’ jumps, spins, masks and arias. The fast-paced, syncopated chants were completely new to me,” he said. In 2015, only five or six children studied under Drongphurjung. Today, more than 100 participate.

In 2023, Tenzin Mengnam played the lead in the classic *Donyo Dondrup*, an opera about two half-brother princes who are

reunited after multiple life-or-death challenges. All 33 actors in the production were between the ages of 10 and 16. Tenzin Mengnam has now performed 17 times at indoor venues and public squares in cities such as Lhasa, Xigaze and Lhoka.

Through Xizang government subsidies, small village troupes can receive 50,000 yuan (US\$7,000) annually. Larger county troupes, like the Shol Tibetan Opera Troupe and the Niangre Folk Art Troupe in Lhasa's Chengguan District, receive even more through performance grants.

Tenzin Phuntsok, manager of the Niangre Folk Art Troupe, told *China Weekly* that the troupe has grown from 30 members in 1979 to 53 today. Xizang has introduced a performance based funding model that ties subsidies to the number of public shows. "If we do 60 free performances a year, we can receive 1.5 million yuan (US\$209,000) in subsidies," he said. The troupe also performs ticketed shows in Xizang and other regions of China, such as Beijing, Shanghai and Jiangsu Province.

Both Tenzin Yeshe and Tenzin Phuntsok noted that a combination of subsidies and commercial revenue provides a stable livelihood for their performers.

In recent years, Tibetan Opera has become a highlight at festivals such as Tibetan New Year, the seven-day Shoton Festival (also known as the Yogurt Festival), the harvest festival of Ongkor, horse races and religious events. Since 2018, the Lhasa Municipal Bureau of Culture has hosted the Tibetan Opera Season each summer from May to July. Fully funded by the government, the event brings together troupes from across the region to perform in locations such as Dzongyab Lukhang Park near the Potala Palace and the Norbulingka, drawing thousands of spectators.

New Collabs

Tibetan Opera inheritors have made various efforts to modernize the form to appeal to larger audiences and adapt the ancient folk art for younger generations.

Since 2013, the regional Tibetan Opera Troupe has been engaged in modernizing, digitizing and documenting the eight classical Tibetan Operas. Adaptations include shifting performances to indoor theaters equipped with 3D projections, LED screens and virtual reality environments.

According to Palden Wangqug, these adaptations preserve the original storylines and themes while enhancing accessibility for contemporary audiences.

Since 2017, the troupe has expanded its repertoire to include original operas on modern themes, such as environmental conservation, rural revitalization and cultural preservation. One opera portrays a Tibetan village's decades-long battle against desertification, while another tells the story of a college graduate returning to his hometown to promote local development.

In late 2024, a new adaptation of *Prince Drimed Kundan*, one of the eight classical operas, was staged at the Tibetan Opera Art Center Theater in Lhasa. The story follows a virtuous prince who overcomes adversity and reaches enlightenment, embodying themes of compassion and courage. Performed by members of both the regional and Shol Tibetan Opera troupes, the show marked a historic collaboration between an official and a folk troupe. For three consecutive days, the theater's 1,000 seats were fully occupied.

The production was directed by Sonam Chodron, a graduate of the Central Academy of Drama in Beijing. She noted that the two-month rehearsal fostered a highly inclusive environment where both troupes learned from one another. “Folk troupes like Shol have an earthy, authentic performance style that is deeply rooted in the public,” Sonam said. “This is something our troupe operated by the local government can learn from.”

Art commentator Sangye Dondrup agreed, calling the collaboration a positive beginning. He observed that performers from the Shol troupe demonstrated natural ease and fluidity in their performances.

To help enhance the production, Sonam introduced techniques such as the Stanislavski acting system, which focuses on emotional realism, and the Suzuki vocal training method for actors. The resulting performance was widely praised by audiences and experts alike. “It was a real surprise for everyone,” she said.

“Traditionally, we relied entirely on oral transmission from master to student. That remains the case for most folk troupes today. But in the modern era, theoretical knowledge and practical stagecraft are essential to meet evolving audience expectations,” Sonam said. “Folk and official troupes complement each other. One is not more important than the other.”

‘Ancient Avant-garde’

“Tibetan Opera is a relaxed art form. Its open-air setting reflects its deep ties to the land,” Tenzin Yeshe said. While watching the show, audiences interact with clowns and sometimes

even participate in the performance.

In contrast, indoor performances inevitably lack these spontaneous interactions. Professionals recognize the challenge of balancing modern appeal with traditional authenticity.

“Especially when tackling realistic or cross-cultural themes, traditional forms face certain limitations. That’s the reality. The question is how to inject new vitality without losing our roots,” Sonam said. “Art must evolve. Without innovation, it risks extinction. What we now call ‘traditional’ Tibetan Opera is the result of generations of creative adaptation.” She added that she is currently working on a Tibetan Opera adaptation of Shakespeare.

“No matter what kind of new creation I pursue, I always adhere to one principle: the essence of Tibetan Opera must remain intact,” she said. This includes its three-part structure of prelude, main narrative and epilogue, as well as its vocal styles, recitations, body movements and percussion rhythms.

“These are the foundation of the art. They must be preserved in any innovation.”

Tenzin Yeshe shares this view. In 2022, he appeared on Guangdong TV reality show *Guoyue Dadian* for classic Chinese folk music, performing a scene that went viral online. Wearing a yellow Tibetan Opera mask of an old person, symbolizing the earth, he recited in Tibetan: “Oh eagle of the high mountains... elk of the grassy slopes... fish of the lake, I never thought I would meet you.”

The piece’s themes of environmental protection and humanity’s connection to nature resonated with the show’s panel,

especially ethnic Mongolian singer Daichin Tana from the band HAYA, who said: “The most ancient art is often the most avant-garde.”

“Innovation and tradition are not contradictory, but mutually enriching,” Sonam said. “If we fail to maintain this balance, the art form’s future will be uncertain.”

代表作 2 译文：

藏戏：蒙面歌者

曾一度式微的古老藏戏艺术，在政府与观众的大力支持下，正迈向全新发展阶段。

文 / 王妍

丹增益西坚信自己前世就是一位藏戏演员。出生和成长于上世纪 90 年代的他，小时候常被祖父母带去拉萨的罗布林卡——昔日达赖喇嘛的夏宫——观看藏戏演出。演出会持续一整天。

“那时候一有藏戏演出，别的小孩子在一旁玩耍时，我却会莫名捡起一根小树枝，跟着藏戏的鼓点起舞，”今年 32 岁、现于北京中国艺术研究院攻读戏剧与戏曲学博士的丹增告诉记者，对他而言，藏戏带来一种发自内心的喜悦：“不只是唱腔、身段或配乐，而是它带给我的整体愉悦感，一种很奇妙的感受。”

藏戏表演者过去多是秋收后利用闲暇演出的农民。演员常佩戴面具，按面具颜色分为蓝、白、黄、黑四大流派，不同颜色代表不同角色，在不同地区各有流行。

蓝面具派是最主流的流派，起源于今西藏自治区西部，面具多象征史诗中的英雄人物。

成立于 1946 年的雪民间藏戏艺术团就是一个极具影响力的蓝面具戏班。丹增益西 2016 年加入雪藏戏团，在副团长平措次仁指导下接受正规训练。十年间，他已精通八大传统剧目的各类角色，涵盖人物与动物形象。“我甚至擅长反串女性角色。”他说。

该团自成立至 20 世纪 60 年代，当时藏戏班核心演员维持在 16 人。文革（1966-1976）期间解散，1984 年重组为雪藏戏合作社，逐渐发展为专业剧团。

如今剧团拥有 56 名专业演员，年龄跨度从 18 至 71 岁，其中男性 32 人、女性 24 人。2004 年，在雪民间藏戏艺术团基础上注册成立的西藏雪巴拉姆艺术演出有限公司，成为西藏首家市场化运营的藏戏演艺企业。

这些变化，正是藏戏全面复兴的缩影，而其背后离不开政府扶持、民众喜爱与国际关注。

重整戏班，薪火相传

2006 年，藏戏被列入国家级非物质文化遗产，之后在 2009 年入选联合国教科文组织人类口头和非物质文化遗产代表作名录。

蓝面具派在藏语中称“阿吉拉姆”（意为“仙女姐妹”），是拥有 600 余年历史的民间戏剧形式。其源头可追溯至千余年前的民间信仰与仪式活动，甚至最早可至公元 8 世纪前后西藏的前佛教时期。藏戏本身将历史、民俗、传说与佛教教义等融合一身。

“藏戏在乡村社区生活中占据重要地位，”拉萨西藏自治区民族艺术研究所研究员、艺术评论家桑吉东智说。

1430 年前后，为造福当地民众，西藏本地高僧兼建筑师唐东杰布在雅鲁藏布江等高原主要河流上修建铁索桥。

为募集资金，他从建桥工匠中挑选七位女子表演藏族传统歌舞。“这就是‘阿吉拉姆’——‘仙女姐妹’之名的由来。”桑吉东智告诉《中国新闻周刊》。

五世达赖喇嘛（1618-1682）在位期间，藏戏日趋世俗化，最终发展为独立的戏剧形态。“到 18 世纪，译成藏文的佛教故事与本地民间传说融合，形成完整的剧目体系。”他说。

一场完整的藏戏演出分为序幕、正戏、尾声三部分：开场以小丑或神灵角色登场，为整场演出祈福、净化场地，之后是核心叙事正戏，以及祈福祝祷的尾声。序幕由七位蓝面具猎人、两位身着法衣的“杰鲁”（长官）与七位空行母（仙女）完成仪式性的舞蹈与诵唱。据桑吉东智介绍，这些仪式意在净化演出场地、迎请神灵。正戏开演前，全体演员向藏戏祖师唐东杰布行礼致敬。

藏戏八大传统剧目均取材于神魔故事、古老传说、史籍记载与佛教典籍中的英雄传记，主题围绕忠义、因果、觉悟与道德价值观，通常讲述少年英雄历经磨难成为君王或修成正果的故事。

评判演员水平高下的标准在其身段与唱腔，而这两方面又随性别、情绪、情节与角色而变化。穿插在表演中的喜剧与即兴表演更添现场

氛围。“这是一门艺术元素极为丰富的艺术。”丹增益西说，“藏戏有20多种唱腔、200多种独特身段，我正试图解读每一种的内涵、表达功能与美学规律。”

传统藏戏在露天圆形场地演出，可容纳数百乃至上千观众。表演会吸引整个社区的人前来观看，一看就是七八个小时，在这个过程中大家边看边野餐。尽管观众几乎都熟知剧情与唱段，演出依旧充满欢乐，尤其受老年观众喜爱。

“藏戏一直是为民众演出的，尤其是农民，它以通俗易懂的方式传播佛教教义。”桑吉东智说，“如今，藏戏的传承正朝着两个方向发展：一是藏区民间业余戏班保留的传统露天演出；二是当地国有藏剧团等机构在现代剧场推出的专业舞台作品。”

为了迎合现代观众，藏戏如今多在音响条件更好的剧场演出，无论是市区内还是乡村地区，时长通常控制在两小时左右。

巡回演出，遍地开花

官方数据显示，2005年以来，西藏自治区依托非遗保护工程，已扶持全区154支藏戏表演团体。西藏自治区藏剧团是区内唯一区级专业剧团，其余多为业余民间戏班。该团前身是当年拉萨知名的觉木隆藏戏班，1965年西藏自治区成立后，改制为国有文艺团体。

团长班典旺久介绍，剧团规模从上世纪60年代的约40人，发展到如今120余人。作为官方专业剧团，团队不仅有演员，还配备专职导演、舞美、运营与研究人员。班典旺久表示，西藏自治区成立60年来，藏戏发展环境空前优越，取得了前所未有的成就。

“我二零零几年刚入团时，剧场演出观众寥寥，露天演出更受欢迎，但观众以老年人为主。”西藏自治区藏剧团青年演员、导演索朗曲珍说。“如今情况完全变了。藏戏不仅受老年人喜爱，也正吸引着包括小学生在内的年轻观众，很多人利用课余时间学习藏戏表演。”她说。

16岁的拉萨高中生旦增梦朗6岁开始学藏戏。每周末，他都会到拉萨群众艺术馆参加免费藏戏班。该班由退休藏戏艺人中普琼老师于2015年创办。“我被藏戏演员的跳跃、旋转、面具和唱腔吸引，节奏明快、抑扬顿挫的诵唱对我来说是耳目一新的。”他说。2015年，跟随中普琼学戏的孩子只有五六人，如今已超过100人。

2023年，旦增梦朗主演经典剧目《顿月顿珠》，讲述两位同父异母的王于历经生死考验最终团圆的故事。该剧33名演员年龄均在

10至16岁之间。旦增梦朗至今已在拉萨、日喀则、山南等地的室内剧场和公共广场参与17场演出。

依托西藏自治区政府的资助补贴，村级小戏班每年可获5万元（约7000美元）资助；雪巴拉姆藏戏团、拉萨城关区娘热民间艺术团等县级大型剧团，还能获得更多演出专项补助。

娘热民间艺术团团长丹增平措告诉记者，剧团从1979年的30人发展到如今的53人。西藏实行以演定补机制，补贴与公益演出场次挂钩。“我们每年完成60场免费演出，就能获得150万元（约20.9万美元）补贴。”他说。剧团还在西藏及北京、上海、江苏等地开展商演。

丹增益西与丹增平措均表示，政府补贴与商业收入相结合，为演员提供了稳定的生活保障。

近年来，藏戏已成为藏历新年、为期七天的雪顿节（酸奶节）、望果丰收节、赛马会等重大节日及罗布林卡宗教活动的重头戏，吸引成千上万观众。

创新融合，焕新登场

藏戏传承人为让这门古老民间艺术贴近更广泛受众、吸引年轻一代，开展了多种现代化探索。

自2013年以来，西藏自治区藏剧团对八大经典藏戏进行舞台化、数字化，资料保存建设工程。包括将演出搬进配备3D投影、LED大屏与虚拟现实场景的室内剧场。

班典旺久表示，这些改编在保留原剧情与主题的基础上，提升了当代观众的接受度。

自2017年起，剧团拓展剧目题材，创作环保、乡村振兴、文化保护等现代主题原创藏戏。其中涉及的内容包括一部讲述西藏村庄数十年防沙治沙的历程，另一部则讲述大学生返乡助力家乡发展的故事。

2024年底，经典剧目《智美更登》全新改编版在拉萨藏戏艺术中心剧场上演。故事讲述善良的王子历经磨难终获觉悟，传递慈悲与勇气的主题。演出由自治区藏剧团与雪巴拉姆民间藏戏团联袂呈现，开创官方院团与民间戏班合作的历史先河。连续三天，容纳千人的剧场座无虚席。

该剧由毕业于中央戏剧学院的索朗曲珍执导。她表示，两个月的排练营造了包容的创作氛围，两个藏剧团双方互相学习。“雪巴拉姆藏戏团这样的民间班底，表演风格质朴地道、深植民间，这是我们国

有院团值得学习的地方。”索朗说。

艺术评论家桑吉东智对此表示认同，称此次合作是良好开端。他观察到，雪巴拉姆藏戏团演员表演自然流畅、浑然天成。

为提升演出品质，索朗引入斯坦尼斯拉夫斯基表演体系（注重情感真实）与日本戏剧家铃木忠志的声乐训练法。最终演出收获观众与专家广泛好评。“这对我们所有人而言都是真正的惊喜。”她说。

“传统上，我们完全依靠师徒之间口传心授，如今多数民间戏班依然如此。但在现代，要满足观众不断提升的期待，理论知识与实用舞台技艺缺一不可。”索朗说，“民间院团与官方院团互补共生，并无孰轻孰重之分。”

古老亦先锋

“藏戏是一种轻松的艺术，露天演出的形式体现了它与大地的深厚联结。”丹增益西说。观看演出时，观众会与丑角互动，有时甚至参与表演。

相比之下，室内演出不可避免地缺少这些即兴互动。业内人士深知，平衡现代吸引力与传统本真是一大挑战。

“尤其是在处理现实题材或跨文化主题时，传统形式存在一定局限，这是现实。关键在于如何在不失根基的前提下注入新活力。”索朗说，“艺术必须进化，没有创新就会消亡。我们今天所说的‘传统’藏戏，正是一代代创造性改编的结果。”她补充道，她目前正着手将一部莎士比亚作品改编为藏戏。

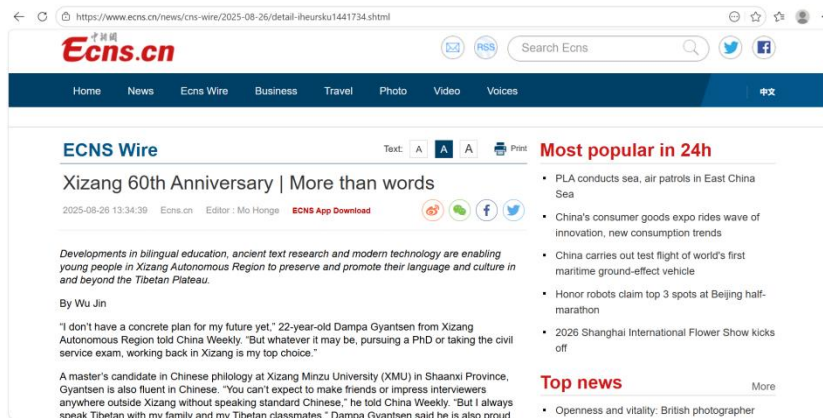
“无论进行何种新创作，我始终坚持一个原则：藏戏的内核必须完整保留。”她说。这包括序幕、正戏、尾声的三段式结构，以及唱腔、念白、身段、鼓点节奏等。“这些是这门艺术的根基，任何创新都不能丢弃。”

丹增益西持相同观点。2022年，他登上广东卫视经典民乐真人秀《国乐大典》，表演片段在网络走红。他戴着象征大地的黄色老人藏戏面具，用藏语念白：“哦，高山之巅的雄鹰……草原之上的麋鹿……湖中之鱼，我没有想到可以遇见你。”

这段作品以环境保护和人与自然关系为主题，打动了节目评委，尤其是HAYA乐团蒙古族歌手黛青塔娜。她说：“最古老的艺术，往往最先锋。”

“创新与传统并非对立，而是相互滋养。”索朗说，“如果不能保持这种平衡，这门艺术的未来将充满不确定性。”

代表作 3:



More than words

Developments in bilingual education, ancient text research and modern technology are enabling young people in Xizang Autonomous Region to preserve and promote their language and culture in and beyond the Tibetan Plateau

By Wu Jin

“I don’ t have a concrete plan for my future yet,” 22-year-old Dampa Gyantsen from Xizang Autonomous Region told China Weekly.

“But whatever it may be, pursuing a PhD or taking the civil service exam, working back in Xizang is my top choice.”

A master's candidate in Chinese philology at Xizang Minzu University (XMU) in Shaanxi Province, Gyantsen is also fluent in Chinese. "You can't expect to make friends or impress interviewers anywhere outside Xizang without speaking standard Chinese," he told *China Weekly*. "But I always speak Tibetan with my family and my Tibetan classmates." Dampa Gyantsen said he is also proud that his bilingual skills allow him to share Tibetan festivals, customs and literature with non-Tibetan peers.

"Today, younger generations in Xizang, even those in remote areas, have a good command of both Standard Chinese and Tibetan. Some can even communicate in three or more languages," Su Faxiang, professor at the School of Ethnology and Sociology, Minzu University of China in Beijing, told *China Weekly*.

More than 70 years ago, learning to read and write in Tibetan was the starting point for education in Xizang, where the illiteracy rate was 95 percent. After Xizang's peaceful liberation in 1951, the first primary schools opened to all local students. Since then, Tibetan has been taught as a core subject and used in instruction at primary and secondary levels.

Bilingual education in standard Chinese and Tibetan has also been encouraged and promoted since then. Over the decades Tibetan has remained the primary language of instruction in elementary schools and a core subject along with standard Chinese in elementary and secondary schools, particularly in all pastoral areas and some urban schools. According to the region's Department of Education, by February 2021, the bilingual education program had been implemented across all primary, middle and high schools in Xizang. It offers students

like Gyantsen more life options and a broader platform to share their voices.

Many Tibetan students, especially those admitted to higher education institutions, are becoming interested in publishing in standard Chinese or even English, said Yin Weibin, deputy director and research fellow with the Department of Tibetology and Tibetan Development Studies at the Institute of Ethnology and Anthropology (IEA), Chinese Academy of Social Sciences.

“ This allows them to reach a broader national and international readership with the rich cultural legacy of the Tibetan people,” she said. Information technology is also “directly improving Tibetan language education and boosting the promotion, inheritance and development of traditional Tibetan culture,” said Long Congjun, a research fellow who specializes in digitalization of the Tibetan language at the IEA.

Beyond Literacy

“Learning Tibetan is not only essential for personal growth, but also to gain a deeper understanding of our history and culture,” said Jimatso, a Tibetan deputy research fellow at the IEA. With her linguistic knowledge, she is able to read ancient Tibetan manuscripts from the Mogao Grottoes in Dunhuang, Gansu Province and decipher worn inscriptions on old stone steles.

Before Xizang’ s peaceful liberation in 1951, only around 2,000 monks and students from aristocratic families studied in government-funded and private schools, while 95 percent of the population, who were serfs and slaves, were denied the right to education, according to a series of white papers released by China’ s State Council Information Office since the 1990s.

Even XMU, Xizang's first public higher learning institution established in 1958, is located outside the region in Xianyang, Shaanxi Province - the result of local resistance to public schooling for ordinary Tibetans.

Qamdo Primary School, the first modern school within the region, was established in March 1951. Located in eastern Xizang, the school was led by Chinese scholars Li Anzhai (1900-1985), a Yale-trained anthropologist and Tibetologist, and his wife Yu Shiyu (1904-1969), a bibliographer and educator. Their academic research on Xizang's history and culture laid a foundation for the region's modern educational system, Yin told *China Weekly*.

In January 1951, about 60 students from various backgrounds were recruited and divided into three classes to learn written Tibetan. A few months later, the school formally launched with a curriculum that included math, basic science, art and music. By 2018, the school (now called Qamdo Experimental Primary School) had expanded to 15,268 square meters, serving 2,240 students with 151 teachers.

Classes were taught in Tibetan from the start. When the autonomous region was founded in 1965, Xizang had 56,000 primary school students, 1,359 middle school students and 12,000 adult learners among a population of more than 1.3 million, according to local educational authorities.

Huge progress has been made since then. By the end of 2014, the illiteracy rate among young and middle-aged Tibetans had dropped to less than 0.57 percent, according to the white paper *Successful Practice of Regional Ethnic Autonomy in Xizang*, published by the State Council Information Office in September

2015.

“Tibetan-language education fosters a strong sense of ethnic identity and pride among Tibetan students and helps them better understand the uniqueness and value of their ethnic culture amid external influences in a globalized world,” Jimatso told *China Weekly*.

Since 1985, all tuition, food and boarding expenses for students in pastoral areas of Xizang have been fully covered by the region’s government. Even earlier, free education was available for all primary and middle school students in Xizang.

In 2007, Xizang became the first region in China to offer free education to all students in the nine-year compulsory program, one year before the policy was extended nationwide. In 2012, Xizang also became the first region in China to provide 15 years of free education, from preschool through high school. Xinjiang Uygur Autonomous Region followed in 2017 and Jungar Banner in Ordos, Inner Mongolia Autonomous Region joined in 2025. Elsewhere in China, the nine-year compulsory education policy remains standard.

Parents can decide whether their children receive boarding services. Boarding students return home on weekends and holidays. At a press conference in Lhasa on March 28, Xu Zhitao, vice chairman of Xizang Autonomous Region, said the number of boarders changes yearly depending on family preference, but the curriculum is the same for both day and boarding students since they attend the same schools.

Ngawang Wangdrak, principal of a primary school in Nagqu at an elevation of 4,750 meters, told China News Service in December 2024 that half of the school’s 1,343 students board due to the

long distances between home and school. To foster personal interests, the school offers extracurricular courses - paintings and handicrafts made by students decorate the classroom walls.

By 2024, Xizang's gross enrollment rate for preschool education reached 91.33 percent, the completion rate for nine-year compulsory education hit 97.86 percent and the gross enrollment rate for senior high school reached 91.56 percent, according to the white paper Human Rights in Xizang in the New Era, released in March by the State Council Information Office.

Speaking Volumes

Whether Han or Tibetan, teachers were encouraged to learn each other's language, said Pema, a former teacher at Qamdo Primary School, in the Oral History of Xizang's Contemporary Breakthroughs, published by China Tibetology Publishing House in 2012.

Cultural exchange, including mutual language learning between Tibetans and Han, has a long history. The earliest known Tibetan-Han dictionary was discovered among literature from the Dunhuang Grottoes in the early 20th century and dates back to the Tang Dynasty (618-907), according to Professor Wang Baohong at the School of Literature at XMU, in an academic paper from 2022.

“Bilingual or multilingual education, both historically and today, is not unusual in Xizang, where the language includes many loanwords adopted through centuries of exchange,” Su told *China Weekly*.

After China's reform and opening-up in 1978, standard Chinese

classes were introduced in 1982 in more densely populated areas such as Lhasa. In 1994, a bilingual teaching approach using both Tibetan and standard Chinese was officially adopted in accordance with the Outline for Reform and Development of Education in China, issued by the Ministry of Education in 1993. Today, courses on both standard Chinese and Tibetan are taught in primary and secondary schools in Xizang.

“This bilingual approach, which meets the real needs of local communities, has significantly improved the quality of education in Xizang,” Yin said.

Tibetan students can choose either Tibetan or standard Chinese as one of their subjects in China’s national college entrance exams. Both are weighted equally, with a full score of 150. In some remote areas, such as Gyacoxung Township of Sangzhuzi District, Xigaze, the local primary school devotes more time to Tibetan than Chinese and offers classes in Tibetan calligraphy to promote cultural awareness. Schools there also provide courses in Tibetan Opera, dance and thanangka painting, a traditional Buddhist art.

According to Dampa Gyantsen, both Tibetan and standard Chinese are essential for younger generations in Xizang who aim to work in fast-growing sectors such as tourism. “It’s great if they can speak standard Chinese, since Han tourists are the second-largest group in Xizang, after Tibetan tourists,” he told *China Weekly*.

“Most Tibetan students at XMU return to their hometowns, partly because of the strong local government subsidies and partly due to ethnic solidarity,” said Professor Wang.

Bilingual skills open doors for both employment and cultural

exchange. At XMU, Zhao Jianjie, a lecturer at the School of Literature, has plans to invite Tibetan students to translate the Book of Songs, a compiled collection of ancient Chinese poems from between (1046–476 BCE), into Tibetan.

For Jimatso, scoring high in both Tibetan and Chinese on the national college entrance exam made it possible for her to leave her hometown in Northwest China's Qinghai Province two decades ago to study in Beijing, where she became a scholar of ancient Tibetan scripts.

“Rather than undermining the indigenous language, linguistic diversity can promote the development of Tibetan culture,” Su said.

Text and Context

With over 1,400 years of history, the Tibetan language is central to the ethnic group's solidarity and daily life. Over the past decades, it has been widely studied and used within the community, supported and strengthened by national laws and protection projects.

According to the Chinese Constitution adopted in 1954, all ethnic groups in China have the freedom to use and develop their own spoken and written languages. The Law on Regional Ethnic Autonomy, which took effect in 1984, further stipulates that when the majority of students at an educational institution belong to a particular ethnic group, their language should be taught and used in instruction.

In addition, local regulations on learning, using and developing the Tibetan language (first issued in 1987 and later amended in 2002 and 2019) require that all resolutions, laws

and regulations passed by People's Congresses at all levels in Xizang, as well as all official government documents, be issued in both Tibetan and Chinese. The rules encourage Tibetan language education, publishing and broadcasting, especially targeting children and general readers. Bilingual signs are now ubiquitous across public facilities, including schools, libraries, restaurants and hotels. In 1997, an international standard Tibetan character code was approved by the International Standards Organization, making the Tibetan script the first ethnic minority script in China with an international standard.

Tibetan must also be used in judicial proceedings and legal documents when the parties involved are Tibetan, according to white papers released by the State Council Information Office.

To help preserve and promote cultural legacies, the Language Commission of Xizang Autonomous Region (formerly the Tibetan Language Work Guide Commission) was established in 1988. Over the following two decades, more than 100 translation institutions were founded, involving nearly 1,000 Tibetan-language translators, the white paper revealed.

In addition, the Epic of King Gesar, the millennium-old Tibetan epic, was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009.

In 2013, China launched a major cultural project: The Library of Chinese Classics: Tibetan Volume. The plan spans 15 years and aims to collect and publish major Tibetan literary works from the Tubo Kingdom (618–842) through to the peaceful liberation of Xizang in 1951. This project marks a milestone in preserving and promoting Tibetan traditional culture, according to the 2023 State Council white paper Policies of the

Communist Party of China on the Governance of Xizang in the New Era: Approaches and Achievements.

Jimatso believes the discovery and study of ancient Tibetan texts play an “indispensable role” in promoting the language’s inheritance and development today. She told *China Weekly* that a more accurate understanding of ancient Tibetan helps trace the language’s evolution. These texts contain historical narratives, religious practices and cultural customs, all of which are valuable to Tibetan identity. Their context also sparks interest among students to continue learning the language.

Recently, the Han-Tibetan version of the Modern Chinese Dictionary was jointly published by China Tibetology Publishing House and The Commercial Press.

Social media is also contributing to Tibetan language education and cultural development. “Numerous short videos made by Tibetan university students are uploaded to Douyin to showcase the region’s landscapes, customs and everyday life. Videos teaching daily Tibetan phrases are also being shared on social media,” Long told *China Weekly*.

Even online standard Chinese buzzwords are being translated into Tibetan, a trend that Jimatso supports. “These new Tibetan terms enrich the vocabulary,” she said, “They’re created by people in daily life and are often more vivid and imaginative than anything scholars like me could come up with.”

Through advances in tech, Tibetan researchers are documenting endangered dialects while others are broadening the culture’s boundaries. “With the adoption of AI to read ancient Tibetan texts and design indigenous artworks, young people in the

ethnic group can confidently inherit and promote Tibetan culture in the modern era,” professor Su Faxiang said.

代表作三译文：

教育：文脉相承

双语教育、古文献研究及现代技术的发展正让西藏自治区的年轻人得以在高原内外传承与弘扬本民族的语言与文化。

文 / 吴瑾

22岁的丹巴江村来自西藏自治区。在接受《中国新闻周刊》采访时他说：“我对未来还没有一个明确的规划。但是无论继续攻读博士学位还是参加公务员考试，回到西藏工作是我的首选。”

丹巴江村现就读于陕西省内的西藏民族大学。作为一名汉语言文学硕士研究生，他的普通话也是十分流利。他对《中国新闻周刊》说：“如果说不了标准的国家通用语言，你就别指望在西藏以外的地区交到朋友，或是给面试官留下深刻印象。不过在自己家或是与西藏的同学交谈时，我依旧会说藏语。”熟练掌握了双语之后，让丹巴江村引以为豪的便是向藏族以外的同龄人分享本民族的节日、习俗与文学。

苏发祥是位于北京的中央民族大学民族学与社会学教授。在接受《中国新闻周刊》采访时他表示：“如今在西藏的年轻人，即便来自于偏远的地区，都精通藏语和国家通用语言。有的甚至能熟练掌握及运用三种以上语言。”

70多年前，西藏的文盲率达到了95%，因而学习藏语用于读书写字便铸就了西藏教育的起始点。1951年，随着西藏的和平解放，该地区的第一所面向所有藏族同胞的小学得以建立。自此，藏语成为核心课程，并且当地的小学、初中均以藏语授课。

与此同时，以国家通用语言与藏语结合的双语教学也得到了鼓励与推广。数十年来，藏语一直是小学授课的主要教学语言，同时它与国家通用语言一起成为了小学至初中的核心课程，而这一模式在牧区和一些城镇学校尤为普遍。根据西藏自治区教育厅公布的消息，至2021年2月，西藏自治区所有的中小学校都实施了双语教学项目。这一项目让诸如丹巴江村一般的学生有了更多的选择和更为广阔的舞台来分享他们的心声。

中国社会科学院民族学与人类学研究所藏学与西藏发展研究室副主任，研究员尹蔚彬认为如今很多西藏学生，尤其是接受高等教育的学生对用国家通用语言与英语进行写作并发文显示出了浓厚的兴趣。她说：“这可以让他们将西藏人素有的丰厚文化遗产在广阔的海内外读者群中得以传播。”与此同时，社科院民族学与人类学研究所藏语数字化研究员龙从军认为，信息技术也正“直接改善藏语教学、促进传统藏族文化的传承、弘扬与发展。”

识字之外

社科院民族学与人类学研究所藏族研究员吉毛措认为：“学习藏语并不只是个人成长的重要因素，也是深入理解自身历史文化的重要通道。”在掌握了本民族的语言后，她能够阅读甘肃敦煌莫高窟出土的古藏文手稿，还能辨识古老石碑上磨损的铭文。

中国国务院新闻办公室自上世纪90年代以来发布的一系列白皮书显示，1951年西藏和平解放前，当地能进入官办或私立学校读书的，只有约2000名僧侣和贵族子弟；而占总人口95%的农奴和奴隶，则根本没有受教育的权利。

1958年创办的西藏第一所公办高等院校——西藏民族大学，校址甚至设在西藏之外的陕西咸阳。这背后，反映出当时当地社会对普通藏族民众接受公共教育仍存在较大阻力。

1951年3月，西藏境内第一所现代学校——昌都小学（现昌都实验小学）创办于西藏东部。学校由中国学者李安宅及其夫人于式玉主持。李安宅曾在耶鲁大学接受专业训练，是人类学家、藏学家；于式玉则是目录学家、教育工作者。尹蔚彬在接受《中国新闻周刊》采访时表示，两人对西藏历史和文化的研究，为当地现代教育体系的建立打下了基础。

1951年1月，学校招收了约60名不同背景的学生，分成3个班学习藏文。几个月后，学校正式开课，课程除语言学习外，还包括数学、基础科学、美术和音乐。到2018年，这所学校已更名为昌都实验小学，校园面积扩大到15268平方米，拥有2240名学生、151名教师。

学校自创办起就使用藏语授课。当地教育部门数据显示，到1965年西藏自治区成立时，在130多万人口中，西藏已有小学在校生5.6万人、初中在校生1359人，另有1.2万名成人接受教育。

此后，西藏教育发展步伐明显加快。国务院新闻办公室2015年

9月发布的《民族区域自治制度在西藏的成功实践》白皮书显示，截至2014年底，西藏青壮年文盲率已降至0.57%以下。

吉毛措在接受《中国新闻周刊》采访时说，“藏语教育能够增强藏族学生的民族认同感和自豪感，也能帮助他们在外来文化影响日益加深的全球化背景下，更清楚地认识本民族文化的独特价值。”

自1985年起，西藏牧区学生的学费、伙食费和住宿费全部由自治区财政承担。事实上，在这之前，西藏小学及初中学生就已经普遍享受免费教育。

2007年，西藏率先在全国实现九年义务教育全免费，比这一政策在全国铺开早了一年。2012年，西藏又成为全国首个实行15年免费教育的地区，覆盖学前教育到高中阶段。2017年，新疆维吾尔自治区跟进实施；2025年，内蒙古自治区鄂尔多斯市准格尔旗也纳入这一范围。相比之下，中国其他大多数地区目前仍以九年义务教育为基本标准。

学生是否寄宿，由家长自行决定。寄宿生在周末和节假日可以回家。3月28日，西藏自治区副主席徐志涛在拉萨举行的新闻发布会上表示，寄宿学生人数每年都会随着家庭选择有所变化，但寄宿生和走读生在同一所学校上课，课程安排完全一致。

2024年12月，那曲一所海拔4750米小学的校长阿旺旺堆在接受中新社采访时表示，由于不少学生家离学校较远，学校1343名学生中约有一半选择寄宿。为培养学生兴趣，学校还开设了各类课外课程，教室墙上挂满了学生创作的绘画和手工作品。

国务院新闻办公室今年3月发布的《新时代西藏人权事业的发展与进步》白皮书显示，到2024年，西藏学前教育毛入园率达到91.33%，九年义务教育巩固率达到97.86%，高中阶段毛入学率达到91.56%。

言语之间

中国藏学出版社2012年出版的《口述当代西藏第一》记载，曾在昌都小学任教的白玛回忆说，无论是汉族教师还是藏族教师，当时都被鼓励学习对方的语言。

藏汉之间的文化交流，包括彼此学习语言，历史由来已久。西藏民族大学文学院教授王宝红在2022年的一篇学术论文中提到，目前已知最早的藏汉词典发现于20世纪初出土的敦煌遗书，其年代可追溯至唐代（618-907年）。

苏发祥在接受《中国新闻周刊》采访时表示，无论放在历史上还

是放在今天，双语乃至多语教育在西藏都不罕见。经过长期交流，藏语本身就吸收了不少外来词汇。

中国改革开放后，拉萨等人口较为集中的地区于1982年开始开设国家通用语言文字课程。1994年，依据教育部1993年印发的《中国教育改革和发展纲要》，藏语和国家通用语言文字并行的双语教学模式正式确立。如今，西藏中小学普遍同时开设这两类课程。

尹蔚彬表示，“这种符合当地实际需要的双语教学方式，明显提升了西藏教育的整体质量。”

在中国高考中，藏族学生可以在藏语文和国家通用语言文字科目之间作出选择，两者权重相同，满分均为150分。在一些偏远地区，比如日喀则市桑珠孜区甲措雄乡，当地小学安排的藏语课时甚至多于国家通用语言文字课时，并开设藏文书法课程，以增强学生的文化认同。当地学校还开设藏戏、舞蹈和唐卡绘画等课程，其中唐卡是藏传佛教传统艺术的重要门类。

丹巴江村表示，对于希望进入旅游等快速发展行业的西藏年轻人来说，藏语和国家通用语言文字都不可或缺。他在接受《中国新闻周刊》采访时说，“如果他们能够熟练使用国家通用语言文字，将更具优势，因为在西藏，汉族游客是仅次于藏族游客的第二大游客群体。”

王宝红教授说，“西藏民族大学的大多数藏族学生毕业后都会回到家乡，这既与地方补贴力度较大有关，也和较强的族群凝聚力有关。”

双语能力不仅有利于就业，也有助于文化交流。在西藏民族大学，文学院讲师赵俭杰计划邀请藏族学生把《诗经》译成藏文。这部中国古代诗歌总集的形成时间，大致在公元前1046年至公元前476年之间。

对吉毛措来说，20多年前，正是因为高考中藏语和汉语都取得了优异成绩，她才得以离开位于中国西北的家乡青海，前往北京求学，并最终成为研究古藏文的学者。

苏发祥表示，“语言多样性并不会削弱本土语言，反而会推动藏族文化的发展。”

文字与传承

藏语已有1400多年历史，是维系藏族共同体认同和日常生活的重要纽带。过去几十年来，在国家法律和相关保护项目支持下，藏语在社会生活中得到广泛使用和持续研究。

根据 1954 年颁布的《中华人民共和国宪法》，中国各民族都有使用和发展本民族语言文字的自由。1984 年施行的《中华人民共和国民族区域自治法》进一步规定，在教育机构中，如果学生多数属于某一民族，应当使用该民族语言文字进行教学，并开设相关课程。

此外，西藏有关学习、使用和发展藏文的地方性法规最早于 1987 年出台，后又分别于 2002 年和 2019 年修订。根据这些规定，西藏各级人民代表大会通过的决议、法律法规以及政府正式文件，均须同时使用藏汉两种文字发布。相关制度还鼓励发展藏语文教育、出版和广播，尤其面向儿童和普通读者。如今，从学校、图书馆到餐馆、酒店，各类公共场所的双语标识已十分普遍。1997 年，国际标准化组织批准藏文国际标准字符编码，使藏文成为中国第一个拥有国际标准编码的少数民族文字。

国务院新闻办公室发布的白皮书还提到，在司法审理和法律文书中，只要当事人为藏族，相关程序和文件也必须使用藏语文。

为保护和弘扬文化遗产，西藏自治区于 1988 年成立语言文字工作机构，即西藏自治区语言文字工作委员会，其前身为藏语文工作指导委员会。白皮书显示，在随后的 20 多年里，西藏先后建立了 100 多家翻译机构，参与藏文翻译工作的人员接近 1000 人。

此外，已有千年传承的藏族史诗《格萨尔王传》于 2009 年被列入联合国教科文组织人类非物质文化遗产代表作名录。

2013 年，中国启动重大文化工程《中华大典·藏文卷》。这一项目为期 15 年，计划系统搜集、整理并出版从吐蕃时期（618-842 年）到 1951 年西藏和平解放前的重要藏文文献。国务院 2023 年发布的《新时代党的治藏方略的实践及其历史性成就》白皮书指出，这一工程是保护和弘扬西藏传统文化的重要里程碑。

吉毛措认为，古藏文文献的发现和研 究，对于今天推动藏语传承与发展具有“不可或缺”的作用。她在接受《中国新闻周刊》采访时表示，更准确地理解古藏语，有助于梳理这门语言的演变脉络。这些文献保存了历史记忆、宗教实践和文化习俗，对藏族身份认同具有重要意义；文献所承载的历史语境，也能激发学生继续学习藏语的兴趣。

近日，由中国藏学出版社和商务印书馆联合推出的《现代汉语词典》汉藏对照版正式出版。

社交媒体也正在为藏语教育和文化发展带来新的推动力。龙从军在接受《中国新闻周刊》采访时表示，许多藏族大学生把展示当地风

景、风俗和日常生活的短视频上传到抖音，教授日常藏语表达的视频也在社交平台上不断传播。

如今，连一些中文网络热词也被译成了藏语。吉毛措对此持支持态度。她说，“这些新出现的藏语表达丰富了词汇系统，它们来自日常生活，往往比我这样的学者造出来的词更鲜活，也更有想象力。”

随着技术进步，一些藏语研究者正着手记录濒危方言，另一些人则在不断拓展本民族文化的表达边界。苏发祥教授表示，“随着人工智能被用于识读古藏文文献、设计本土艺术作品，藏族年轻人将能够更有信心地在现代社会中传承和弘扬本民族文化。”