

VI. List of Intangible Cultural Heritage in Need of Urgent Safeguarding

As of November, 2014, after the 9th Session of UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, 7 items from P.R. China were inscribed into "The List of Intangible Cultural Heritage in Need of Urgent Safeguarding".

1. Hezhen Yimakan storytelling (赫哲族伊玛堪)

1) Heritage Information

- Narrated by means of both verse and prose in the Hezhen language, Yimakan storytelling, with its profound manifestation of heroic past, is an oral genre that has existed for hundreds of years. It consists of many independent cantos, largely centred on depicting tribal alliance and battles in defence of ethnic dignity and territorial integrity, including the conquest of monsters and invaders by Hezhen heroes. This oral heritage embodies a search for liberty and love, preserves traditional knowledge procedures for conducting Shamanistic rituals, and even teaches its communities about daily chores. These time-honoured oral narratives reveal the centrality of fishing and hunting to the cultural expressions and verbal arts, and as such are essential to Hezhens' life-world and historical memories.
- The traditional practices of Yimakan Storytelling are distributed primarily in Jiamusi City and Shuangyashan City of Heilongjiang Province of China.

2) Relevant Information

- Year of inscription in the USL : 2011
- Community(ies) and group(s):
The Jiejinkou Hezhen Ethnic Township and Bacha Hezhen Ethnic Township, Tongjiang City;
Hezhen Ethnic Village of Aoqi Township, Jiamusi City;
Sipai Hezhen Ethnic Township of Raohe County, Shuangyashan City;
The Branch of Hezhen Studies, Ethnology Society of Heilongjiang Province;
Tongjiang Society for Hezhen Studies, Heilongjiang Province.

- Activities :
 - a. Since the Yimakan storytelling tradition has been in severe danger of extinction, the Hezhen People urgently expects that all those who care about traditional culture will give the greatest attention to safeguarding the element. Related communities positively proposed and commissioned the local and central governments to submit the Nomination to UNESCO for inscribing the Yimakan storytelling on the List.
 - b. With the state's firm support, the Department of Culture of Heilongjiang Province set up an expert working group for submitting nomination files; the Branch of Hezhen Studies affiliated with Heilongjiang Ethnology Society, Tongjiang Society for Hezhen Studies, and Centre for the Safeguarding of the Intangible Cultural Heritage of Heilongjiang Province, collaborated with the local communities and traditional bearers, worked together and shared the responsibility for preparing nomination files in the whole process of submitting the application. Tongjiang Society for Hezhen Studies provided video and photo source materials.

3) Transmitters

- The major groups of transmission Yimakan Storytelling are distributed in the Jiejinkou Hezhen Ethnic Township and Bacha Hezhen Ethnic Township, Tongjiang City, Hezhen Ethnic Village of Aoqi Township, Jiamusi City, and Sipai Hezhen Ethnic Township of Raohe County, Shuangyashan City.
- Transmitters are WuMingxin, WuBaochen, WuMingxiang, and GeYuxia, etc.

4) Explanation

- The Hezhen people, once known as “Hejen,” have long inhabited the reaches of the significant “three rivers”—Amur River (Heilongjiang), Sungari River (Songhuajiang), and Ussri River (Wusulijiang)—in northeast China, they are one of the smallest ethnic minorities in China. Yimakan storytelling is a multi-canto oral genre performed in the Hezhen language, or “Nanay” in linguistic terms, which belongs to the Manchu-Tungusic branch of the Altaic language family. It can be traced back many centuries, and is closely connected with the Hezhen people's life-world, which depends for its existence on fishing and hunting.
- The traditional performers of Yimakan, called ‘Yimakanqi mafa,’ are usually amateurs, trained in a master-apprentice relationship by a clan or a family. Yimakan storytelling varies in themes and story-pattern, and resembles an extended narrative tradition celebrating heroic feats and tribal alliances. The ‘mergen’ or hero is perhaps the most iconic and enduring superhero ever created, and likewise heroic narratives, centering on depicting ancient warriors, are also among the most popular tales. The basic storyline is devoted to narrating how the hero becomes the tribal chieftain after enduring many trials and tribulations, and how he finally rehabilitates the Hezhens’ homeland,

leading his people to undertake a peaceful life. So far, one of the most ancient stories is the Sirdalu Mergen, which is considered “the very first heroic story since the creation of the world” by local people. Other stories take shape at later stages, such as Antu Mergen, Mandu Mergen, and Shensu Mergen. Apart from heroic narratives, other stories about hunting and fishing, beauty and bravery, love and wisdom, local knowledge and daily chores can also be found, such as Gimtekewe Anaburan and Muzhurin Mergen. Thus far about fifty cantos have been recorded, including Mandu Mergen, Yargu, Shirgu, and Princess Yingtu Flying to the Moon, etc. The episodes of Mandu Mergen may last as long as 8 to 9 hours.

- The solo voice of storytelling differs according to gender and age. For this reason, youth melodies, elderly melodies, female melodies, and similar phenomena, can be applied to particular characters and plots. Melodies of narration typically vary from place to place and continually adapt to match up with the given scene and ad hoc plots, thus producing a vivid spectrum of narrative tones in combination of the sonorous or prolonged strains, slow or quick movements. The formulaic singing and reciting can be identified as “traditional” in many facets, though improvisational elements are still quite common and vary according to the level of emotive interaction between storyteller and audience.
- ‘Yimakanqi mafa,’ master storytellers emerged in rapid succession within a clan or a family. At present, however, outsiders are more and more often accepted for apprenticeship. In the Hezhen context, Yimakanqi mafa refers to a personage with high language skills and a quick mind, who is thus highly respected by the folk. Being a small group of wordsmiths, they can smoothly improvise during the performance, while carefully following the traditional story-patterns, motifs and formulaic diction.
- By and large, Yimakan storytelling will undoubtedly have a profound influence on the Hezhens’ traditions, history, values, and ethos. Since it has long been the major carrier of the Hezhens’ historic memory and cultural expression, this time-honoured oral tradition possesses irreplaceable social functions for enhancing ethnic cohesion and identity. Furthermore, having linked the past to the present through an unbroken corpus of living memory and culture, Yimakan serves as a treasure house for the maintenance of the Hezhen language. For all of these reasons, Yimakan presents a specific example of a living and thriving cultural diversity that is under threat of extinction.

5) Safeguarding Measures

- Relevant cultural administrative sectors in Jiamusi City, Raohe County and other areas conducted a general survey and registered information on cultural and artistic resources regarding Hezhen Yimakan storytelling and key

traditional bearers. It was inscribed on the First List of National Intangible Cultural Heritage.

- To guide young people to appreciate and learn Yimakan, to promote Hezhen mother tongue fluency, and to improve the facilities of Yimakan training bases by means of the following actions: encouraging young generations to master their native language through Chinese-Hezhen bilingual teaching programs in elementary and secondary schools in compact Hezhen communities; embedding Yimakan oral texts into a vernacular curriculum and building Hezhen's history, traditional culture, folklore, and local knowledge into adolescent education in local areas. To extend financial aid to representative transmitters of Yimakan, who should be identified and supported by the Hezhens. With the financial subsidies these potential representatives can make ends meet and devote themselves to transmitting Yimakan.
- Tongjiang Society for Hezhen Studies created a website "The Hezhens in China" (<http://www.hezhezu.com>), which focuses on promoting the tradition. Meanwhile, the Society established two separate Yimakan storytelling training bases in Tongjiang County and in the suburbs of Jiamusi City. The Cultural Department of Heilongjiang Province organized two-phase training courses for Yimakan storytelling.
- To encourage the Hezhen People are full of feelings for Yimakan, communities and groups of traditional performers and practitioners are unwilling to see Yimakan disappear from their life-world, and accordingly they become extremely anxious to keep their "roots" intact, so as to sustain the intergenerational continuity of this legacy. They all hope that more episodes will be learned and mastered, and they all share the same sentiment toward maintaining and strengthening their cultural identity by way of practicing this special form of storytelling. In recent years, some Hezhen people have in fact devoted themselves to rescuing Yimakan; the late and much lamented storyteller Mr. You Jinliang, for example, completed the recording and editing of two cantos of oral performances, which contained a nearly complete structural whole.
- Relevant local associations, folk societies and other groups have also undertaken a variety of measures to promote Yimakan storytelling. They promote the tradition among the public, and have appealed to all social sectors for awareness and for strategies. Their spontaneous efforts have created a positive impetus for improving the viability of the tradition. Through interactive collaboration between related cultural departments and sectors in areas and communities concerned, to conduct investigations into Yimakan oral traditions with a specific focus on surveying qualified Yimakan storytellers.
- To aim at developing a Yimakan Museum in Tongjiang City, to collect multimedia materials that cover a wide spectrum of oral and written texts, to

collect manuscripts, audio-video recordings, and photographs, as well as objects and artifacts; to develop a transmitting mechanism for sustaining the inheritance and continuity of Yimakan in order to meet the aspirations and demands of the Hezhen communities; to organize and hold regular training classes with a wide attendance of the native Hezhens from different age groups; to invite qualified Yimakan storytellers as face-to-face instructors, and to demonstrate their storytelling skills and live performances according to schedules in the Museum.

6) Reference

- LING Chunsheng ed., *The Hezhen People Living in the Lower Reaches of the Sungari River*, photo static edition, Shanghai: Shanghai Literature and Art Publishing Group, 1990.
- Heilongjiang Folk Artist Association ed., *Yimakan*. Harbin: Heilongjiang People Publishing House, 1997.
- *The CCQYM Editorial Committee ed., Collection of Chinese Quyi Music: Heilongjiang Volume*, Beijing: China ISBN Center, 2002.
- HUANG Renyuan ed., *The Swan Songs from the Hezhens: Yimakan in China*, Harbin: Heilongjiang People Publishing House, 2006.
- XU Changhan & HUANG Renyuan eds., *Literature of the Hezhen People*, Harbin: North Literature and Art Publishing Group, 1991.
- CHEN Shu ed., *A Study on Musical Culture of Ethnic Groups in North China*, Beijing: Central Party Literature Publishing House, 2004.

7) Information Resource

- <http://www.hezhezu.com>
- <http://www.ihchina.cn/>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00530>

2. Meshrep (麦西热普)

1) Heritage Information

- Meshrep could be simply construed as get-together or venue, which is widespread among the Uygur communities of Xinjiang and held on seasonal festivals and according to the cultural needs. Meshrep is rich in expressions and forms varying with the localities or cultural connotations. In general, Meshrep is the important venue and practice which carries the traditional culture of Uygur, including the performance arts such as music, dance, drama, folk performing arts etc. and acrobatics, games, oral literature, foodways etc. and also where to guide the public to learn and transmit the culture, arts, folk customs and ethics. Meshrep provides the continuous cultural identifications and cohesion for the concerned communities.

- Meshrep is mainly practiced in Xinjiang Uygur Autonomous Region of China.

2) Relevant Information

- Year of inscription in the USL : 2010
- Community(ies) and group(s):
The communities concerned are the Districts, Autonomous Prefectures, Cities and Counties of Xinjiang Uygur Autonomous Region of China.
The Groups concerned are the Uygur people from the above-mentioned communities.
- Activities :
 - a. The population and the Intangible Cultural Heritage Safeguarding and Research Centers of the concerned communities of Xinjiang (such as Kashgar District, Aksu District, Hami District, Yili Prefecture etc.) request that the application for the nomination of Meshrep in the Urgent Safeguarding List be presented. They also have taken active part in the work for the application. Representative inheritors of different local Meshrep identify with and support the application for the nomination. During the work for the writing of the application and for the video recordings that complement it, they have provided on their own initiative the texts, pictures, audio-visual documentation and research findings, which for a long time have been collected, collated and studied. Their efforts constitute an important basis for the production and improvement of the nomination documentation.
 - b. In the course of composing and producing the nomination form and video clips, five workshops were held consecutively. They were attended by relevant experts from Chinese National Academy of Arts, the Chinese Academy of Social Sciences, Jilin University, Xinjiang University, Xinjiang Art College, Xinjiang Television, and Xinjiang Intangible Cultural Heritage Safeguarding and Research Centres. Experts have expressed important opinions on aspects related to the cultural morphology and importance of this heritage, as well as about the assessment of the causes behind the situation of danger and the urgent safeguarding policies to be adopted. Their contribution further improved the nomination documentation.
 - c. In October 2008, three video production teams went to three autonomous counties and six rural prefectures in the districts of Kashgar, Hami and Yili. They spent more than two weeks in filming today's actual practice of Meshrep. In each place more than 200 Uyigur people who had been informed in advance took part very enthusiastically. They participated in the Meshrep according to the traditions. Representative inheritors, such as Rozi Supi, Talip Kuwan, Sadek Awut and others, consistently declared that the nomination for inscription on the Urgent Safeguarding List has a great significance for their nation and is a wish they have been cherishing for years. They give their active support to the

nomination. Thanks to their involvement, the video prepared for the nomination has been successfully completed.

3) Transmitters

- The transmitters of the element, which belongs to the whole of the Uygur people, include organizers (hosts) known as the yigetbixis elected by the local Uygur people, as well as the folk artists that are gifted with special skills for various Meshrep activities.

4) Explanation

- Meshrep, which in modern Uygur language means ‘get-together’ or ‘venue,’ is the developed version of the Uygur sacrificial offerings, blessings and ceremonial events of antiquity. Early records of Meshrep appear in the Chinese source *The Biography of Gao Che in the Book of Wei* (553 AD) and in the Arabic classic *The Grand Dictionary of Turkic Language* (1073 AD).
- The Meshrep is an organized folkloric event that follows certain procedures and is often held in a spacious outdoor venue on seasonal and traditional holidays, or according to the needs of the people’s life and work.
- There are mainly three types of participants: a) the host of Meshrep, viz, the yigetbixi who, elected by the local people, has to preside over the rituals, ballads and dances, games, mock court proceedings and other events taking place in the Meshrep; usually he is aided by several assistants that ensure the orderly progress of the activities; b) the folk artists invited to perform and c) the general public. The event is normally attended by hundreds of people and all of them participate in the activities.
- Meshrep contains a rich collection of traditions. A complete Meshrep event includes performances like the Uygur muqam, folk songs and dances, story-singing and drama, as well as other activities such as oral literature, tournaments and games, which people enjoy and actively take part in. Meshrep has both relation and difference with Uygur muqam. Usually, some songs and dance music from it will be song, played in Meshrepevent, for the public to enjoy it and dance by self-entertainment with the rhythm of the songs and dance music. In the Uygur “twelve muqam”, each set of muqam has such songs and dance music in its third part, therefore this part is also called “Meshrep”. Uygur muqam is the large comprehensive art form integrating song, dance and entertainment, while Meshrep is just one of the cultural spaces of Uygur Muqam. Meshrep is rather like a big stage for various arts or a carnival party, with the public freely participating in various activities, who are not only auditors, also players, even the participants and judge of the moral forum; there is no boundary between the spectator seats and the stage, while Uygur muqam artists are just a small portion of the mass participants of Meshrep. In conclusion, Uygur muqam is the art for the public to enjoy, while Meshrep is the important space accommodating various traditional cultural expression

forms. Therefore, we can say that Meshrep is not only an important 'moral forum' and 'stage' for folk artists of various kind to display their brilliant skills, but also a 'court' where the host mediates conflicts and ensure the preservation of moral standards. Moreover, it is a 'classroom' where people learn about their traditional customs, nature, and different experience of economic production. It is a 'playground' where to entertain body and soul. Meshrep is the most important cultural venue carrier of Uygur traditions.

- There are dozen varieties of Meshrep known so far, this is evidence of the diversity of its social and cultural functions. For example: the 'Kok (Young crops) Meshrep' is held in Springtime; the 'Huoxalik (Festivity) Meshrep' takes place at weddings, adulthood rites, harvest and festivals; the 'Namakul (Apology) Meshrep' is held to mediate conflicts or settle disputes; the 'Keiyet (Disciplinary) Meshrep' is performed with the aim of criticizing immoral behaviours or educating the public; the 'Dolan Meshrep' is meant to show admiration for the hunting life and bravery of the ancestors; and the 'Ketaphan (storytelling) Meshrep' serves as a sort of review of literature. Thus, the word put in front of 'Meshrep' indicates the social and cultural function it is meant to perform.
- Meshrep is mainly transmitted and inherited by the hosts who know well its rules, sequence and cultural connotation, and by the virtuoso folk artists who frequently participate in Meshrep. They learn the tradition either from older hosts and skilled folk artists, or by frequently attending the Meshrep events. They become hosts of the Meshrep only after obtaining the appreciation and recognition of the local masses. At the same time, the transmission of Meshrep cannot dispense with the majority of Uygur people who participate in its actual practice.

5) Safeguarding Measures

- Actions safeguarding the intangible culture heritages of various ethnic groups have been taken under the guidance of both the Chinese national government and Xinjiang local government. These include promoting greater attention and awareness of non-governmental organizations and the public about the issue safeguarding Meshrep. Active measures have also been taken to increase the scope and frequency of its practice. Pursuant to the principles of graded safeguarding, the funds appropriated by four levels of government of the Nation, Autonomous Region, District and County, have work and living subsidy to the Meshrep transmitters who have been nominated in the List of Intangible Cultural Heritage at these four levels.
- Led by Xinjiang Culture Department and with the participation of relevant non-governmental organizations, the Meshrep Rescue Team was established with the purpose of carrying out rescue and safeguarding measures. In the Xinjiang Uygur communities, especially among the rural communities, under the

advocate and support of the Cultural Department, Meshrep events voluntarily organized by NGOs and the general public are widely held on traditional holidays so as to attract participation by the local people and to remind them of their traditions.

- The Xinjiang Intangible Cultural Heritage Safeguarding Research Centre succeeded in having Meshrep selected as one of China's national research projects. Some institutes of higher learning in Xinjiang have listed Meshrep among their research subjects. Xinjiang TV and other media also increased publicity on Meshrep.
- Audio and visual recordings of Meshrep with different cultural connotation were made, and relevant audio-visual documentations have already been published.
- Pursuant to the provisions set by "the Safeguarding Regulations for Intangible Cultural Heritage of Xinjiang Uygur Autonomous Regions", the Xinjiang Intangible Cultural Heritage Safeguarding and Research Centre conducted further supplementary survey on Meshrep in different places of Xinjiang, and filmed and recorded Meshrep practices and the outstanding skills of the representative transmitters and compiled and published the recordings as the basis for research and the template for promotion.
- The Xinjiang Cultural Department established a Meshrep database and a specialized website, so as to promote the visibility and cognition of Meshrep by means of modern media, while promoting the exchange and mutual respect between different cultures.

6) Information Resource

- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00304>
- <http://www.ihchina.cn/show/feiyiweb/index.html>

3. Watertight-bulkhead technology of Chinese junks

(中国水密隔舱福船制造技艺)

1) Heritage Information

- The Watertight-Bulkhead Technology of Chinese Junks is an age-old craft for the construction of ocean-going vessels with watertight-bulkhead compartments in South China's Fujian Province. The vessels are made mainly of camphor, pine and fir timber, and assembled through use of traditional carpenters' tools. They are built by applying the key technologies of rabbet-jointing planks together and caulking the seams between the planks with ramie, lime and tung oil. A master craftsman designs and directs the whole process. A large number of craftsmen work in close coordination to build solidly rabbeted

ocean vessels consisting of multiple independently watertight cabins. The core technology for building such vessels is called The Watertight-Bulkhead Technology of Chinese Junks. This has been one of shipbuilding history's great inventions. It has contributed significantly to the improvement of navigation safety and to the promotion of human communication and exchange, thus stimulating the spread of civilization.

- The Watertight-Bulkhead Technology of Chinese Junks is largely practiced in the regions of Fujian Province, particularly those of Jinjiang City and the Jiaocheng District of Ningde City, with influence spreading to the Quangan District and Hui'an County in Quanzhou City, as well as to Fu'an Town, Xiapu County and Fuding Town in Ningde City.

2) Relevant Information

- Year of inscription in the USL : 2010
- Community(ies) and group(s):
The core regions (communities) transmitting the heritage are Jinjiang City and the Jiaocheng District of Ningde City, in South China's Fujian Province.
- Activities :
 - a. Fangcai Chen, Xixiu Liu and Zhaowei Liu, transmitters of the Watertight-Bulkhead Technology of Chinese Junks, have participated in preparing the application to nominate this craftsmanship for entry on the Urgent Safeguarding List. Together with other transmitters of this technology, they have taken part in the surveys conducted by the fieldwork team. They also provided information on the craftsmanship's transmission lineage, visual material, traditional shipbuilding tools, etc. Fangcai Chen also led about 10 disciples, including Liangdun Yang, Rongliang Chen and Zhichun Chen, in building the Taiping Princess, an ocean-going Ming Dynasty watertight-bulkhead ship. Liangdun Yang and others also built a model of an ocean-going junk for the nomination, and it is on display at the Shenhu Ship Museum. Moreover, the transmitters have actively cooperated in a documentary film for the application, and provided valuable data, pictures and video material. Any proposal of safeguarding measures has always taken place with the inheritors' complete participation in the discussion. Any such measures fully reflect the ideas and suggestions of the inheritors.
 - b. To ensure effective preparation of the application, the Jinjiang Municipal People's Government formed a small leading group responsible for the application for nominating The Watertight-Bulkhead Technology of Chinese Junks for entry on the United Nations' Urgent Safeguarding List of Intangible Cultural Heritage. It also set aside special funds to finance work on the application and organized expert survey and study teams. The Fujian Provincial Department of Culture, the Jinjiang Municipal Cultural and Sports

Bureau, and the Jiaocheng District Cultural and Sports Bureau have undertaken organizing, coordinating and drafting reports for the application. The Chinese Ministry of Culture, the Chinese Academy of Arts, and the Protection Center of Intangible Cultural Heritage of China directed, evaluated and organized the application work. China Central Television (CCTV) was responsible for producing a video program for the nomination. We also invited experts and scholars from such professional institutions as the China national Center for safeguarding Intangible Cultural Heritage, the Quanzhou City Overseas Communication History Museum, and the Jinjiang City Museum, to participate in preparing the documentation.

3) Transmitters

- The transmitters mainly spread in the coastal townships of Fujian Province, particularly those of Jinjiang City and the Jiaocheng District of Ningde City, with influence spreading to the Quangan District and Hui'an County in Quanzhou City, as well as to Fu'an Town, Xiapu County and Fuding Town in Ningde City.
- Transmitters are Chen Fangcai, Yang Liangdun, etc.

4) Explanation

- The Watertight-Bulkhead Technology of Chinese Junks dates back to the Jin Dynasty (265 - 420 AD). It was passed down and improved in relevant communities through the Tang, Song, Yuan, Ming and Qing dynasties. This is exemplified by a Song Dynasty ocean-going cargo vessel built with a watertight-bulkhead structure that was brought to the surface in Quanzhou Bay.
- Watertight-bulkhead Chinese junks were the fishing vessels and ocean-going ships of Fujian Province. They ensure the safety of fishermen and sailors. Over the centuries, local communities established the custom of holding solemn memorial ceremonies to pray for peace and safety before beginning construction of Fujianese junks, as well as upon their completion before launch and maiden voyage. Such practices have strengthened relations among practitioners, and are widely observed in the communities transmitting the heritage.
- Chinese junks are subdivided into multiple watertight cabins. If in the course of navigation one or two cabins are accidentally damaged, seawater will not flood other cabins. The vessel will not sink, but remain afloat. This greatly improves navigation safety. This technology has been widely used over the centuries in fishing vessels, cargo ships, warships, and diplomatic vessels. In particular, Fujian's ocean-going cargo ships sailing along the Maritime Silk Road during the Song and Yuan dynasties, and the fleets commanded by Ming Dynasty navigator Zheng He in his seven voyages to the West, fully adopted this technology. The technology has served as a bridge and unifier in the exchange between Eastern and Western civilizations. In the late 18th century this

technology was finally adopted in the West. Since then Watertight bulkheads have become an important structural element in modern ship design, remain so today and have greatly enhanced navigation safety.

- Watertight bulkheads are the most important step in building Chinese junks. To start with, the craftsmen build an integral hull by joining the vessel's bilge and sides. The hull is then divided into cabins according to the function and size of the ship. The whole process is manual. Planks are rabbet-jointed together. And then interlocked to the bilge and on to frames or held with crampons. Ramie fiber, lime and tung oil are mixed in the proper proportion to wedge into any gaps between planks and make the cabins waterproof. The tools are largely those used by traditional Chinese carpenters, such as axes, carpenter's ink markers, hand drills, rulers, maces, pit saws, chisels and planers.
- This technique is largely transmitted through oral direction from masters to apprentices and among family members. It forms a coherent technological system, has a documented line of continuous transmission, and has been sustained by the transmitters and by community recognition. The craftsman presiding over watertight-bulkhead Fujianese-junk construction is addressed respectfully as Master Craftsman. The master craftsmen command the core technology, take charge of design and construction, and play an important role in orderly transmission of the heritage. So far, transmitters Fangcai Chen, Xixiu Liu and Zhaowei Liu of the heritage all have a complete command of hull construction and the core techniques of rabbet jointing, crampon joining and caulking seams with ramie, lime and tung oil. Their transmission lines have been recorded orally from master to apprentice or in genealogical records.
- In 2007 the China Sailing Vessel Development Center, based in Fulong, Fujian Province, commissioned master craftsman Fangcai Chen to design and build a non-motorized 13-cabin watertight-bulkhead wooden Fujianese junk, named the Taiping Princess. The vessel successfully sailed across the Pacific Ocean. The event enormously raised the heritage's public profile in the transmitting communities.

5) Safeguarding Measures

- Fujian Province promulgated and implemented the Regulations of Fujian Province for Protecting Ethnic Cultures and Folklore, intended to safeguard all intangible cultural heritage within the area. The governments of Jinjiang City and of the Jiaocheng District in Ningde City started to implement Interim Measures for the Protection of Intangible Cultural Heritage Transmitters.
- The communities transmitting the heritage sponsored an international seminar on The Watertight-Bulkhead Technology of Chinese Junks, to which leading Chinese and foreign experts, scholars and transmitters were invited. Relevant communities in Fujian Province actively participated in a survey

about transmission of the technology. They collected and organized documents, traditional tools, and ancient vessels in order to facilitate protection of the heritage. The representative transmitters, with their apprentices, constructed a replica of the Taiping Princess. This project promoted effective transmission of the craftsmanship. The entire process of craftsmanship and related activities were video-recorded.

- Quanzhou Ancient Ship Museum and the Shenhui Boat Museum were opened and made accessible to the public free of charge as a way to build up a sense of cultural identity within those communities.
- Jinjiang City started producing textbooks on the Watertight-Bulkhead Technology of Chinese Junks and setting up learning centers for the craft, to spread knowledge of the technology to the younger generation and cultivate teenager interest in ancient shipbuilding technologies and traditional culture. Publication of an Atlas of the Watertight-Bulkhead Technology of Chinese Junks. Editing and publication of Collected Works on the Watertight-Bulkhead Technology of Chinese Junks. Setting up a training base in The Watertight-Bulkhead Technology of Chinese Junks, and exhibiting the work of masters and apprentices
- Provided venues and funds for transmitters' activities, offered them life insurance, and subsidized their on-going living expenses to steadily improve their social status. The proceedings of the seminar were published to provide a solid theoretical basis for protection of the technology. The relevant communities' and local governments' budget for such activities was 800,000 RMB. A Fujian Provincial Watertight-Bulkhead Shipbuilding Technology Association was established. The association consists of representative transmitters at all levels, shipbuilding craftsmen, community enthusiasts, experts and scholars. Its main purpose was exchange of experience, transmission protection, and development of the craftsmanship. It also sponsored an Exhibition of Model Ships Built by the Representative Transmitters of the Watertight-Bulkhead Technology of Chinese Junks. Funds for these activities were provided by the Association's members.
- Communities transmitting the heritage established a Foundation for the Protection of the Watertight-Bulkhead Technology of Chinese Junks, which collected donations from home and abroad. The Foundation operated with government support, donations from the general public, and a management structure to conduct on-going operations. It supplies funds to help those transmitters in economic difficulty and guarantee the effective protection and transmission of the craft. Construction was completed of a replica of the Taiping Princess together with related facilities.

6) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>

- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00321>

4. Wooden movable-type printing of China (中国活字印刷术)

1) Heritage Information

- The Movable-Type Printing is using different materials are engraved and picked out according to the requirement of the text to be printed. These characters are then arranged into typeface and, through a whole process of proofreading, ink brushing, paper covering, brush printing, paper cutting and binding; the printed material is finally finished. The movable characters can be used time and again after the typeface is dismantled. In the middle of 11th century, Bisheng invented the (clay) Movable-Type Printing technique, and later in the mid-12th century, Buddhist sutra was printed in Wooden Movable-Type Printing in Western Xia Dynasty. Afterward, movable characters made of copper and tin appeared. At present in some communities of Rui'an Zhejiang province, Wooden Movable-Type Printing is still being used to print genealogy of clans. The invention of Movable-Type Printing has had a great impetus to the progress of world civilization.
- Mainly spreads in Rui'an which is located in the south-eastern part of Zhejiang province

2) Relevant Information

- Year of inscription in the USL : 2010
- Community(ies) and group(s):
Communities of DongYuan village in Pingyangkeng Township
Xiqian village in Caocun Township of Rui'an, Zhejiang province
- Activities :
 - a. In the application of the item to enter the List of Urgent Protection of intangible Culture Heritage, the bearers of Movable-Type Printing Wang Chaohui and Lin Chuyin have read the relevant texts of the application, understood the procedure and processes, and voluntarily and actively provided related historical material, objects, evidences, and handed on Movable-Type Printing technique. Being involved in the whole process of the application, they have promised to enrol apprentices to impart skills and continue to use the traditional Movable-Type Printing technique so as to protect and pass on the heritage.
 - b. On learning the news that the item is applying for the List of Urgent Protection of Intangible Culture Heritage, the people engaged in Movable-Type Printing in Rui'an have made an active response. They have raised a fund of 50,000 RMB Yuan and established the Rui'an Movable-Type Printing Association in June

2009 with an initial 100 members. According to the regulation of the Association, they will devote themselves to the protection and passing on of the heritage and enlarge the quantity of orders. Besides, they have also been aware of the relevant texts and procedures of the application and will take an active part in the application.

- c. DongYuan Movable-Type Printing Exhibition Hall of Rui'an Zhejiang province has provided relevant materials and object references for the application of the item. They have added ancient Wooden movable Chinese characters and related objects for the publication so as to attract more people for a visit. The bearers reside regularly in the exhibition hall to make an on-the-spot performance of the Movable-Type Printing to arouse the interest of the public.
- d. The Culture, Broadcasting and Television News Publishing Bureau of Rui'an and China Academy of Art have participated in the collection and sorting out of the application material. During the compilation of the application material, the related communities, groups and individuals have also given great support and help.

3) Transmitters

- Communities of DongYuan village in Pingyangkeng Township & Xiqian village in Caocun Township of Rui'an, Zhejiang province.
- Transmitters are Wang Chaohui, Lin Chuyin, Wang Chuanqiao, Wang Haiqiu, Wang Zhiren, Wu Kuizhao, Zhang Yishuo, Wang Chaohua, Pan Lijie, Pan Chaoliang, Wang Chaoxi, etc.

4) Explanation

- China is the birthplace of Movable-Type Printing. In the middle of the 11th century, Bisheng invented Movable-Type Printing with clay characters. Later in the mid-12th century, Buddhist Sutra was printed with Wooden Movable-Type Printing in Western Xia Dynasty. Later, characters made of bronze and tin appeared. In the late 13th century, Wooden Movable-Type Printing became prevalent in eastern Zhejiang province and southern Anhui province, with which to print various books and genealogies of families and clans.
- According to the genealogical records of Wang Chaohui, one of the representative bearers of the Movable-Type Printing technique, as early as in the beginning of the 14th century his ancestor Wang Famao began compiling and printing genealogies for local people. From then on, this printing craftsmanship has been handed down by words of mouth from generation to generation through the family ties. From the relevant historical written records and the genealogies printed with Wooden characters preserved in the family for hundreds of years, we can learn that this printing technique has been inherited in Wang's family continuously in 25 generations for nearly 700 years.
- In history, Wenzhou and its neighbouring areas of southeast Zhejiang province and northern Fujian province were typical immigrant society. Whatever the

origin, whether they were immigrated in past times, or in modern times, or emigrated abroad in all corners of the world, the people of Rui'an are affectionately attached to their homeland and have a strong traditional feeling of clans to find the roots of the families and ancestors. There is a tradition in families of the same clan living together, i.e., recompiling the genealogy of the clan to ensure that the blood lineage and family attribution can be traced no matter where the family members are. Because Wooden Movable-Type Printing is suitable for people working manually in a family, most importantly, with other factors such as easy to use, low in price, and strong traditional cultural concept, which makes it possible for the technique to be preserved and used till now. The above description demonstrates that even in face of today's ever-developing modern printing, the traditional hand-operated printing technique can also have a certain market share, which ensures the technique to be passed on in Wang's family from generation to generation.

- To compile and print genealogy, the craftsmen will carry the whole set of Wooden characters and the printing equipment to the ancestral halls of clans in every community year round. They have to go through a 15-step manual process. These are interviewing, making a fair copy, picking out characters, setting type, proofreading, printing, marking circles, drawing divisions, taking out characters, arranging clan names, draft binding, cutting, threading, binding, and covering, all done by hand.
- Finally, when the genealogy has been completed, a solemn ceremony will be held to offer it to the ancestors and mark the occasion, in which the craftsmen will be invited by the clansmen to draw a red line on the genealogy, make a congratulatory speech, and then put the genealogy in the box to be locked and reserved.

5) Safeguarding Measures

- Wooden Movable-Type Printing was listed on the 2nd Batch of The Intangible Culture Heritage at National Level. Approved by the State Council of China, Wang Chaohui and Lin Chuyin were listed as representative transmitter at the national Level. Wang Chuanqiao was listed as representative transmitter of Zhejiang province. Wang Haiqiu, Wang Zhiren, Wu Kuizhao, Zhang Yishuo, Wang Chaohua, Pan Lijie, Pan Chaoliang, Wang Chaoxi were listed as representative transmitters of Movable-Type Printing of Rui'an.
- Build an exhibition hall of Movable-Type Printing, where two sets of Wooden molds of characters and related materials and pictures are displayed, three masters of Movable-Type Printing are invited to operate on the scene. Visitors here can watch the whole process of the Movable-Type Printing. The number of people who are either organized or volunteered to visit the Movable-Type Printing exhibition has increased every year.

- Taped the historical material of inheritance of Movable-Type Printing, collect related cultural relics and the representative books in various periods, take photos of the bearers and sort out the image material and oral history. We have shot a special tele film and published books to introduce the history and present status of the Movable-Type Printing technique.
- Established the Rui'an Movable-Type Printing Association aid from the government and the public and individuals. The purpose of the Association is to organize and enroll bearers and people engaged in genealogy printing to exchange and improve Movable-Type Printing technique.
- To support the inheritance, the first objective is to cultivate bearers so as to pass on the printing technique. We will encourage the present bearers over 50 years of age to take apprentices in the next 20 years so as to cultivate young people aged 20 to 40 to become bearers of the printing technique and lay foundation for the future development. Starting from 2009, we will hold a training class of Movable-Type Printing every other year, with 50,000 RMB Yuan aid from the government and cultivating 7 bearers each class. The main goal of the class is to train craftsmen aged 20 to 40 who are now engaged in Movable-Type Printing, to train their skill in Wooden movable character writing and hand-operated engraving, and to teach their skill of typesetting of ancient books and knowledge of ancient culture so that the techniques of bearers of older generation can be carried forward.

6) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00322>

5. Qiang New Year festival (羌年)

1) Heritage Information

- The Qiang New Year festival occurs on the first day of the tenth lunar month. It is the most important traditional festival of the Qiang people. It is a celebration of thanksgiving to the god of heaven for his benevolence and of prayer for a fertile land, a prosperous population and a harmonious world. It is a cultural ritual whereby the Qiang people seek to protect nature and humans' living environment, as well as promote social and family harmony. The celebration comprises three parts: sacrifice to the mountain, community rejoicing and sacrifices held in the family. The sacrifice to the mountain is presided over by the priest shibi; it includes sheepskin-drum dancing and prayers for favorable weather. In the community rejoicing the villagers are dressed in their traditional costumes, sing and dance with great excitement and drink 'sipped' wine (zajiu) so as to express happiness over an abundant harvest and their

sincere piety towards the gods. Finally, the heads of families preside over family worships during which sacrifices are made to the family gods and offering in sign of gratitude are presented to the god of fire. All the family gathers in a drinking party.

- The Qiang are mainly distributed in the upper Minjiang River in Northwestern China. Wenchuan, Li, Mao, Songpan, Beichuan and Pingwu Counties, as well as the villages where Qiang communities live are the main region where the Qiang New Year Festival is held.

2) Relevant Information

- Year of inscription in the USL : 2009
- Community(ies) and group(s):

The fortress villages of Luobo and Baduo, and the villages of Qiangfeng and Buwa in Wenchuan County; the townships of Puxi and Taoping, and the town of Xuecheng in Li County; the townships of Heihu, Qugu and Sanlong, and the towns of Diexi and Fengyi in Mao County; Xiaoxing Township and Jin'an Town in Songpan County; the townships of Qingpian and Yuli in Beichuan County; the township of Suojiang and Doukou Town in Pingwu County. These are the areas where the communities of the Qiang people are concentrated and where the Qiang New Year Festival is prevalent.
- Activities :
 - a. On May 12th, 2008, the Wenchuan earthquake severely destroyed the social space where 300,000 Qiang people were living and inflicted a huge number of victims. Given the circumstances, it is challengeable, whether the Qiang New Year Festival, the embodiment of Qiang culture, can continue being held as in the past. In order to normalize their daily life, and protect the essence and the ethnic spirit of the Qiang culture, the Qiang themselves and the local cultural department expressed their strong wish to inscribe the Qiang New Year Festival in the UNESCO Urgent Safeguarding List for Intangible Cultural Heritage by presenting this application. Strongly supported by the State, the Department of Culture of Sichuan Provincial Government has organized experts and set up a team for work on this application.
 - b. Locally, all the Qiang population in the villages have supported the work for the nomination by actively providing necessary information and receiving interviews and surveys, meanwhile they repaired the altars, remade ritual objects, and prepared for the first Qiang New Year Festival ceremony after the earthquake overcoming arduous hardships. With efforts made by people in all aspects, the first post-earthquake Qiang New Year Festival ceremony was held on time in several villages where the Qiang people are relatively concentrated. That occasion has provided further documentation for the application work.

3) Transmitters

- The Qiang New Year Festival is mainly distributed in the upper Minjiang River in Northwestern China. Wenchuan, Li, Mao, Songpan, Beichuan and Pingwu Counties.
- Transmitters are YuShiyun, ZhuGuangliang, WangZhigao, WangFushan, etc.

4) Explanation

- The Qiang New Year Festival is a calendric celebration developed by the Qiang people in the course of their millennial history. It is the product of their harmonious interaction with nature. The festival held today has a history of about 2000 years, its first mention already appearing in the Book of the Later Han (1st Century AD).
- The traditional folk belief is the core of Qiang New Year Festival activities, and priest Shibi is the presider of collective rituals of Qiang New Year Festival.
- Within the celebration of the Qiang New Year, the Shibi are entrusted with a great mission. They are not just commoners, but more importantly transmitters and creators of Qiang traditional culture and folk art. During the New Year festival celebration they chant 'Shibi Classics' such as The Great Qiang-Ge Wars, Mujiezhu and Douanzhu, Chijiegepu, and Kunieba. These epics contain the soul of Qiang history and culture. Shibi during the New Year celebration lead the sheepskin drum dance, which to date preserves the flavor of the dances that in antiquity were performed for the entertainment of both gods and humans. Thus, the Qiang New Year festival's collective rituals gravitating around the Shibi are very important for the appreciation and understanding of the origins and the patterns regulating the transmission of Qiang traditional culture.
- The Qiang have their unique language, but did not develop a writing system. In the course of the New Year Festival, Qiang history and cultural information are preserved and diffused orally, social behaviors are standardized, and the people express respect and worship towards all creatures, the motherland and the ancestors. In this way Qiang's ideal of 'union between Heaven and man' finds expression, while chanting of the classics and conviviality enhance social cohesion and family harmony.
- The vast majority of the Qiang identify themselves with the solemn celebration of the New Year Festival. It is a popular event that combines in a whole sacrificial rites, singing, dance, performance of feats of dexterity, transmission of knowledge and conviviality. Its traditional form of expression, its deep human meaning and the auspicious mood pervading this festival exert an important effect in fostering Qiang social harmony and human education. The Qiang New Year Festival is a compendium of their folk traditional culture. It is a bright reflection of their social life. It is an important channel of the transmission of Qiang culture.

5) Safeguarding Measures

- Qiang New Year Festival was inscribed on National Intangible Cultural Heritage List.
- Support representative inheritors of Qiang New Year Festival; encourage people to resume traditional activities of Qiang New Year in all aspects; make clear the viability situation of Qiang New Year Festival activities after the earthquake; set up database for relevant materials and documents; rebuilt venues for the transmitting of Qiang New Year Festival.
- Restore of venues of Qiang New Year Festival. Relevant local governments and their cultural departments will organize Qiang people who are skilled in traditional construction to repair and consolidate the earthquake-damaged activity venues for Qiang New Year. Representative inheritors of Qiang New Year Festival will be consulted to identify venues that need restoration or consolidation, and priests Shibi will be invited to redecorate and restore the venues in traditional ways, and experienced craftsman are to be invited as well to make a group of utensils and objects in relation to Qiang New Year, so as to guarantee the transmission of Qiang New Year Festival materially.
- “Experimental Safeguarding Area for Qiang Culture Living Environment” was inaugurated by the Cultural Ministry. Participation and transmission mechanisms of Qiang New Year will be formulated by cultural departments in relevant communities, consequently, trainings will be held periodically inviting priests Shibi and major inheritors as the lecturer, and absorbing audiences at different ages, in addition, living shows will be presented in museums at intervals.
- The establishment of museums and their exhibitions in various ways will draw more attention from tourists and the local public, offering a platform for people to know and understand Qiang New Year Festival as a cultural heritage. Museums of Qiang New Year could be compared to the gene house and database of Qiang New Year Festival as a cultural heritage.

6) Information Resource

- http://www.chinaculture.org/focus/2009-12/10/content_362382.htm
- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00305>

6. Traditional design and practices for building Chinese wooden arch bridges (中国编梁木拱桥营造技艺)

1) Heritage Information

- Traditional design and practices for building Chinese wooden arch bridges combine the use of wood, traditional architectural tools, craftsmanship, the core technologies of “beam-weaving” and mortise & tenon joints, and an

experienced woodworker's understanding of different environments and structural mechanics to build wooden arch bridges. The combination is blended and directed by the woodworking master and implemented by many other woodworkers and manifests the highest traditional Chinese building skill. The cultural space created by traditional Chinese arch bridges has provided ecology for growing communication, understanding and respect among human beings.

- The administrative regions cover the northeastern part of Fujian Province, and the southwestern part of Zhejiang Province. The key areas cover Pingnan, Shouning and Zhouning Counties of Ningde City in Fujian Province, as well as Taishun and Qingyuan Counties in Zhejiang Province. The locations where the craftsmanship is applied extend to Fuzhou and Nanping Cities in Fujian Province as well as the Wenzhou and Lishui City areas in Zhejiang Province.

2) Relevant Information

- Year of inscription in the USL : 2009
- Community(ies) and group(s):
The core locations of the heritage include Pingnan, Shouning, and Zhouning Counties of Ningde City in Fujian Province
Qingyuan and Taishun Counties in Zhejiang Province
- Activities :
 - a. Messrs. Chuncai Huang, Duojin Zheng, Zhiji Dong and all the members of the inheriting clans participated in the application for inscription, and provided their clan records, arrangements for protecting the bridges, some photos and their traditional tools. They also cooperated in the video production. Craftsmanship heir Chuncai Huang with his apprentices Messrs. Minping Huang and Minhui Huang and some 20 woodworkers and stonecutters finished building Shijin Bridge in Pingnan County within a month. Mr. Chuncai Huang and Mr. Duojin Zheng also made a scale model of the arch bridge for the application, which was commissioned by both the Art Research Institute of China and the General Institute of Fine Arts.
 - b. The local people in Pingnan and Shouning counties where the craftsmanship has existed were very cooperative for the application. The residents of the towns of Changqiao and Shuangxi and the village of Tangkou in Pingnan County, and the villages of Xiadang and Kengdi in Shouning County were even more active in their participation. They helped the heirs and surveyors in their investigations, providing them with clues and materials. In order to display the entire bridge craftsmanship process, Ciyun Village in Changqiao Town, Pingnan County even collected money to rebuild Shijin Bridge, providing precious drawings, photos and videos for the inscription application.

- c. The Ministry of Culture of China, the Art Research Institute of China, and the Protection Center of Intangible Cultural Heritage of China were responsible for guidance, appraisal and the actual application. Meanwhile we also specifically invited the China Heritage Research Institute, Nanjing University, Shanghai Jiao Tong University and some other institutions to participate in compiling the application and especially to give guidance and help in translation of the technical terms.

3) Transmitters

- The key areas cover Pingnan, Shouning and Zhouning Counties of Ningde City in Fujian Province, as well as Taishun and Qingyuan Counties in Zhejiang Province.
- Transmitters are Huang Chuncai, Zhang Duojin, Dong Zhiji, Zhang Bizhen, etc.

4) Explanation

- Since the Song Dynasty (AD 960-1279), the heritage has been creatively passed on to descendants. So far there remain in China 110 wooden arch bridges of different ages, structures and shapes. Among them are the Wan'an, Qiancheng, Luanfeng, and Yangmeizhou bridges that have been listed as National Key Protected Cultural Heritage elements.
- The craftsmanship consists of design and building-practices. Woodworking masters design bridges with various types of arches depending on the natural surroundings, hydrology and other physical circumstances. The passageways can be of various styles such as single eave, double eave, two columns, or 4 columns to meet daily traffic needs and other purposes such as holding ceremonies, entertainment and communication. Construction is entirely by hand, and includes sawing the wood, and building abutments, arch supports, and corridors, with the arch supports as the most important part.
- The craftsmanship has been passed on orally and by personal demonstration, or by masters teaching apprentices or relatives strict procedures from one generation to another within a clan. At present, Mr. Chuncai Huang of Pingnan County, Mr. Duojin Zheng of Shouning County, Mr. Bizhen Zhang of Zhouning County, and Mr. Zhiji Dong of Taishun County are the acknowledged representatives of the groups. Names and information about the woodworking masters are written on the beams of the arch bridges upon completion in recognition of their participation and contribution, and include their chorography and pedigrees. The woodworkers can undertake bridge building projects in different communities or even across provinces. Different woodworkers can undertake the same project. Their borrowing and exchanging of bridge craft is open and effective. Today those clans play an irreplaceable role in building, maintaining and protecting the bridges.
- As carriers of traditional craftsmanship, the wooden arch bridges were normally built over streams flowing out from the villages or over valleys that

no roads could reach. Traffic flow, feng shui and terrain would be considered in the selection of sites for building the bridges. The arch bridges function as both communication tools and venues. The residents of the local communities would regard the bridges an integrated part of their life and make the following three uses of the bridges. 1. To serve the traditional feng shui and terrain functions: the bridges satisfied the residents' needs for creating a harmonious, prosperous, populous and disaster-free environment for the clans; 2. To serve the belief function: the residents would set up shrines on the bridges to worship their gods and carry out regular rituals and praying activities; 3. To serve recreational functions: the residents would use the bridges as a venue for folk activities and to conduct traditional festive activities. They are important gathering places for local residents to exchange information, to entertain, to worship, to deepen relationships and cultural identity, etc. In some communities, there remains a Board of Directors to make important decisions such as renovation and maintenance of the bridges.

- The craftsmanship of the wooden arch bridges has been improved continuously over hundreds of years to an ever higher level. As society has developed, people's ways of life have changed a lot, the tools and facilities are better, and even the aesthetic views at the bridges surrounding the villages have changed, and the core crafts of the bridges (beam-weaving and mortise & tenon joints) have been preserved and improved. The wooden arch bridges can carry small vehicles, but their wooden structures cannot bear heavy loads and thus cannot meet the heavy traffic needs of the local residents. Therefore the demand for such bridges has been decreasing.

5) Safeguarding Measures

- Traditional design and practices for building Chinese wooden arch bridges was entered on the inventory of protected intangible cultural heritage of the people's governments at all levels, namely at national, provincial, municipal and county levels, giving it full protection. Enhance publicity and promotion to raise society's awareness of the need to protect the wooden arch bridges and the craft, in encouraging and supporting newly-built bridges and in expanding their functions and the community cultural space, thus increasing the viability of wooden arch bridges.
- The local governments of Pingnan, Shouning, Qingyuan, and Taishun have enhanced the protection of the craftsmanship in recent years. 10 bridges were rebuilt to meet the public's requirements and 6 were repaired to meet protection needs and this provided an opportunity for the heirs to practice the craftsmanship and to train apprentices. launch various campaigns to publicize and promote the craft. We have exploited the key skills -- beam weaving and mortise and tenon joints -- into a do-it-yourself model for school teaching and practice. We are also developing scale models of the arch bridges to satisfy

people's need to collect and study them, and thereby introduce the traditional craft to the people.

- Three international symposia on Chinese wooden arch bridges have been successfully held, which provided theoretical instruction and academic support for protecting and inheriting the craftsmanship, and a platform for exchanging the bridge craftsmanship and information. Also the Collected Papers from the Third International Symposium on the Traditional Craftsmanship of China's Wooden Arch Bridges was published so as to provide a strong theoretical foundation for building the bridges and increasing awareness.
- Provinces actively cooperated in investigating the locations of wooden arch bridges and the viability of the craftsmanship. Many historical documents and other related cultural artifacts such as traditional tools and the arrangements for protecting the bridges have also been collected. A digital database for the traditional craft has been set up and a website (www.langqiao.net) opened for the bridges. Publicity and promotion of the bridges through TV networks, newspapers and so on have been carried out.
- An Exhibition Room for traditional design & practices for building wooden arch bridges was built covering an area of 120 square meters for the heirs to display pictures, physical models, traditional tools, and the craftsmanship process. Exhibition-rooms for the traditional craft have been set up in Shouning County in Fujian Province as well as in Taishun and Qingyuan counties in Zhejiang Province. They were opened free to the public in Shouning County to deepen cultural awareness and identification.
- The craftsmanship was brought onto campuses through regional educational booklets and use of the practice sites. Ningde City entrusts Ningde Municipal Vocational College to run an architecture major that includes the traditional craftsmanship in the teaching content. An important chapter will be devoted to the craftsmanship in regional educational booklets. Wide-ranging educational activities will help cover more areas and raise the craft's profile among young people.

6) Reference

- Mao, Yisheng ed., *History of Ancient Chinese Bridges*, Beijing Press, 1986.
- Dang, Huaideng ed., *Bridges, volume of The History of Science and Technology in China*, Science Press, 2000.
- Du Liansheng ed., *History of Bridges*, Shanghai Science and Technology Press, 1979.
- Dai Zhijian ed., *The Arch Bridges of China*, Fujian People's Press, 2005.
- Liu Jie , ShenWeiping, eds., *The Arch Bridges of Taishun*, Shanghai People's Fine Arts Publishing House, 2005.
- Culture and Press Bureau of Ningde City ed., *The Archaeological Surveys of and Research on Rainbow-Style Arch Bridges in Ningde City*, Science Press, 2006.

7) Information Resource

- <http://www.langqiao.net/Index.html>
- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00303>

7. Traditional Li textile techniques: spinning, dyeing, weaving and embroidering (黎族传统纺染织绣技艺)

1) Heritage Information

- The traditional Li textile techniques including spinning, dyeing, weaving and embroidering techniques, are the traditional handicrafts employed by the women of Li ethnic group in making cotton, hemp and other fibers into clothing and other daily necessities. The most distinguished of the techniques include warp ikat, double-face embroidery, and single-face jacquard weaving etc. They are of great historical, scientific and artistic value and in an important position in the development of Chinese textile industry. The techniques have been passed among Li women from generation to generation. The dressings and adornments made through the techniques are the representation of the culture of Li ethnic group. They are universally acknowledged by Li people as their precious cultural heritage.
- The distribution of the element is in the Hainan Island, concentrating in Baisha, Wuzhishan, Ledong, Baoting and five other counties and cities.

2) Relevant Information

- Year of inscription in the USL : 2009
- Community(ies) and group(s):
Nankai Village Committee, Nankai Town, Li Autonomous County of Baisha;
Fanmao Village Committee, Chongshan Town, Wuzhishan City;
Xifang Village Committee, Donghe Town, Dongfang City;
Hongnei Village Committee, Zhizhong Town, Li Autonomous County of Ledong;
Fandao Village Committee, Baocheng Town, Li-Miao Autonomous County of Baoting;
Mass Art Center of Li Autonomous County of Baisha;
Mass Art Center of Wuzhishan City;
Mass Art Center of Dongfang City;
Mass Art Center of Li Autonomous County of Ledong;
Mass Art Center of Li-Miao Autonomous County of Baoting
- Activities :
 - a. Village committees in Baisha, Wuzhishan, Dongfang, Ledong, Baoting and other related counties and cities give their support to the nomination shouldering

the tasks of building training centers, setting up Villages of Li Textile Techniques and raw material bases. State-level representative transmitter of the element, Ms. Rong Yamei, participates the whole process of the preparation and works actively for framing the protection program and producing the nomination video.

- b. Hainan Provincial Center for Safeguarding Intangible Cultural Heritage is in charge of the overall management of the compilation of the nomination document. Experts concerned are also invited to join the composition of the files for the nomination. Those who participated in the preparation of the nomination document also include Chairman of Hainan Provincial Association of Ethnic Affairs, Mr. Wang Xueping and groups and organizations such as Hainan Provincial Mass Art Center, Hainan Provincial Research Institute of Ethnic Affairs, Hainan Provincial Association of Ethnic Affairs, Hainan Provincial Association of Intangible Cultural Heritage, and the Mass Art Centers of Baisha, Wuzhishan, Dongfang, Ledong, Baoting and other cities and counties. The nomination video was made by Hainan Broadcasting and Television Station. Hainan Provincial government provides the nomination with financial support.

3) Transmitters

- People of Li Ethnic Group living in Baisha, Wuzhishan, Ledong, Baoting
- Transmitters are RongYamei, etc.

4) Explanation

- Traditional Li textile techniques are the handicrafts employed by women of Li ethnic group in making cottons, hemps and other fibers into clothing and other daily necessities. The techniques include how to spin yarns with a spindle or a treadle spinning wheel, how to dye yarns with natural dyestuffs, how to weave with back-strap looms and how to embellish the fabrics with needlework
- Besides the great aesthetic value, the patterns on Li textiles express meanings of many aspects such as worships, taboos, beliefs, traditions and folkways. They are also the important signs to distinguish the people speaking the five major dialects in Hainan Island (Ha, Qi, Meifu, Run and Sai). On important social and cultural occasions such as religious rituals, festivals, weddings and funerals, Li textiles are indispensable. Li people have no written language, so these patterns are also used to record their history and legends.
- Based on the knowledge gained in the long-term experience in using plant fibers and natural dyestuffs, with continuous perfection and improvement in the skills, Li women developed a whole system of textile techniques of spinning, dyeing, weaving and embroidering.
- Huang Daopo, the greatest innovator in Chinese cotton spinning history learned the spinning and weaving skills from Li women in 13th century. Her many inventions including the treadle spinning wheel with three spindles,

which was the most advanced in her time, were based on the tools used by Li women. Her dissemination of the techniques pushed forward the development of spinning industry in China.

- Traditional Li textile techniques and the textiles made through them are the carriers of Li culture and the foundation of ethnical identification. They are an indispensable part of cultural heritage of Li ethnic group.

5) Safeguarding Measures

- The element was listed among the first batch of national intangible cultural heritage by the Chinese government. Hainan provincial section of culture issued *The Identification and Supervision of the Representative Transmitters of Intangible Cultural Heritage*. Hainan Provincial Center for Safeguarding Intangible Cultural Heritage was founded in 2006. It is mainly in charge of the supervision of the transmission and protection of the element.
- To build archives and the database of traditional Li textile techniques relevant information about the element and its transmitters will be collected through general and specific investigation and recorded by means of scripts, recordings, photos, videos and other means. At the same time, the collection of tangible objects, the classification and file management of the information are also to be carried out to build the multi-media database for the preservation of the element. Monographs published on traditional Li textile techniques include *Traditional Brocade of Li Ethnic Group*, *Selected Works of Folk Techniques of Ethnic Groups in Hainan*, *The Curiosity of Li Textile Techniques: Dragon Quilt Art* and *The Curiosity of Li Textile Techniques: Collection of Patterns on Dresses and Totemic Patterns* etc.
- Three nation-wide exhibitions on the element and four provincial large-scale topic exhibitions were held. Many governmental funded and non-governmental funded museums in Hainan Province set up permanent large-scale exhibition rooms for the element.
- Many competitions on Li textile techniques were held and many training centers were set up by the local people. Some villagers, such as those living in Fanmao Village, Chongshan Town, Wuzhishan City, have organized themselves for Li textile manufacture and the impartment of the techniques. To pass on traditional Li textile techniques to qualified successors by protecting and training transmitters of the techniques, by subsidizing the villages good at specific Li textile skills and by encouraging families to restore and preserve the traditional mode of succession.
- To build raw material bases. In the related counties and cities, plantations of cottons, hemsps and Indigo plants will be set up to provide raw materials for Li textile production. 300 *mu* of cottons, 200 *mu* of hemsps, 200 *mu* of indigo plants and 2,000 dyestuff plants will be planted.

6) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00302>