Intangible Cultural Heritage Safeguarding Efforts in China

In collaboration with
International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region and
China National Center for Safeguarding Intangible Cultural Heritage

2014-15 Field Survey Report
Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific 2014-15

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
In collaboration with
International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region
& China National Center for Safeguarding Intangible Cultural Heritage
The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre’s areas of specialization—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organizations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over thirty Member States of the Asia-Pacific region.

In 2014, ICHCAP worked in collaboration with experts and institutes from five countries—China, Solomon Islands, Tajikistan, Thailand, and Uzbekistan—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, in collaboration with the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the China National Center for Safeguarding Intangible Cultural Heritage, the Director-General of CRIHAP, Ms. Xu Rong and co-researchers cooperated with ICHCAP on the 2014-15 field survey in China. Owing to the team’s efforts, we now publish this report on the situation of Chinese ICH safeguarding efforts.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organizations and individuals who worked together on this field survey project.

Kwon Huh
Director-General
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
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Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognized as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalization have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2014 is the sixth year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
Field Survey Report
1. State Laws/Acts

1) Definition of Intangible Cultural Heritage
In the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO defines "intangible cultural heritage" as "the practices, representations, expressions, knowledge, skills -- as well as the instruments, objects, artefacts and cultural spaces associated therewith -- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development. The 'intangible cultural heritage', as defined in the above paragraph, is manifested inter alia in the following domains: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; and (e) traditional craftsmanship."

By referring to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and giving consideration to the actual situation in China, the Intangible Cultural Heritage Law of the People's Republic of China, which came into effect on June 1, 2011, defines "intangible cultural heritage" as various traditional cultural manifestations which are handed down from generation to generation by people of all ethnic groups and are regarded as part of their cultural heritage, and objects and spaces relevant to traditional cultural manifestations. Intangible cultural heritage (ICH) includes: (1) traditional oral literature and the language thereof; (2) traditional fine arts, calligraphy, music, dance and drama, quyi and acrobatics; (3) traditional techniques, medicines and
calendar; (4) traditional rituals, festivals and other folk customs; (5) traditional sports and forms of entertainment; and (6) other ICH.

**Definition of the Intangible Cultural Heritage Law of the People’s Republic of China**

The Intangible Cultural Heritage Law of the People’s Republic of China (hereinafter referred to as the ICH Law) is a basic law formulated for the safeguarding of ICH in China, and is also an important law issued to comply with the politics, economy, society and culture four-in-one strategic layout of socialism with Chinese characteristics. For the first time in China, the ICH Law clearly provides the legal definition and the scope of ICH, and also specifies investigation, the preparation of a representative list of ICH, transmission and spreading and relevant legal liabilities so that the safeguarding of ICH has a solid legal basis and strong guarantee and that those who violate the law will be held responsible.

2) **Name of the Law**

The Intangible Cultural Heritage Law of the People’s Republic of China

3) **Competent Authority (the Legislature)**

The Standing Committee of the 11th National People’s Congress of the People’s Republic of China

4) **Year of Establishment**

2011

5) **Overview of the Law**

In August 2004, China ratified the UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage, which requires the state parties to take legal measures to guarantee the safeguarding of ICH. As a state party, in order to fully implement the obligations under this Convention and in accordance with the domestic needs of ICH safeguarding practice, China, by referring to and learning from international experience and considering its own national conditions, formulated the Intangible Cultural Heritage Law of the People’s Republic of China (hereinafter referred to as the ICH Law). China began working on legislation of the ICH Law in 1998. And it was adopted at the 19th Session of the Standing Committee of the 11th National People’s Congress of the People’s Republic of China on February 25, 2011, and hereby came into force on June 1, 2011. As a key law in the history of China’s cultural development, the ICH Law demonstrates Chinese people’s determination and efforts to safeguard the cultural diversity of human beings, and indicates that China’s intangible cultural heritage safeguarding cause has entered a historical stage with laws to abide by.

The Chapter 1 “General Provisions” comprises 10 articles such as the legislative purposes, applicable material objects and places, and scope of the Law. This Chapter stipulates that, for intangible cultural heritages with different natures and values, respective safeguarding and preserving measures and principles shall be adopted. Apart from that, it also includes the responsibilities of the government and relevant requirements regarding the participation of the safeguarding of citizens, legal persons and other organizations. Article 1 of the ICH Law states the legislative purposes of this law, and includes 3 aspects: “transmitting and promoting the distinguished traditional culture of the Chinese nation, promoting the building of the socialist spiritual civilization, as well as strengthening the safeguarding and preservation of intangible cultural heritage”. Article 2 stipulates applicable material objects and places as well as the scope of the law, namely “various traditional cultural expressions which are handed down by the people of all ethnicities from generation to generation and are regarded as a constituent part of their cultural heritage, and material objects and places related to the traditional cultural expressions”. Article 3 stipulates the general principles and measures on the safeguarding of intangible cultural heritage, and makes distinction between “preservation” and “safeguarding”. Article 4 stipulates the safeguarding principle, stressing that the safeguarding must comply with the principles of authenticity, completeness and transmission, which shall be “conducive to strengthening the recognition of the culture of the Chinese nation, maintaining the unification of the country and the unity of the nation, and promoting social harmony and sustainable development”. Article 5 stipulates the restrictive principle regarding the use of intangible cultural heritage. Articles 6-10 stipulate the functions and duties of respective governments.

Chapter 2 “Intangible Cultural Heritage Investigations” consists of 7 articles. Among them, Articles 11, 12 and 13 stipulate relevant duties for government departments to carry out intangible cultural heritage investigations, including conducting the investigations, collecting relevant material objects and making relevant databases public. Article 14 stipulates that citizens, legal persons and other organizations may conduct investigations of intangible cultural heritage in accordance with the law. Article 15 stipulates that the foreign organizations or individuals conducting investigations of intangible cultural heritage shall report to relevant authorities for approval. And after the completion of such investigation, the investigation report and the pictures of the material objects
and the duplicate copies of information obtained shall be submitted. Foreign organizations shall conduct the investigations in cooperation with the domestic institutions engaging in relevant academic research. Article 16 stipulates relevant rules that shall be observed during the investigation process. In other words, the consent from the investigation targets shall be obtained; their customs shall be respected; and their lawful rights and interests shall not be prejudiced. The last article of this Chapter is about the stipulation of the rescue of intangible cultural heritage items on the verge of extinction. It states that the cultural authorities of the people’s governments at the national level should immediately record and collect the relevant material objects or adopt other rescue and preservation measures; and that if transmission is needed, effective measures that support transmission shall be adopted.

Chapter 3 “Representative List of Intangible Cultural Heritage” comprises 10 articles. Article 18 stipulates that the State Council and the provincial people’s governments shall establish the representative list of intangible cultural heritage. The system of Representative List of Intangible Cultural Heritage serves as the core constituent of China’s intangible cultural heritage safeguarding system, laying a basis for a number of systems and measures such as safeguarding plan and the representative transmitters. So far, China has successfully established the list systems at four levels (national-level, provincial level, municipal level and county level). Article 19 is about the detailed provisions regarding the system building of national-level representative list of intangible cultural heritage. Article 20 stipulates that, as a significant supplementation to the government-recommended application procedure, any citizen, legal person and other organizations may make recommendations directly to the provincial cultural authorities to apply for inscription the items into the national-level representative list of intangible cultural heritage. Article 21 stipulates that the same items of intangible cultural heritage with their form and content fully preserved in more than two regions may simultaneously be included in the national-level list. Article 22 stipulates the procedures and principles of the evaluation and review of the items to be included in the national-level representative list. Articles 23 and 24 specifically stipulate the procedures and principles concerning the public notice, approval and publication of the national-level representative list of intangible cultural heritage. Articles 25-27 are about the stipulation of the safeguarding and management of the representative items.

There are altogether 10 articles in Chapter 4 “Transmission and Dissemination of Intangible Cultural Heritage”, comprising provisions on the transmission and spread systems of the intangible cultural heritage. Article 28 stipulates that the State encourages and supports the transmission and spread of the representative
items of intangible cultural heritage. Article 29 stipulates that the Ministry of Culture and the provincial cultural authorities may determine the representative transmitters of the representative items of intangible cultural heritage at their same levels. Article 30 stipulates that the cultural authorities of the people’s governments above the national level shall adopt relevant measures to support the transmission and dissemination activities. Article 31 stipulates the obligations that the representative transmitters shall perform. Article 32 stipulates that the people's governments above the national level shall be responsible for the publicity and exhibition of the representative items of intangible cultural heritage. Article 33 stipulates that the State encourages the undertaking of relevant activities regarding scientific and technical research, and the recording, compilation and publication of the representative items. Article 34 stipulates that schools and news media shall carry out education and publicity related to safeguarding of intangible cultural heritage and tries to popularize knowledge of intangible cultural heritage. Article 35 stipulates that public cultural institutions such as libraries, cultural centers, museums, science and technology museums, academic research institutions, safeguarding institutions, as well as state-own artistic performance troupes and entities operating venues for performance, shall carry out the compilation, research and academic exchange of intangible cultural heritage and the publicity and exhibition of the representative items according to their respective business scope. Article 36 stipulates that the State encourages and supports the citizens, legal persons and other organizations to set up display premises and transmission premises for intangible cultural heritage in accordance with the law in order to exhibit and transmit the representative items of intangible cultural heritage. Article 37 stipulates that the State encourages and supports the reasonable utilization and development of the representative items of intangible cultural heritage; and that the local people's governments above the national-level shall support relevant entities, while relevant entities may be entitled to the preferential tax policies in accordance with the law.

Chapter 5 “Legal Liabilities” comprises 5 articles, stipulating the legal liabilities for the violation of this Law. Article 38 stipulates that the staff of the cultural authorities and other relevant departments who derelict duties, abuse powers, practice favoritism or commit irregularities in the work concerning the safeguarding and preservation of intangible cultural heritage shall be punished in accordance with the law. Article 39 stipulates that the staff of the cultural authorities and other relevant departments who offend against the customs of the investigation target when conducting the investigation of intangible cultural heritage and cause serious consequences shall be punished in accordance with the law. Article 40 stipulates the legal liability for the damaging of relevant
material objects and places. Article 41 stipulates the legal liability for the violation of this Law conducted by a foreign organization or individual. Article 42 stipulates that a party that violates the provisions of this Law shall be subject to criminal liability in accordance with the law if such act constitutes a criminal offense.

Chapter 6 “Supplementary Provisions”, including 3 articles, belongs to the attachment part of this Law, and forms a separate chapter. Article 43 stipulates that local measures and provisions shall be formulated by the provinces, autonomous regions and municipalities directly under the Central Government by applying the relevant provisions of this Law as a reference. Article 44 stipulates the applicable provisions of relevant laws concerning intellectual property issue, and the applicable provisions of relevant laws concerning the safeguarding of traditional medicine and traditional arts and handicrafts, etc. Article 45 stipulates that this Law shall come into force on June 1, 2011.

The promulgation and implementation of the ICH Law is a milestone event for the safeguarding of intangible cultural heritage in China, as well as a major step for China to improve the socialist legal system with Chinese characteristics and to strengthen its cultural legislation.
2. Cultural Policy

China takes the safeguarding of intangible cultural heritages as an important part of the national strategy on cultural development. China released several documents, laws and regulations and policies relevant to the safeguarding of intangible cultural heritages at a national-level, and incorporated them into the Outline of the National Cultural Development Program during the 11th Five-Year Plan Period and the Outline of the National Cultural Reform and Development Program during the 12th Five-Year Plan Period. The cause of China's intangible cultural heritages is heading for a stage of integrated and systematic safeguarding. On the basis of vigorously promoting the implementation of Intangible Cultural Heritage Law of the People's Republic of China, summarizing and clarifying missions, goals and measures of intangible cultural heritage safeguarding in an all-round way, Ministry of Culture has promoted and established a system of intangible cultural heritage safeguarding that conforms to China's national conditions and initiated the compiling work of 3 Plans, which are Plan of Development of Undertakings related to Intangible Cultural Heritage Development during the 12th Five-Year Plan, Special Plan for Developing National Pilot Project of the Safeguarding and Utilization of Intangible Cultural Heritage Safeguarding during the 12th Five-Year Plan Period, Safeguarding Plan and Funds Demand for national-level Intangible Cultural Heritage Listed Items during the 12th Five-Year Plan Period. The safeguarding of intangible cultural heritage has become an important part of cultural work in the new era. Ministry of Culture and Ministry of Finance and other relevant departments have established interministeriel conference system; cultural departments of the Central and provincial governments established a special management organization, forming a work mechanism featuring “governmental organization, social participation, clear responsibilities and joint efforts”, and have taken three approaches of integrated conservation, productive safeguarding, rescuing conservation, to promote the undertakings related to the safeguarding of intangible cultural heritage in China. Below is a brief introduction of important documents issued by the State Council and its departments concerned.

1) The Notice of the State Council on Strengthening Safeguarding of Cultural Heritages

On December 22, 2005, the State Council issued the Notice of the State Council on Strengthening the Safeguarding of Cultural Heritages (GF [2005] No. 42) (hereafter referred to as the Notice). According to the Notice, the State Council decides that the second Saturday in June of each year as of 2006 shall be the “Cultural Heritage Day” of China. Regarding the relevant issues on strengthening the safeguarding of cultural heritages, we shall fully recognize the significance
and urgency of the safeguarding of cultural heritages; be aware of guiding ideology, basic guidelines and overall objective of strengthening the safeguarding of cultural heritages; spare no efforts to deal with outstanding problems that the safeguarding of intangible cultural heritage is faced with; actively promote the safeguarding of intangible cultural heritages, carry out general survey on intangible cultural heritages, formulate plans of intangible cultural heritage safeguarding, rescue precious intangible cultural heritages, formulate lists system of intangible cultural heritages list; and strengthen the safeguarding of minority cultural heritages of ethnic groups and cultural biological zones.

2) Opinions of the General Office of the State Council on Strengthening China’s Safeguarding of Intangible Cultural Heritages

On March 26, 2005, the General Office of the State Council issued Opinions of the General Office of the State Council on Strengthening the Safeguarding of Intangible Cultural Heritages of Our Country (GBF [2005] No. 18) (hereafter referred to as the Opinions), including four items: 1. being fully aware of the significance and urgency of the safeguarding of intangible cultural heritages of our country; 2. goals and guidelines for the Safeguarding of Intangible Cultural Heritage; 3. establishing a list system and gradually formulating a system with Chinese characteristics for the safeguarding of intangible cultural heritages; 4. strengthening leadership, fulfilling responsibilities, and establishing a coordinative and effective work mechanism. As the attachment to this file, Interim Measures for Application and Recognition of Representative National Intangible Cultural Heritages listed specific selection criteria of representative national intangible cultural heritages: 1. having extraordinary value for showing the Chinese nations’ cultural creativity; 2. rooted in cultural traditions of relevant communities and transmitted generation after generation and with distinct local features; 3. playing a role of acknowledgement of Chinese culture, strengthening social coherence, enhancing national unity and social stability and as an important bond for cultural communication; 4. applying traditional craftsmanship and skills excellently, presenting outstanding standard; 5. having unique value of witnessing living cultural traditions of the Chinese nations; 6. playing a significant role for sustaining cultural transmission of the Chinese nations and exposed to the risk of disappearing due to social transformation or lack of safeguarding measures.

3) Opinions on Using Traditional Festivals to Promote Fine Traditions of National Culture

On June 17, 2005, Publicity Department of the CPC Central Committee, Central Cultural Office, Ministry of Education, Ministry of Civil Affairs and Ministry of Culture jointly issued Opinions on Using Traditional Festivals to Promote Fine
Traditions of National Culture (WMB [2005] No. 11), including 6 items: 1. the significance and principles and requirements of using traditional festivals to promote fine traditions of national culture; 2. highlighting the cultural connotation of traditional festivals; 3. organizing well the celebratory activities for important traditional festivals; 4. fully playing the function of news media; 5. actively carrying out the research and safeguarding of traditional festivals; 6. effectively strengthening the management and guidance to traditional festival activities.

4) Interim Measures for Safeguarding and Administration of National-level Intangible Cultural Heritages

On November 2, 2006, Ministry of Culture issued Interim Measures on Safeguarding and Management of National Intangible Cultural Heritages (Order No. 39 of the Ministry of Culture of the People's Republic of China) as a supporting department regulation of Opinions of the General Office of the State Council on Strengthening China's Safeguarding of Intangible Cultural Heritages (GBF [2005] No. 18) (hereafter referred to as Opinions) further details relevant content of Opinions, and brings about specific requirements for safeguarding unit, representative transmitters and management measures of national-level intangible cultural heritages; clearly specifies respective responsibilities of cultural administrative department of the State Council, cultural administrative departments of provincial governments and those of county governments, conditions and responsibilities of safeguarding units, conditions to be an transmitter of representative intangible cultural heritage, etc.

5) Interim Measures for Recognition and Administration of Representative Transmitters for National-level Intangible Cultural Heritage Items

On May 14, 2008, Ministry of Culture of the People's Republic of China issued Interim Measures for Recognition and Administration of Representative Transmitters for national-level Intangible Cultural Heritage Items (Order No. 45 of Ministry of Culture of the People's Republic of China) (hereafter referred to as Interim Measures) as a department regulation supporting Opinions of the General Office of the State Council on Strengthening China's Safeguarding of Intangible Cultural Heritages (GBF [2005] No. 18) and matching Interim Measures for Safeguarding and Administration of National Intangible Cultural Heritages issued by the Ministry of Culture, Interim Measures further specifies content related to transmitters in the two documents above and clearly specifies principles of recognizing transmitters of representative national-level intangible cultural heritage items, conditions to be an transmitter, procedures of application and approval of transmitter, obligations of transmitters, and methods to disqualify transmitters, etc.
6) Guiding Opinions on Strengthening the Construction of National Cultural Biological Safeguarding Zones

On February 10, 2010, Ministry of Culture issued Guiding Opinions on Strengthening the Construction of National Cultural Biological Safeguarding Zones (WFYF [2010] No. 7). According to the essence of the Notice of the State Council on Strengthening Safeguarding of Cultural Heritages (GF [2005] No. 42) and Opinions of the General Office of the State Council on Strengthening the Safeguarding of Intangible Cultural Heritages of China (GBF [2005] No. 18) and the requirement of the Outline of the National Cultural Development Program during the 11th Five-Year Plan Period, Ministry of Culture launched construction work of cultural ecological safeguarding zone to further deepen safeguarding of China's intangible cultural heritages, putting forward 6 opinions: 1. significance of the construction of national cultural ecological safeguarding zones; 2. policies and principles for the construction of national cultural ecological safeguarding zone; 3. conditions for the setting up of national cultural ecological safeguarding zones; 4. basic procedures for setting up national cultural ecological safeguarding zones; 5. basic measures for establishing national cultural ecological safeguarding zones; 6. mechanism of establishing national cultural ecological safeguarding zones.

7) Guiding Opinions on Strengthening the Productive Safeguarding of Intangible Cultural Heritages

On February 2, 2012, Ministry of Culture issued Guiding Opinions on Strengthening the Productive Safeguarding of Intangible Cultural Heritages (WFYF [2012] No. 4). According to essence of Intangible Cultural Heritage Law of the People's Republic of China (Order No. 42 of the President of the People's Republic of China) and Opinions of the General Office of the State Council on Strengthening the Safeguarding of Intangible Cultural Heritages of China (GBF [2005] No. 18), the Ministry of Culture putted forward four guiding opinions on productive safeguarding of intangible cultural heritages: 1. fully recognizing the significance of productive safeguarding of intangible cultural heritages; 2. correctly grasping the policies and principles of productive safeguarding of intangible cultural heritages; 3. scientifically propelling the implementation of productive safeguarding of intangible cultural heritages in a deep-going way; 4. establishing and improving the mechanism for productive safeguarding of intangible cultural heritages.
1. Information of Intangible Cultural Heritage at National-Level

1) Overview
National Intangible Cultural Heritage List of China is approved and promulgated by the State Council of the People’s Republic of China. On May 20, 2006, the State Council issued Notice on Promulgating the First List of National Intangible Cultural Heritages, in which totally 518 items of first list of national intangible cultural heritages and were approved and announced. The First List of National Intangible Cultural Heritages includes 31 items of folk literature; 72 items of folk music; 41 items of folk dance; 92 items of traditional drama or opera; 46 items of quyi; 17 items of acrobatics and sports; 51 items of folk art; 89 items of traditional handicraft skills; 9 items of traditional medicine; 70 items of folk customs.

On June 7, 2008, the State Council promulgated The Second List of National Intangible Cultural Heritages, totaling 510 items. Heritages in the second list include: 53 items of folk literature; 67 items of traditional music; 55 items of traditional dance; 46 items of traditional drama or opera; 50 items of quyi; 38 items of traditional sports, entertainment and acrobatics; 45 items of traditional art; 97 items of traditional craftsmanship; 8 items of traditional medicine; 51 items of folk customs. And the State Council also promulgated the List of Extended Items of the First List of National Intangible Cultural Heritages, totaling 147 items. Heritages therein include: 5 items of folk literature; 17 items of traditional music; 13 items of traditional dance; 33 items of traditional drama or opera; 15 items of quyi; 4 items of traditional sports, entertainment and acrobatics; 16 items of traditional art; 24 items of traditional craftsmanship; 5 items of traditional medicine; and 15 items of folk customs.

On May 23, 2011, the State Council published The Third List of National Intangible Cultural Heritages, totaling 191 items. Heritages therein include: 41 items of folk literature; 16 items of traditional music; 15 items of traditional dance; 20 items of traditional drama or opera; 18 items of quyi; 15 items of
traditional sports, entertainment and acrobatics; 13 items of traditional art; 26 items of traditional craftsmanship; 4 items of traditional medicine; and 23 items of folk customs. And the State Council also published the List of Extended Items of the Second List of National Intangible Cultural Heritages, totaling 164 items. Heritages therein include: 8 items of folk literature; 16 items of traditional music; 16 items of traditional dance; 28 items of traditional drama or opera; 10 items of quyi; 8 items of traditional sports, entertainment and acrobatics; 19 items of traditional art; 28 items of traditional craftsmanship; 7 items of traditional medicine; and 24 items of folk customs.

2) Category
The First List of National Intangible Cultural Heritages divides China’s intangible cultural heritages into 10 categories, that is, folk literature, folk music, folk dance, traditional drama or opera; quyi; acrobatics and sports; folk art; traditional handicraft skill; traditional medicine; and folk customs.

The second and the third list made some revisions based on the category dividing method of The First List of National Intangible Cultural Heritages, that is, folk literature, traditional music, traditional dance, traditional drama or opera, quyi; traditional sports, entertainment and acrobatics, traditional art, traditional craftsmanship, traditional medicine and folk customs.

3) Specify Batch and Number in a table based on Content 1

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<thead>
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<th>Year</th>
<th>Batch</th>
<th>List of National ICH</th>
<th>Extended List of National ICH</th>
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<td>518</td>
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<tr>
<td>2008</td>
<td>2nd</td>
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<td>3rd</td>
<td>191</td>
<td>164 additions to the 2nd</td>
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<td>311</td>
</tr>
</tbody>
</table>
2. Heritages Selected

1) Category

• General Statement of Categories of the List
The current 10 categories of intangible cultural heritages divided by China refer to the division system of intangible cultural heritages in Convention for the Safeguarding of the Intangible Cultural Heritage by UNESCO, combining existing academic traditions of research and safeguarding of Chinese’s national folk cultural art and special practice experiences of intangible cultural heritage safeguarding. Though Interim Measures for Recognition of Representative National Intangible Cultural Heritages and Intangible Cultural Heritage Law of the People’s Republic of China may differ in terms of category dividing of intangible cultural heritages, the division of 10 categories to China’s intangible cultural heritages in List of National Intangible Cultural Heritages is a practice and an attempt made based on actual needs of the safeguarding of China’s intangible cultural heritages, which will be constantly revised and improved according to the implementation of safeguarding practices such as general survey, utilization and scientific research of intangible cultural heritages.

The method employed in the classification of the first batch to the third batch of List of National Intangible Cultural Heritages, is a key achievement in the classified safeguarding of intangible cultural heritages in China’s safeguarding practice process of intangible cultural heritages. This method condensed the joint experience and wisdom of numerous experts and scholars in the field of intangible cultural heritage as well as departments concerned of the government, which has absorbed and drawn upon international and domestic rational composition of research results in this field and specially took into consideration the realistic demand for the current safeguarding of intangible cultural heritages of China and survival situation of intangible cultural heritages, which has a role of demonstration and will create significant influence in a certain period.

• Brief Introduction of Items (6 items Selected from Each Category)

a. Folk Literature
Creating and spreading with verbal language is a main characteristic of folk literature, while the verbal literature form with extensive content is also an important carrier for folk culture to be passed on by generation after generation. For quite some time, Chinese people of different ethnic groups have been singing or telling the origin and history of their ethnic group, achievements made by their ancestors and heroes, express and communicate their thoughts, emotions and
experience in rich languages of different ethnic groups and local dialects, forming folk literature and works in extraordinarily rich genres including myths, legends, stories, ballads, epics, narrative poems, proverbs and riddles.

Liangzhu Legend (the Butterfly Lovers): the legend of Liang Shanbo and Zhu Yingtai is one of the four folk legends of China, a gem of Chinese culture. For hundreds and thousands of years, this legend has been touching people’s heart for its distinct themes of advocacy for knowledge and love as well as celebrating the circle of life. It is widely popular among the masses for its touching plot full of twists and turns, vivid personalities of the characters and ingenious story structure. The artistic appeal presented by Liangzhu Legend and other artistic forms with the content of Liangzhu Legend made it a wonder among China’s folk literature art. Liangzhu Legend, since its coming into being 1,600 years ago, has been widely disseminated in Ningbo, Shangyu, Hangzhou, Yixing, Jining, Ru’nan and radiating in different areas and different ethnic groups throughout China. During the process of dissemination, people in different places continuously enriched and developed the content of the legend, and they even built many structures such as tombstones and temples with the theme of Liangzhu Legend. In addition, Liangzhu Legend also reached countries such as North Korea, Vietnam, Myanmar, Japan, Singapore and Indonesia. The influence is really extremely great among all Chinese folk legends.

Gesar: Gesar, an epic that has been sung for thousands of years is very popular among the Tibetan, Mongolian, Monguor, Yugur and Pumi people who are living on the Qinghai-Tibet Plateau of China. By word of mouth, it tells a story about the heroic deeds of King Gesar who came to the lower world to kill demons and monsters, restrained the powerful and helped the weak, and unified different tribes and finally went back to the Heaven. Gesar is so far the longest epic to have been sung in this world. It is not only a melting point of cultural diversity of ethnic group, but also a witness of the sustainable development of multi-ethnic folk culture. This verbal epic shared by multiple ethnic groups is a quintessence of grassland nomadic culture, representing the greatest achievement of ancient folk culture of Tibet and Mongolia as well as verbal narrative art. Countless minstrels passed on the singing and performance of Gesar generation after generation.

The Legend of Qu Yuan: Qu Yuan was a great patriotic poet of China, and he is one of the "Four Cultural Celebrities of the World". Many touching stories and beautiful legends about Qu Yuan are popular centering on Lepingli, where Qu Yuan was born and surrounding towns and townships such as Guizhou, Zhouping, Shazhenxi, Xietan. Record of Jingzhou by Yu Zhongyong in the Jin Dynasty writes:
there are still the house of Qu Yuan, Nuxu Temple and cloth-cleaning rock in Zigui County." It is obvious to see that the legend of Qu Yuan had been quite popular before Jin Dynasty. The legend of Qu Yuan has very rich themes including legends of figures, legends of names of places, legends of scenery and those of customs. At present, 91 legends of Qu Yuan have been collected with strong emotions, shocking impact; magic and romance, rich imagination, free spirit and profound content. The Legend of Qu Yuan can provide some reference to artistic creation. At the same time, it is helpful to the research on cultural anthropology, folklore, psychology and aesthetics. Its social value cannot be underestimated. National feelings, nostalgia and family affection highlighted in the legend will be conducive to the establishment of a harmonious society.
dances. Its unique form of art makes it have very precious aesthetic and cultural value.

Legend of the Orphan of Zhao: During the Spring and Autumn Period, Duke Jing of Jin, the king of Jin State bought the slander of Tuan Gu, a powerful minister, which led to the extermination of the whole family of Zhao, totaling more than 300 people killed. Cheng Ying and Gongsun Chujiu, two righteous men, saved Zhao Wu, the grandson of Zhao Dun, and escorted him by riding a horse into Yushan Mountain (today's Cangshan Mountain in Yuxian County) which is a thousand li away and hid there for up to 15 years. In order to safeguard the later generations of the loyal family, local people offered water and food to them. Cheng Ying taught the orphan literature and helped him practice martial arts, and brought him up as a handsome young man, until the wrong done Zhao family was corrected. This moving and tragic story was initially seen in Zuo Zhuan, Records of the Great Historian. Later, Annals of the Kingdoms in East Zhou Dynasty, Grand Total Annals of Yuan Dynasty, Annals of Taiyuan, The Total Annals of Yuan Dynasty, and General Annals of Shanxi had record of this story as well. The important historic value and cultural value of the Legend of the Orphan of Zhao lies in building a moral value that fear not death but value promise, forming the spiritual essence of the culture valuing loyalty and righteousness. It has become the material for creation of domestic and foreign writers from different generations and this legend has been widely disseminated by these works of writers. Ji Junxiang, a playwright in Yuan Dynasty initially adapted this legend into a play titled The Great Revenge of the Orphan of Zhao, which has become the top of China's ten tragedies. In the 18th century Voltaire, a French writer, adapted The Great Revenge of the Orphan of Zhao for a theater drama called Chinese Orphan, and it became a hit after it was put on the stage, making it the first classic drama work that went across Chinese border.

b. Traditional Music
Chinese traditional music consists of folk music, court music, literary music and religious music. In China, musical genres, i.e., folk song, instrumental music, singing and dancing music and folk art music that are created orally and transmitted are very popular among the people. Folk music with different creation method, style and features is not only an important aspect of Chinese music tradition, but also a source for traditional Chinese music forms. Folk music such as labor song, field song and village tune in the folk songs is mostly the self-entertainment of singers with sincere and simple emotions.

Guqin Art: Guqin is also known as “Qin”, “seven-stringed plucked instrument” with nicknames of “Luqi” and “Sitong”. Guqin Art is mainly presented as a solo art
form of stringed instrument, but also includes songs and playing skills associated with Guqin, as well as ensemble of Qin and Xiao (two Chinese musical instruments). It is said that Guqin was created during Fuxi and Shennong Period of prehistoric legend era. Confirmed by the current materials of archaeological excavation, Guqin, as a form of musical instrument, has fully developed by Han Dynasty at the latest. Its playing art and style have been improved constantly by the creation of players and scholars generation after generation till now. The playing of Guqin is the most ancient instrumental music playing form in Chinese history with the highest artistic standard, the most distinct ethnic spirit, the strongest aesthetic appeal and the most obvious traditional artistic features.

Nanyin (Southern Music of Fujian): Nanyin is also known as "Xianguan" or "Quanzhou Nanyin", which is one of the most ancient music genres existing in China. Migrants from Central Plain during Western Han and Eastern Han Dynasties, Jin Dynasty, Tang Dynasty and Northern Song and Southern Song Dynasties brought music culture into southern Fujian centering on Quanzhou, and blended it with local folk music, forming a cultural presentation form -- Nanyin that has the lingering charm of ancient music on the Central Plain. The playing and singing form of Quanzhou Nanyin is lute and Sanxian at the right, Dong flute and Erxian at the left and the person with clappers sings at the center, which is reminiscent of the performing form of Xianghe Song as "when traditional stringed instrument is corresponding with woodwind instrument better and the person with Jiegu sings". The Gongchi Notation Method established its own system, which is the transmitter of the form of ancient music notation. Lute of crooked neck played while held horizontally, Dongxiao with 10 bamboo joints and 9 sections, Erxian, Sanxian and clappers are all transmitting the forms of ancient musical instrument. Nanyin songs include more than 2,000 songs of instrumental songs and vocal songs, containing business music of Jin Dynasty and Qing Dynasty, Tangdaqu Music, Faqu Music, Yanyue Music and Buddhist music as well as Ci and Qu music and traditional opera music since Song, Yuan and Ming Dynasties. Nanyin is sung in standard ancient local dialect of Quanzhou with its pronunciation keeping the phonology of ancient Chinese of Central Plain. Singing of Nanyin pays particular attention to clear enunciation and rhyme with the last word. Nanyin songs are beautiful in tunes, slow in rhythm with ancient simplicity and elegance as well as gentleness and affection.

Huaer: Huaer belongs to a music genre that only uses local Chinese dialect without exception and has been widely disseminated in Gansu, Qinghai, Ningxia and Xinjiang Provinces among 8 ethnic groups, which are Hui, Han, Monguor, Dongxiang, Baoan, Salar, Tibetan and Yugu. And it can only be sung beyond the stockaded villages, which is generally called "Yequ" (Wild Music) (opposite to
“Jiaqu”, which is "banquet song", and nicknamed “Shaonian”. The singing of Huaer is composed of two main occasions, which are daily production and daily life, as well as “Huaer Gathering”. “Huaer Gathering” is a large folk singing get-together, which is also called “Changshan” (“Singing across the Mountains”).

Long Tune Folk Song of Mongolian Ethnic Group: Long Tune is the paraphrasing of "Urtiin Duu" in Mongolian language. "Urtiin" means “permanence” and “eternity” while "Duu" means “song”. In relevant works and papers, Urtiin Duu is also literally translated into “Long Song”, “Long-tune Song” or “Pastoral of the Grassland”, etc. Based on the historic origin of music culture of Mongolian ethnic group and the current situation of music forms, Long Tune can be defined as a folk song created during the productive work in the animal husbandry by nomadic ethnic groups living in the grassland in northern China and sung when they are grazing cows and sheep in the field and on celebrating occasions of traditional festivals. Long Tune has long and slow tune, open artistic conception with more sounds than words and lingering breath, very ornamental tunes such as front vocal, back vocal, sliding vocal and back vocal. The Huacai singing method formed based on the singing method of “Nugula” (a transliteration in Mongol, wavy note or grace note) is the most unique one in particular.

Jiangnan Sizhu: Jiangnan Sizhu is a collective term for music played by traditional stringed and woodwind instruments popular in southern Jiangsu, western Zhejiang and Shanghai area. It is named Jiangnan Sizhu because the orchestra mainly uses Erhu, Yangqin, Lute, Sanxian, Qinqin, flute, and Xiao as well as other stringed and woodwind instruments. There are many traditional techniques of Jiangnan Sizhu such as impromptu playing and higher notes corresponding with lower notes, and a style featuring “subtlety, fineness, lightness and elegance” is gradually established. This technique and style contains social and cultural connotations of being modest mutually, seeking for harmony and innovation, etc. Sizhu music originated from the folk society, and is rooted in the folk society. It is easy to practice and suitable for promotion and has very important folk cultural value. Jiangnan Sizhu music has plentiful songs, including traditional songs such as Zhonghua Liuban, Sanliu, Xingjie, Sihe, and Yunqing. Nie Er once adapted Daobaban into Dance of the Golden Snake and it quickly became a hit around the whole country; whereas, Bianti Xinshuling created by Liu Tianhua has already become a famous piece of music in the music circle, exerting profound influence in China as a whole. The generation and continuation of Jiangnan Sizhu music plays an important role in research on national music history and the development of opera, folk culture and mass culture. Jiangnan Sizhu is one of the representatives of outstanding cultures of Jiangnan.
Folk Song of Northern Shaanxi: Folk Song of Northern Shaanxi is a collective term for various folk songs popular on Loess Plateau at the north of Shaanxi Province. As a product of long-term integration between nomadic culture at the upper stream and farming culture in the history of northern Shaanxi Province, folk song of northern Shaanxi came into being at a relatively early time. For example, Xintianyou came into being during the mid Zhou Dynasty and developed into a steady form during Han Dynasty, becoming one of the ancient forms of folk songs in China. Folk Song of Northern Shaanxi has a wide variety, mainly including Xintianyou, Shanqu, Pashandiao, Chuangong Haozi, Dayangge Diao, Hanchuanqu, Jiuqu, Errentai, Yulin Xiaoqu, Qingjian Daoqing, Traditional Xiaodiao, folk songs about revolution and history as well as many songs about customs, totaling more than 27,000 ones. Folk Song of Northern Shaanxi was directly created in the daily production and daily life, which is closely related to the voice and tones, regional personality, living environment and emotions in life of local people. It is sonorous and straightforward, sincere and authentic, as well as euphemistic and melodious, reflecting unique regional style of Loess Plateau. It is different from the folk song in the Central Shaanxi Plain and Central Plain, and is also distinguished from folk songs of the nomadic people. The music form of “two sentences with an up-down structure” in Xintianyou, a representative of Folk Song of Northern Shaanxi is entirely different from the folk song form in other places.

c. Traditional Dance
Fifty six ethnic groups of China have their own dancing forms that have come into being and have been spreading in their living areas. These dances are different in postures and splendid in performance. Chinese folk dance is closely related to the belief, festival, production customs and rituals of different ethnic groups. It is usually an important integral part of traditional customs activities, representing cultural traditions, life experiences, aesthetic taste of different ethnic groups and possessing their own distinct ethnic styles and regional characteristics. Chinese folk dance develops with national blending. It is steeped in a profound history and culture with key characteristics such as using props and a combination of songs and dances.

Yangko: Yangko is a term for a folk dance that is widely spread in China (mainly in northern China) that is popular and representative with different terms and styles in different areas. In folk society, the Yangko is divided into two categories: the one with stilt performance is called “Stilt Yangko”; the one without stilt performance is called “On-ground Yangko”. Yangko referred to in modern times mostly means “On-ground Yangko”. Yangko enjoys a time-honored history. Old Stories of Martial Arts Circles written by Zhou Mi in Southern Song Dynasty has the record of “Cuntianle” in his introduction of folk dancing troupes. Copy of New
Year Poetry written by Wu Xilin in Qing Dynasty explicitly recorded the source and stream relationship between the existing Yangko and “Cuntianle” in the Song Dynasty. At present, Yangko in different places are mainly in forms of Yangko dance troupes with the number of members ranging from a dozen to nearly a hundred. Yangko has multiple performing forms such as group dance, duo dance, trio dance, etc. Performers dance freely to the accompaniment of blowing and percussion instrument such as gongs, drums and suona horn with props such as handkerchiefs, umbrellas, wands, drums and copper coin whip. Dancing routines, movements and styles differ in different places. Some are magnificent and mighty; some are gentle and beautiful, presenting various attractive postures and poses.

Hand-swinging Folk Dance of Tujia People: Hand-swinging Folk Dance of Tujia People is the folk dance that owns the most distinct ethnic characteristic of Tujia people and reflects ancient customs of Tujia people to the extreme. Now it is popular in Longshan, Baojin, Yongshun and other places in Xiangxi Prefecture, Hunan Province. It is usually performed during nights from January 3rd to January 15th on the lunar calendar. Hand-swinging dance originated from the ancient ancestor-commemorating ritual. It is speculated from the broken monuments of eight lords of Qing Dynasty and county annals, that hand-swinging dance has history of nearly a thousand years. Hand-swinging dance of Tujia People in Xiangxi combines song, dance, music and play, presenting extensive and rich history and social and living content such as the beginning of heaven and earth, production of human beings, national migration, hunting and fishing, raising silkworms to weave, slash-and-burn cultivation, ancient warfare, myths and legends, and diet and daily life. Hand-swinging Dance of Tujia People is straightforward and bold with movements like single swinging, double swinging, back-and-forth swinging, and swinging while jumping. The dance venue is usually on the level ground. Dance consists of wide swing and narrow swing. Wide swing is used on rituals commemorating ancestors of the ethnic group with a magnificent scale of more than 1,000 dancers and ten thousand spectators; narrow swing is used on rituals commemorating ancestors of their own family with a relatively small scale. Its music includes two parts, which are vocal accompaniment and instrumental accompaniment. The former is mainly made up of Qiqiang Song (Cavity-opening Song) and Hand-swinging song. The latter is mainly drum and gong. Songs usually have variations according to the content and movement of dancing. The characteristics in the movements of Hand-swinging dance are reaching out hand and foot at the same side, knees bending, body vibrating, lowering, thus presenting a powerful, vigorous, free and bold style.
Drum Dance: Chinese drum dance is famous across the country and influencing the world mainly for abundant drum notation, ardent feeling and profound connotation. As recorded in Yi Xici, “Beat drums and dance to worship the gods”, it not only vividly reflects the long-standing history of Chinese drum dance, but also outlines the main function of the dance. Chinese drum dance has been popular from the ancient times when “music is made by beating and patting stone chimes, followed by the dances of all kinds of animals” up to now, which was passed down for generations throughout China. With a variety of forms, Chinese drum dance has a wide range of distribution and postures. It typically includes various dances such as Yaoguwu (waist drum dance), Bieguwu (ankle drum dance), Huaguwu (Dengwu) (flower-drum (lantern) dance), Muguwu (wooden drum dance), Changguwu (long-drum dance), Bianguwu (flat-drum dance), Tongguwu (bronze-drum dance), Longguwu (dragon drum dance), Shanguwu (fan-like drum dance), Huangniguwu (yellow mud drum dance), Xiangjetaoguwu (elephant-foot drum dance), Houergwu (monkey-style drum dance), Huabianbiganwu (drum dance with colorful whips), Zhuguwu (bamboo drum dance), Lingguwu (tambourine dance) and Yangpiguguwu (sheepskin drum dance).

Running Bamboo Horse Dance: Running bamboo horse dance, also called “horse race lamp”, “live horse” and “bamboo horse lamp”, is a traditional folk dance. Approximately dated from Song Dynasty, its performance form has been determined after it was repeatedly practiced by folk performers in all ages. It is mainly shown in folk temple fairs on jubilant festivals such as Spring Festival and Lantern Festival. The making process of the bamboo-made horse is as follows: firstly, tie bamboo skins or splits up to form a skeleton; and then, stick several layers of thick papers on it; coat tung oil after painting; fasten a bell on the neck of the horse, and wrap a white cloth apron on the lower part; and draw running-like horse legs on the apron, and can also add the legs of a rider on both sides of the abdomen of the horse. The performance of running bamboo horse dance is simple. Dancers wear ethnic costumes with two half horses which are made of bamboos or bamboo splits fastened to their waists. When they walk and perform in a riding shape, they change their paces and the formation of their teams, followed by audiences all the way. Their acting movements are also relatively simple, mainly consisting of running and walking actions of dancers. The number of performers for the dance is unlimited. Performers are called Duma (literally one horse), and they act as horse and perform jumping. Two performers often perform “Young Couple Return to the Home of Wife's Parents”, while four performers often perform “Three Brothers Fight against Lv Bu”. Percussion instruments mainly including gong, drum and cymbal are usually used for accompaniment for the performance. In some places, folk music is played by
suona horns to heighten the atmosphere and strengthen rhythm. As a distinctive folk dance accompanied by music, the running bamboo horse dance has value of research on historical culture and art.

Tiaomafu (Stablemen's Vaulting Dance): Commonly known as “Shaomafu Xiang” (stablemen burn incenses), it is a popular collective dance performed by men specially for worshipping Zhang Xun, Dutian Royal Highness (maybe for Zhang Shicheng, a leader of Peasant Uprising at the end of Yuan Dynasty) during idolatrous procession in Rudong County, Jiangsu Province. The dance particularly prevails in such regions as Fengli, Juegang and Chaoqiao. When the dance of Tiaomafu is performed, there are at least three or five hundreds of performers of “stablemen” and at most three thousands of performers. They wear colorful napkins, yellow paper-made hats, stablemen's costumes and straw sandals. With copper bells fastened to their waists, they held more than one meter long hitching posts, and silver needles are inserted into their cheeks. In such a solemn and mysterious atmosphere, they stand in queue and show a vigorous and simple dance and make an earsplitting roaring cry. Dancing around the imperial carriages of bodhisattva statues such as “Dutian Royal Highness”, they clear the way and guard the bodhisattva statues to express their commemorations for heroes and martyrs. It is heard that Zhang Xun was a general during the reign of Emperor Suzong in Tang Dynasty. When “An-Shi Rebellion” broke out, he led soldiers to guard defensive walls and moats for three years. Trapped into a hopeless situation that there were neither army provisions nor battle steeds, he ordered his armies to tie horse bells onto them and run on the battle field back and forth. Due to the tinkle of the horse bells, they led the wrong judgment of the enemies that they had reinforcements. However, they were outnumbered, and Zhang Xun died for his motherland at last. Later, Zhang Xun was granted the title “Dutian Royal Highness” by Emperor Suzong in Tang Dynasty, and temples were set up for commemorating him by people. Tiaomafu is exactly a dance that is performed by people in Rudong County to sacrifice Dutian Royal Highness.

Sama Dance: It is a folk dance of Uyghur nationality with distinctive style. “Sama”, Arabic language, means "vault of heaven", “galaxy” and “sky”. Particularly represented by the large-scale Sama dance organized in the square that is in front of Mosque of Id Kah, Qeshqer City, it is mainly popular in counties and cities that are around Qeshqer City, such as Shufu County, Shule County, Jiashi County and Yengisar County. Sama dance is a square dance performed by Uighur men at any age. The number of the performers is unlimited, ranging from several hundreds to even one thousand. They can dance together in the company of music formed by drumbeats. In the traditional Lesser Bairam and Corban Festival of Muslim, people gather in the square in front of Mosque and hold a grand celebration,
enjoying songs and dances to their hearts’ content. When the music is played by drumbeats to follow the rhythm of Sama dance, performers show up one after another. They stand in several circles that are formed at different sizes inside and outside one by one. Accompanied by naqara (iron drum), tombak (bass iron drum) and Sunaiyi (Suona horn), the dancers rock their bodies backward and forward at a steady steps, turning themselves gracefully. Sometimes, they dance in the inner and outer circles alternatively. Sometimes, they process in the counter-clockwise direction slowly. With concentrated expressions and steady actions, the singers and dancers present a primitive, simple and dignified style of religious dance. As time flies, there are more and more dancers who form more than decades of circles and even a hundred circles. All the circles adjoining one by one cover the whole square, and performers dance at the same rhythm. Looking it from a long distance, the scene appears like dashing waves. With strong rhythm, the accompanying music of Sama dance is breath-taking. And the dance itself has distinctive feature, conveying an extremely dynamic atmosphere.

d. Traditional Drama
The traditional Chinese drama is a combination form of a variety of art factors such as literature, music, dance, painting and acrobatics. It integrates various forms of performance such as singing, reciting, performing and dancing. The traditional Chinese drama includes ethnic operas featuring native language and music, such as Beijing opera of Han nationality and other local operas, operas of Tibetan nationality, Zhuang nationality, Dai nationality, Bai nationality and Dong nationality. It also includes local operas featuring local languages and music, such as Sichuan opera, Qinqiang opera, Han opera, Min opera, Cantonese opera and Amdo Tibetan opera. Regardless of different historical origins, singing style and artistic characteristics, they all have the same art feature of Chinese opera.

Kunqu Opera: Kunqu opera, also called Kun tune, Kunshan tune and Kun opera, is an opera of south China that was developed in Kunshan in late Yuan Dynasty and early Ming Dynasty. Combined with the local music, songs, dances and languages, the opera was developed into a new vocal drama. During the early years of Ming Dynasty, “Kunshan tune” was brought into being in Kunshan. Reformed by Wei Liangfu during the years of Jiajing, Kunshan tune was combined with the advantages of northern opera, Haiyan tune and Yiyang tune, forming the soft, meticulous and special style of “Shuimo tune”. At that moment, Kunqu opera took shape fundamentally. Liang Chenyu directed a Kunqu opera for the tale Huanshaji, changing the form of Kunqu opera into dramatic performance from initial sing opera arias and further expanding its influence. During the years of Wanli, Kunqu opera well-known in Jiangsu and Zhejiang provinces became popular all over the world. It flourished over the one hundred years from the
early years during the reign of Emperor Tianqi in Ming Dynasty to the last years during the reign of Emperor Kangxi in Qing Dynasty. After the reign of Emperor Qianlong in Qing Dynasty, the development of Kunqu opera was on a progressive decline. Since the birth of the People’s Republic of China, a favorable turn has hit the art of Kunqu opera. The People’s Republic of China has set up 7 professional troupes for Kunqu opera with independent organizational systems. Nowadays, Kunqu opera is mainly performed by the professional troupes, and relevant performances are shown almost in Jiangsu, Zhejiang, Shanghai, Beijing and Hunan. The representative operas include The Peony Pavilion, The Palace of Eternal Youth and Fifteen Strings of Copper Coins.

Beijing Opera: Beijing opera, also called Ping opera and Jing opera, is the type that has the greatest influence in China. Based on Beijing, it is performed across the country. Since the 55th year (1790) during the reign of Emperor Qianlong in Qing Dynasty, Anhui theatrical troupes including Sanqing, Sixi, Chuntai and Chunsi have developed in Beijing in succession. With joint performances with the performers of Han troupe who came from Hubei, they learned a part of plays, melodies and performance means of Kunqu operas and Qinqiang operas, as well as some local folk melodies. The increasing exchange and combination finally contributed to the formation of Beijing opera. Beijing opera has spread across the country and has a wide range of influence. It has been reputed as "Chinese opera". Performed around the world, it has been considered an important means for propagation of traditional Chinese culture. The performance system of Beijing opera named after Mei Lanfang has been regarded as a representative of theatrical performance systems in China, ranking the world’s top three performance systems together with those of Stanislavski and Bertolt Brecht. The representative repertoires include The Gathering of Heroes, Farewell My Concubine and Drunken Concubine.

Huangmei Opera: Huangmei opera, formerly called Huangmei tune and tea-leaf picking opera, originated from Huangmei County, Hubei and now is popular in Anqing City, Anhui Provinces and Huangmei County, Hubei Province. At the end of Qing Dynasty, tea-leaf picking tune sang in Huangmei County, Hubei Province was spread to Huaining County, Anhui Province. Combined with the local folk art, it was sang and recited in the dialect of Anqing County. And then, a new genre of opera was progressively taken shape, called Huai tune or tone. This is the early Huangmei opera. Later, it learned the music, performance and plays of Qingyang tune and Hui tone, beginning to perform “full-scale opera”. Later over the one hundred years of development around Anqing County, Huangmei opera has become the major genre of local operas and national famous genre of large-scale

Cantonese Opera: Cantonese opera is prevalent in urban and rural areas in Cantonese dialect, including the entire area of Guangdong, southern part of Guangxi Zhuang Autonomous Region, Hong Kong Special Administrative Region and Macao Special Administrative Region. In late Ming Dynasty and early Qing Dynasty, Yiyang tune and Kun tune were spread to Guangdong. During the years of Xianfeng and Daoguang in Qing Dynasty, “Banghuang” (Xipi and Erhuang) remained the basic tune in the performances of local Guangdong troupes which added the Gao and Kun tunes to Guangdong folk melodies and Shi tune (popular tune). The Xipeng Guanhua (official language of opera bamboo sheds) was the major language employed and was sometimes mixed in the Cantonese dialect, which gradually gave rise to the formation of Yueju Opera. Around 1912, the Cantonese dialect became the major language used in the performances of Cantonese opera. Following the maturing of the performance system, Cantonese opera started to introduce folk songs and ditties and replaced the falsetto voice with pinghou (modal voice). Cantonese opera has widely applied the local forms including Guangdong music, Guangdong embroidery, ivory carving, pottery and lime modeling, giving a full expression to the local cultural tradition of Cantonese people cluster. Spreading all over the world, it has a strong cohesive force of culture for global Chinese people. Its representative repertoires include Five Outstanding Sons, The Shepherd Su Wu and Lotus Lantern.

Lu Opera: Lu opera, formerly called “Zuoqiang Yangqin” and “Huanzhuang Yangqin” (story-telling by song with musical accompaniment), is developed by combing folk flower-drum dance, ditty and Den tune with Shandong Qinshu (form of ballad-singing). It is prevalent in a part of regions including Shandong, Jiangsu and Anhui. Belonging to rural art, it plays stories and plots about peasant families. Its roles mainly include Sheng (main male role), Dan (young and beautiful female) and Chou (clown, male or female), whose words of ballad and spoken parts mainly consist of folk language. They perform in the company of music mainly made by musical instruments including Zhuihu (bowed string instrument), Urheen and Sanxian (three-stringed plucked instrument). The music for voices in Lv opera is formed by folk songs, belonging to typical structure of Banqiangti (beat tune style) which consists of “Siping tune” and “Erban melody”. The melody is simple, primitive and pleasant to hear, smooth to read, and easy to study and sing. Featuring heavy sense of vitality and local characteristics, it has been reputed as “Shuan Laopo Juezi” (Mao tune, opera of Han nationality) by populaces in the places where it is popular. His representative repertoires include The Gathering of Heroes, Farewell My Concubine and Drunken Concubine.
Pingju Opera: Pingju opera, formerly called Bengbeng opera and Laozi opera, as well as Pingxiang Bangzi opera (Pingxì opera in short), was officially named in 1935. It is prevalent in Beijing, Tianjin, Hebei and Northeast China and widely popular among people. Around 1910, based on the closely related “Lianhualao” (opera sung by blind beggars) performed in Luanzhou in the east part of Hebei Province, the performers of Bengbeng opera led by Cheng Zhaocai learned the music and plays of Northeast Errenzhuan (northeast song-and-dance duet). Later, they imitated the music and performance arts of Beijing opera, shadow puppetry and bass drum, and performed with the accompaniment of the complete set of musical instruments that are applied to Hebei Bangzi (clapper opera), thereby forming the basic form of Ping opera. Such an emerging tune opera was further developed and improved in the later practices. Its representative repertoires include Flower is a Go-between, Third Sister Yang Goes to Court, and Liu Qiao’er.

e. QuYi (Folk Art)
As the generic term of all kinds of singing and telling arts in China, Quyi is a performance art that combines actions with the voices of “singing and telling” to show a story, express sentiments and reflect the social lives. Most of such kind of Quyi are performed primarily by narration and secondarily by representation, and characterized by “one character for multiple roles” (one performer can act as several roles), while a part of them are performed primarily by representation and secondarily by narration and played by different performers. Quyi is performed in dialects around China, and the music it employs is an important part of Chinese national music. It is often played by one to three performers who use simple props. Its performance form includes Zuochang (singing while sitting), Zhanchang (singing while standing), Zouchang (singing while walking), Chaichang (singing by multiple performers), and Caichang (singing after dressing up).

Suzhou Pingtan (Story-telling and Ballad Singing in Suzhou Dialect): Suzhou Pinghua (Suzhou popular stories) is a folk vocal art form of recitative, performed in Wu dialects represented by Suzhou dialect without any accompaniment. It is popular in south Jiangsu Province and north Zhejiang Province, covering most Wu-dialect-speaking regions in Shanghai. Generally speaking, Suzhou pinghua and Suzhou Tanci (storytelling to the accompaniment of stringed instruments) are collectively known as Suzhou pingtan. Suzhou pinghua is called Dashu (popular stories told only by narration instead of singing) and Suzhou Tanci is called Xiaoshu, both known as “story-telling” in the places where they are popular. Suzhou pinghua has a quite profound artistic tradition. It is narrated primarily by the third pronoun – the storyteller and larded with the first pronoun that refers to mimic figures in the story to speak. In mimicking stories, languages
and behaviors of figures of figures are called role-playing, and story-telling by the third pronoun is called “Biao” while that by the first pronoun is called “Bai”. Most of the Biao and Bai are prose, and a part of them are verse used for reciting performance, including Fuzan (descriptions about sceneries, background, mental activities and characteristics of figures in the story), Guakou (self-introduction of the storyteller), Yinzi (brief introduction of the whole story) and Yunbai (a summery of earlier plot). The performance focuses on producing comic effect by telling jokes and there is a saying “joke-telling is a treasure for story-telling”. Different language performances of performers and roles-playing resulted in diversified styles. For instance, the performance that is scrupulous with fixed langue is called Fangkou; if the storyteller is changeable in different occasions with witty remarks and good at improvising according to different audiences, such a performance is called Huokou; if the storyteller speaks fast, humorously and sonorously, the performance is called Kuaikou, otherwise it is called Mankou; if the storyteller is good at narrating Biao with less role-playing, the performance is called Pingshuo. It is almost the most artistically developed of same story-telling forms.

Shandong Kuaishu (Shandong Clapper Ballad): Shandong Kuaishu is a very typical storytelling form of folk art with reciting performance. In the early stage, it was mainly used for telling the story about Wu Song (the figure of tiger killer in Water Margin). Wu Song is the second son, so he was called "the second brother of Wu family". Storytellers were called "people telling or singing the story about the second brother of Wu family". Wu Song, the protagonist in the story, is tall and strong, so his storytellers were often called "people singing the story about the big guy". In the later different times, the folk art form was ever called "Zhuban Kuaishu" (bamboo clapper ballad) and "Huaji Kuaishu" (comedic clapper ballad). In June 1949, the performer Gao Yuanjun recorded the album titled Luda Chuba in Shanghai Great China Records Corporation. At that time, Zhuban Kuaishu or Huaji Kuaishu was officially renamed "Shandong Kuaishu". Shandong Huaishu is played mainly with reciting performance in Shandong dialect. Sometimes, there is a spoken part. Its singing tune is of eulogium form, and its libretto is verse that mainly consists of sentences each contain seven words. It is featuring spoken language and vividness.

Fengyang Huagu (Flower Drum Dance): Fengyang Huagu, also called “Huagu”, “Dahuagu” (beating flower drum), “Huagu Xiaoluo” (flower drum and small gong) and “Shuangtiaogu” (double-stick drum), is a folk performance art which integrates Quyi (folk art) genre and songs and dances. The telling and singing performance in the form of Quyi is the most important and famous. As generally recognized, it was formed during Ming Dynasty. Fengyang Huagu mainly spreads
to villages and towns such as Randeng Township and Xiaoxihe Township, Fengyang County. The performance of Quyi genre is provided with the accompaniment of snare drum and small gong by one or two performers who dance while singing. In the history, performers usually regarded the performance as a means for begging outside, making Fengyang Huagu famous all over the world. During the reign of Emperors Kangxi and Qianlong in Qing Dynasty, the festively singing and dancing performances for Fengyang Huagu were recorded in poems by many scholars. After the middle term of Qing Dynasty, the folk Fengyang Huagu performed leaved out the dance part gradually and only reserve the ballad singing part which includes forms of “Zuochang” (singing while sitting) and "Changmentou" (singing out of the doors of others).

**Jingyun Dagu (Story-telling in Beijing Dialect with Drum Accompaniment):**
Jingyun Dagu, which is mainly prevalent in Beijing, Tianjin, North and Northeast China, has been called "Jingyin Dagu" and "Xiaokou Dagu". In the late Qing Dynasty and early Republic of China, the drum singers Hu Jintang (known as Hu Shi), Huo Mingliang, Song Yukun (known as Song Wu) and Liu Baoquan made a reform for Muban Dagu (Big Drum Recitative) in Hejian, Hebei. They added the accompaniment of Sihu (Four-stringed bowed lute) and Pipa (a plucked string instrument with a fretted fingerboard), together with initial Sanxian (a three-stringed plucked instrument). Meanwhile, they replaced Hejian dialect with Beijing dialect, learned the skill of pronunciation in singing Beijing opera and a part of music for voices in Beijing opera, and substantially introduced the operatic works of “Qingyin Zidishu” (telling and singing literary work) that was popular nobles’ children in Qing Dynasty. Therefore, Jingyun Dagu with distinctive style was brought into being. Jingyun Dagu is a combination form of talking and singing which complement each other and suit both refined and popular tastes. Its musical tune is often used for multiple purposes. Focusing on expressing thoughts and feelings, it has successfully attracted its audiences at once in terms of rigid and gentle style since its first performance in the world.

**Cross Talk:** Cross talk is one of the most widespread and popular genres of Quyi, featuring comical and irony styles. It is full of theatricality. During the reign of Emperors Xianfeng and Tongzhi in Qing Dynasty, it was formed in Beijing, and later widely spread to North China, particularly Beijing and Tianjin. Up to now, it has been passed down to the ninth generation. Cross talk originally consists of two kinds of performances, “Anchun” (comic dialogue performed in curtain) that mainly shows oral stunts, and “Mingchun” (comic dialogue performed in the open air) that mainly shows language programmes. As for performing forms, "Mingchun" include Dankou Xiangsheng (monologue comic talk acted by one comic), Duikou Xiangsheng (formalized comic dialogue between two stand-up
Intangible Cultural Heritage Inventory

f. Traditional Sports, Entertainment and Acrobatics

As the important forms of traditional entertainment, Chinese acrobatics and athletics have comprehensive functions including performance, amusement, bodybuilding and athletic contest. Chinese acrobatics is a kind of performance art which shows the physical skill of performers. However, the contents it includes are far more than these due to the close relationship with folk activities. Chinese kungfu (martial art), used for attack and defense, is also considered a way of bodybuilding or cultivation of temperament. Activities of traditional customs that have important social significance are always combined with athletics, including dragon dance and dragon boating race of Han nationality, and horse race, wrestling, archery, crossbow shooting, Damoqiu (sport like seesawing movement), and kicking shuttlecocks of minority.

WuQiao Acrobatics: Wuqiao County, located in the southeast of Hebei and governed by Cangzhou, is a world-famous hometown of acrobatics. With the development of Chinese acrobatics, the culture of Wuqiao acrobatics has come into being. Nowadays, it is mainly spread to a part of regions including Wuqiao County, Ningjin and Lingxian Counties of Shandong Province. Over the 2,000 years of history, the culture of Wuqiao acrobatics has been developed
increasingly. "Lv Yan" (founder of Quanzhen Sect) is worshipped as the god of Wuqiao acrobatics industry. The industry has created its own "Chundian" (jargons), and developed oral performance arts such as “Shuokou” (spoken part) and “Luoge” (gong song). Distinctive performances, props and rules for management and transmission have taken shape in the industry, forming a complete cultural system that is highly praised in the circle of Chinese acrobatics. It has resulted in an effect across the world, leading to the sayings that “90% of acrobatics are originated from Wuqiao County” and that "If there were no Wuqiao people, there would no acrobatics built”.

Doukongzhu (Chinese Yo-yo Playing): the name of Kongzhu (Chinese yo-yo, literally meaning empty bamboo) comes from the facts that it is made of bamboos and that it is hollow. In Qing Dynasty, it was also called Kongzhong (hollow bell). Commonly known as Xianghulu (sounding cucurbit), it is also called Cheling (pulling a bell to cause sound). Kongzhu produced in Beijing and Tianjin are considered the most famous ones. Kongzhu has a long history. There are descriptions for its playing and producing methods that were recorded in Survey of Scenery and Monuments in the Imperial Capital in Ming Dynasty. The cultural relics that were excavated from Dingling Mausoleum of Ming Dynasty can also prove that the popular folk Kongzhu playing has at least 600 years of history. Kongzhu is of a discoid shape, in the middle of which there is a wooden axle. Coils are fastened to bamboo sticks and wrapped around the wooden axle, and the wooden axle will be joggled by a pull force from the bamboo sticks. Kongzhu may contain one wheel (one end of the wooden axle is provided with a disc) or double wheels (both ends of the wooden axle are each provided with a disc). There are grooves inserted in the rim of the disc. The large groove makes low pitch sound, while a number of small grooves make high pitch sound. They can be classified into different types such as double, four and six sounding holes, and even 36 sounding holes. While Kongzhu is pulled and joggled, all the grooves make so sonorous and vigorous sound that it spreads far away in the open air.

Choy Li Fut Boxing: As one of boxing schools in the south of the Five Ridges, Choy Li Fut Boxing was founded by Chan Heung, native of King Mui, a village in San Woi district of Guangdong province in the 16th year during the reign of Emperor Daoguang in Qing Dynasty (1836). Choy Li Fut Boxing has a large martial art system which includes 193 sets of techniques, specifically including 39 series of boxing skills, 54 series of two-person fighting skills, 64 series of weapon skills (including 14 series of cudgel skills), 18 series of pile exercising skills (commonly known as 18 piles of wooden dummies), 9 series of lion-like skills, and other series of inner exercising skills. It involves 30 attack methods, 28 palm methods, 29 horse stances, 35 chopping (boxing) methods, 14 defense methods, 16 kicking
methods and 18 footwork methods. It has been marked by the five pronunciation notes of "Yu", "De", "Yi", "Xia" and "He". If there are three pronunciation notes of "Yi", "De" and "Yu", it can be concluded that the martial art belongs to Choy Li Fut. Generally speaking, Choy Li Fut Boxing contains a wide variety of forms with various movements. Its techniques focus on attack and defense, and footwork is flexible and steady. The movements are pliable but strong. It devotes particular care to the combination use of shouting and movements as shouting boosts the moral and vigor of the movements. With generous movements, the martial arts are powerful. Besides bodybuilding, Choy Li Fut Boxing pays more attention to the development of trainees' characters and morals. There is a saying that "Never forget where your water comes from when drinking it and work with perseverance", and this is its unique humanistic concern which has the value of popularization culture.

Shaolin Kungfu: Shaolin Kungfu is a traditional culture system that was formed in such a specific Buddhist culture environment of Shaolin Temple on Songshan Mountain, Dengfeng, Henan. Based on the fact that people practicing it have faith in Buddhist divine power, it gives full play to the wisdom of Zen Buddhism and is regarded as the major one of martial arts practiced by the monks of Shaolin Temple. Shaolin Kungfu has a complete technical and theoretical system that is represented by martial arts and forms. It contains cultural connotations including the belief in Buddhism and the wisdom of Zen Buddhism. Shaolin Temple, founded in the 19th year (495) of Taihe in the Northern Wei Dynasty, is the culture place for practice of Shaolin Kung Fu. Following the history of Shaolin Temple over the 1500 years, Shaolin Kungfu has been enriched and improved constantly. Originally used for safeguarding the property of Shaolin temple, it was later developed into a cultural form with complete techniques and abundant contents. According to the records in the boxing scripts that are passed down in Shaolin Temple, there have been hundreds of forms of Shaolin exercised in past dynasties, including decades of armed fists that have been spread in sequence, and 72 unique skills and techniques such as grappling, wrestling, bone and joint dislocation, acupoint pressure and qigong. Nowadays, there are 255 forms that have been handed down in Shaolin Temple, including hand form, weapon form and pair practice form.

Weiqi (the Game of Go): Weiqi originated from China. It exactly refers the game of go in the term "playing piano and Weiqi, calligraphy and painting" Zhang Hua in Jin Dynasty wrote in Bowuzhi that, “Emperor Yao invented Weiqi to educate Dan Zhu so as to cultivate his ability.” He indicated that Weiqi was invented by Emperor Yao to educate his son. During the Spring and Autumn Period, there was a record about Weiqi made in Analects of Confucius, that is, “adversarial game”,

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and a record about Yi Qiu (master of Weiqi) made in The Mencius. As a traditional game for competition of intelligence, Weiqi has so far had more than 4,000 years of history. Opening on an empty chessboard, Weiqi is played in a more and more complicated process. The playing goes from the easy to the difficult. After unending changes, it ends on the empty chessboard and waits for a new opening. More and more Weiqi pieces are placed to fully fill the chessboard and moved in turn with ever-changing skills, showing a lot of combinations between strategies and tactics and contributing to the reputation that "games will never be the same." Weiqi is not only an interesting competitive game, but also a high end activity of thinking. Its widespread and profound connotations have constituted a unique cultural pattern. Focused on the playing skill, the culture of Weiqi takes methodology as its soul. It shows a lot of particulars in terms of playing, psychology, morality of players, literary expression, politics and economics, revealing the extensive and profound knowledge of Chinese culture.

Shiba Ban Wuyi (Skills in Wielding 18 Kinds of Weapons): Shiba Ban Wuyi is a traditional sport event which integrates bodybuilding, self-defense, athletics and appreciation value. It is heard that Shiba Ban Wuyi in Wuchang Village was founded by Hong Zhong (a high official in Ming Dynasty) after he retired from the court and returned to his hometown. Developed on the basis of the practice of 18 ancient weapons, it has been so far handed down for almost 500 years. Shiba Ban Wuyi in Wuchang Village combines broadsword techniques, stick work, boxing, and tactical formation. It introduces the distinctive practice methods of boxing and weapons in Xixi Brook (Wuchang Village), Hangzhou, having the apparent characteristics of Xixi Brook area. It has various formations and plentiful forms, including Qundaohui formation, Riyue formation, Wuilian formation, Weiwu formation, Jingangsan formation, Dapisuo formation, Yushou Biyizhua formation, Dawupa formation and Dacaolian formation.

g. Traditional Fine Arts
The traditional fine arts include Chinese folk arts that are classified as categories of painting, sculpture, applied arts and architecture. They are granted not only the general property and significance of formative arts, but also the distinctive aesthetic quality and representation. Closely related to the social lives of people of all nationalities, they are often regarded as an important part of folk activities that is revealed in the changing society. The values of their practicability and aesthetic nature have always remained the same. Their consistent visual forms and modeling procedures imply a plenty of cultural and historical information, and gather a wide range of ideological understandings, values, experience of life and aesthetic ideas.
Yangliuqing New Year Wood-block Prints: Among the large number of folk arts in Tianjin, Yangliuqing New Year wood-block prints are probably the most representative. Yangliuqing New Year wood-block prints have their origin in Yangliuqing, an ancient town with a history of over one thousand years. During the reign of Emperor Yongle in Ming Dynasty, Yangliuqing became an important distribution center for products from both South and North China, with a booming economy resulting from the opening of the Beijing-Hangzhou Grand Canal and the rise of the water transport of grains in Tianjin. Wood-block prints masters began to move to the Town of Yangliuqing from surrounding areas to start their businesses. The outskirts of the town happened to be famous for their pyrus betulaefolia bge, a tree with wood suitable for carving. With processes and materials available, Yangliuqing New Year wood-block prints thrived, and finally reached their gold age as the whole town and its surrounding villages witnessed an upsurge in which all families were excellently skilled in the art of dyeing and painting.

Gu Embroidery: Gu embroidery was created by Mrs. Miao, the concubine of Gu Huihai who was the son of Gu Mingshi. Gu Mingshi was a successful candidate of Songjiang Prefecture in the highest examination of Ming Dynasty. It was the only embroidery school named after the surname of family in the south regions of the Yangtze River. Han Ximeng, the wife of the second grandson of Gu Mingshi, was good at painting. With unique ingenuity for stitch and use of color, she improved the art character of such an embroidering to a large extent. Therefore, Gu embroidery is also called “painting embroidery”. It is mainly featured by: Firstly, combination of embroidery and painting which employ complementation and introduction of color; secondly, peculiar ingredients; and thirdly, application of demitint. With such a method of combining embroidery and painting, Han Ximeng spared both mental and physical efforts of over several years to embroider eight famous paintings (albums) of Song and Yuan Dynasties, and the paintings have been highly praised in the world. Dong Qichang, a representative of Songjiang Painting Style in Ming Dynasty, gave a lot of praises for Gu embroidery, eulogizing that, “Gu embroidery is embroidered so exquisitely that the peer embroidery cannot rival it at all….It extraordinarily appears like a work of nature.” The “painting embroidery” was initiated by Han Ximeng in the beginning of the development of Gu embroidery, mainly involving needlecraft works. It is called "embroidery of Han", basically used as family collection or given as a present.

Beijing Silk Flower: Beijing silk flower, also called "Jinghua" (flower of Beijing), is a traditional art of silk figure popular in Beijing. It originally comes from the flower market outside of Chongwenmen. During the thriving period of the reign
of Emperors Kangxi, Yongzheng and Qianlong in Qing Dynasty, there were a lot of silk flower workshops in different sizes. All the households around them were engaged in binding silk flowers, gradually providing one-stop services for production and sale of flowers. Thus, this area was considered a distribution place for Beijing silk flower and called “flower market” that has been used up to now. Beijing silk flowers are made of silk, damask, habotai, paj and crinkle. With a series of procedures carried out during its production, the finished products are exquisite and vivid, and distinctively ornamental.

Dongyang Woodcarving: Dongyang woodcarving is named after its place of origin. Dongyang, a city in the middle of Zhejiang Province, is endowed with numerous hills and smaller area. In ancient times, people suffered from the disasters of drought and flood that happened to Dongyang River and South River and are forced to make a living on craftsmanship. Dongyang woodcarving is considered one of numerous outstanding handicrafts. Mainly practiced in all the villages and towns of Dongyang, it is spread to surrounding counties and cities, and introduced to Jiangsu, Shanghai, Jiangxi, Anhui, Fujian, Guangdong, Hubei, Henan, Jilin, Sichuan, Chongqing, Taiwan, Hong Kong and Macao, and even far to countries such as Singapore, Thailand, Mongolia, Albania and Canada. Belonging to decorative sculpture, the traditional Dongyang woodcarving that focuses on plane relief includes thin relief, basso-relievo, deep and high relief, multi-layer stacked relief, transparent relief with double surfaces, empty relief, relief full of dermatoglyphic patterns on the surface, relief inlaid with colorful wooden patterns, and round wooden relief. It has abundant layers and remains the basic characteristics of plan decoration. It is provided with light color instead of dark color paints so that the natural color of wooden vein can be shown. With elegant style, it is reputed as “Baimudiao” (woodcarving with light color paints). Dongyang woodcarvings are made of materials that are meticulously selected, mainly including basswood, myrtus, camphorwood, and gingko. It consists of two types: sculptures integrating picture, design and carving, and sculpture carved in accordance with the design of drawing. Both attach importance to creativity and “painting” and have much higher artistic value. There are a lot of schools of woodcarving in Dongyang, and they are mainly passed down by family and taken over by apprentices from master.

Gourd Carving: The gourd carving of Dongchangfu District is spread to Liaocheng, Shandong. Focused on Tangyi Town, Dongchangfu District, its distribution covers Liangshui Town, Yansi and Xinji Town, Guanxian County. According to investigation and study on the materials for carving in Dongchangfu District, the gourd carving has skillful craft, smooth stripes, and wonderful patterns. It is perfect in workmanship, showing vivid regional features. Such carving technique
combines an exquisite modeling technique with reality, giving rise to the formation of a complete set of artistic system. Most of finished gourd carvings are engraved with patterns which deliver a meaning of luckiness. From this, they boast the cultural themes that have been passed down since ancient times, such as reproduction worship and totemism. Undergoing a long history of development, the craft for gourd carving in Dongchangfu District has been handed down for generations without cease from masters to apprentices.

Chinese Calligraphy: It is often called Shufa (calligraphy), and is a prevailing traditional art of writing Chinese characters across the country. As a regular means of writing Chinese characters and an art form to express feelings and emotions, calligraphy has developed for thousands of years in China. It evolved from oracles and inscriptions on bones or tortoise shells, then on ancient bronze objects, to big-seal style, small-seal style and clerical script, and then was shaped into grass script, regular script and running script in the Eastern Han Dynasty, the Wei Dynasty and the Jin Dynasty respectively. Depending on hieroglyphic symbols of Chinese characters, using a unique writing instrument, specific dictates, writing techniques, structures and art of composition, calligraphy shows the way of thinking, value and aesthetics of the Chinese nation and conveys the distinctive personality, style, temperament and interest of Chinese people and becomes an indivisible and integral part of Chinese culture. Among all the nations in the world, the Chinese nation is the only one that is able to develop calligraphy, the writing of practical characters, into an art in parallel with painting, music, dance, sculpture and literature. In that sense, calligraphy is not only the treasure of Chinese culture but also the precious wealth of the world’s culture and art treasury.

**h. Traditional Crafts**

China enjoys a complete and developed handicraft production system. Handcraft production involves in every field of human being's production practices and living needs and therefore generates numerous expertise such as carpentry, carving, firing, smelting, casting, spinning, printing and dyeing, sewing, embroidery, knitting, japanning, decorating, pen making, paper making, leather making, brewing, squeezing, cooking, medicine processing. Chinese handicraft embodies the great creativity and valuable practice of the Chinese people of all ethnic groups, whose unique technical thoughts and approaches for respecting nature and ecology are of precious cultural value that is consistent with the demand for sustainable development nowadays.

Production Craft of Yixing Purple Clay Pottery: It refers to a traditional folk craft of hand-made pottery in Dingshu Town, Yixing, Jiangsu. With a history of more than 600 years, the craft took shape in the Song and Yuan dynasties and become
fully-fledged in the Ming Dynasty. Being unique in the world, it features the use of a very special raw material: purple clay (including purple clay, red clay, and hill green clay) which has an unusual granular structure and double stomatal structure and is only available in the Yixing region. Besides purple clay, it involves more than a hundred of self-made tools and goes through such processes as clay slicing, clay-body flapping (for round potteries), clay-body joining (for quadrate potteries), inlaying and sculpturing combining (for flower containers), polishing, carving and decorating. The superb craftsmanship of Yixing purple clay pottery is best represented by teapots. The designs and shapes of clayware can be classified into three main types: plain (round or quadrate potteries), geometric and artistic. Purple clay pottery is totally unglazed and boasts an aesthetic effect of natural quality and texture. As a top-grade tea set, Yixing purple clay teapot enables people to enjoy the pure flavor and aroma of tea because of its porosity. Purple clay pottery plays an important role in traditional Chinese tea culture by adding to its glamour.

Jingdezhen Porcelain Handicraft Skills: Among the first 24 historic and cultural cities in China, Jingdezhen is the only one that wins the honor by its special local products. Archaeological excavations show that Jingdezhen's porcelain making started in the Five Dynasties, and developed rapidly in the Song and Yuan dynasties and became the national porcelain making center after a royal factory was set up in Zhushan in the Ming and Qing Dynasties. The major procedures of molding in Jingdezhen porcelain handicraft skills were primarily established in the Song Dynasty. Labor division within this trade was increasingly intensified and blank porcelain ware was made mainly through the following processes: throwing, hand-pressing, fine trimming, undercutting, glaze dipping and shaking. Then the porcelain is loaded and fired by upward firing in a saggar, upside down firing on a saggar or a support ring. In the Yuan Dynasty, the skill of “two ingredients based formula”, which consisted of porcelain stones and kaolin, and the skill of under-glaze decoration for blue and white were developed. Jingdezhen porcelain industry was further developed in the Ming and Qing dynasties and the system of porcelain handicraft skills was basically complete at that time.

Wood-block Printing Techniques: Located at the No.19, Liulichang Street West, Xuanwu District, Beijing, Rongbaozhai is famous for its wood-block printing technique. Rongbaozhai woodblock printing technique comes from the “assembled block printing” of block printing in ancient China. The so-called “assembled block printing” refers to carving many blocks according to the thickness, length, shape, strength and moisture degree of the handwriting of the paintings and the depth, shade, coldness and warmthness of the colors and the face,
back, yin and yang of the hue, and then according to the original work, using those blocks to print from dark colors to light colors. This kind of printing technique tries to copy the original work perfectly and accurately and reaches the level of fidelity. Woodblock printing technique, a purely manual printing skill, has the basic process programs such as Gou (dividing blocks), Ke (making blocks), Yin (printing) and special skills like carving, picking, whisking and copying. Pen, knife, brush, rake, pigment for Chinese painting, water, etc are the basic tools for woodblock printing which is aim at reproducing the artistic form, pen and ink techniques and romantic charm of traditional calligraphy works and paintings.

The Firing Techniques of the Tri-colored Glazed Pottery of the Tang Dynasty: The Tang tri-colored glazed pottery produced in Luoyang, Henan is a kind of traditional handicraft with unique style and is also a precious traditional cultural heritage. Since the Tang Dynasty, it has had a long history of more than 1,300 years. The so-call "tri-colored" refers to using yellow, green and white as the main glazes to paint the white biscuit, which expresses the meaning of colorfulness. Tri-colored glazed pottery of the Tang Dynasty was mostly produced in Luoyang, so it was also called Luoyang Tri-colored Glazed Pottery of the Tang Dynasty. The raw material for making biscuit of Tang Tri-colored Glazed Pottery is mainly Kaolin produced in Luoyang. It was made by double-firing process: First, keeping the carved biscuit dry and then put it into the kiln and burn it at around 1,000°C; second, coloring it with various glazes and then put it into the kiln again and the finishing is at around 900°C. The Tang Tri-colored Glazed Pottery is a low-melting glazed pottery. The melting glazes will flow down naturally and blending with each other in the firing process, creating a variegated effect with a majestic and elegant artistic attraction.

Xuan Paper Making Techniques: Paper-making is one of the four great inventions of China. Xuan paper, or rice paper, is one of “the four study treasures” and is the outstanding representative of traditional handmade paper with a history of more than 1,500 years. Xuan paper is the finest material for Chinese calligraphy and painting. Crowned as “Paper of Ages” and “King of Papers”, Xuan paper is known for the strength, cleanliness and smoothness of its surface, the water/ink-absorbing ability of the texture, durability and resistance to creasing, corrosion, moths and mould. When Guo Moruo visited Xuan Paper Factory of Jingxian County, he wrote an inscription which said that Xuan paper is an artistic creation of Chinese working people and the artistry of Chinese calligraphy and painting can not be conveyed without Xuan paper. The making techniques and features of Xuan paper show the advantages of traditional crafts, and so far those making techniques can not be replaced by machine.
Gold and Silver Fine Workmanship: Gold and silver fine workmanship is a traditional handicraft of making gold and silver wares which are mainly used as interior furnishings and for appreciating and also have practical functions. Gold and silver fine workmanship goes back to ancient times and can be dated back to Shang and Zhou period and so far has a history of over 3,000 years. In the Eastern Han Dynasty, there were complete gold and silver workmanship. In the Ming and Qing dynasties, the making techniques of enamel and cloisonné promoted the development of gold and silver workmanship, which made the gold and silver wares more crystalline and their colors brighter. The making techniques of Lao Feng Xiang, a time-honored jewelry shop in Shanghai, and Nanjing Baoqing Jewelry Shop and the gold and silver fine workmanship of Jiangdu are the most famous ones in the industry.

i. Traditional Chinese Medicine

Traditional Chinese medicine is a medical system with unique theoretical style formed in Chinese nations’ long-term medical and living practices through continuous accumulation and repeated summarizing. Influenced by different regions and cultures, the Chinese nations have formed their own ethnic minority medicine. Traditional Chinese Medicine mainly includes Han Medicine, Tibetan Medicine, Mongolian Medicine, Uighur Medicine, Korean Medicine, Zhuang Medicine, Dai Medicine, Hui Medicine, Miao Medicine, Lahu Medicine, She Medicine, Olunchun Medicine, etc. The Han Medicine is the most influential one in China, and the whole Traditional Chinese Medicine including other ethnic minority medicines is playing an increasingly important role in the world.

Acupuncture: With a long history, acupuncture is a unique medical treatment technique invented by ancient Chinese working people. For thousands of years, people have used metallic needles or moxa cone and moxa roll to conduct acupuncture and moxibustion in certain parts of human body to cure disease and relieve pains. Based on that, the distinctive theory of meridians and acupoints is established and becomes a treasure of Traditional Chinese Medicine and enjoys great popularity in the world. The treatment of acupuncture, actually made up of acupuncture and moxibustion, is an important part of Traditional Chinese Medicine. It includes acupuncture theory and techniques, meridians and acupoints and related tools. During the process of its forming, application and development, acupuncture has distinctive Chinese regional and cultural features. It is a valuable heritage formed on the basis of Chinese cultural and scientific traditions.

The Traditional Preparation Method of Chinese Medicine: The preparation of Chinese medicine refers to the traditional means and techniques of processing Chinese medicinal materials into TCM decoction pieces under the guidance of
TCM theory and on the basis of the requirements of drug use. It was called “Paozhi”, “Xiushi” or “Xiuzhi” in ancient times. After processing, the pesticide effect can be improved and at the same time the toxic and side effect can be reduced. Moreover, the processed Chinese medicinal materials are easy to store, and the preparation of Chinese medicine is a necessary procedure of TCM clinical medication. For thousands of years, Chinese people have accumulated rich preparation methods and techniques and formed a set of tools used for preparation and processing. Preparation is the epitome and core of the traditional processing techniques of Chinese medicine. “Using decoction pieces as medicine, and the raw decoction pieces and cooked decoction pieces can treat different diseases” is a distinctive feature and great advantage of Chinese medicine. The preparation method of Chinese decoction pieces is unique to China and the production of Chinese people’s wisdom and the treasure of Chinese culture.

Tongren Tang (TRT) Chinese Medicine Culture: Beijing TRT is a famous time-honored brand in traditional Chinese Medicine industry. It was founded in 1669 and has a history of 337 years. Since 1723, TRT was appointed as “the supplier of medicines to the royal court” in ancient China and maintained this title until 1911. During those 188 years, TRT complied with the imperial court’s standard of medicine, adhered to the court’s secret recipes and pharmaceutical methods, and formed a strict quality supervision system. The integration and influence between TRT and the Qing dynasty’s imperial physicians and drug stores helped TRT develop its modern line of TCM products and services. The essence of TRT’s TCM culture is embodied in its value of “practice virtue and morality provide people with relief from pain and preserve their health”; its values toward quality as “no manpower shall be spared, no matter how complicated the procedures of pharmaceutical production are; and no material shall be reduced, no matter how much the cost is”; and its management principal of “we shall conduct ourselves with the utmost sincerity and trustworthiness and promote unity of the people”. TRT has also adhered to the professional ethics of treating everyone, the old and the young, equally and fairly. Its unique mark as well as its brand -- which includes the Recipes of the Yue’s Bolus, Powder, Plaster, and Pellet that have been passed down through the ages, the TRT Medical Catalogue of Bolus, Powder, Plaster, and Pellet, traditional TCM processing techniques, unique pharmacies involving the integration of TCM with imperial medicine shops -- have “unique recipes, the best raw materials, excellent workmanship and marked effects”.

Huqingyu Pharmacy Traditional Chinese Medicine Culture: Huqingyu Pharmacy, also known as the “Southern Medicine King”, was founded by the “Red Cap Businessman” Hu Xueyan in the 13th year during the reign of Emperor Tongzhi
in Qing Dynasty (1874) and is located at Qinghefang in Hangzhou. From the Southern Song Dynasty when Lin’an was set as the capital (now known as Hangzhou) to the Ming and Qing Dynasties, an array of “medicine shops” has formed in the Qinghefang area. Such shops include the Southern Song Dynasty’s Baohe Pharmacy, Ming Dynasty’s Zhuyangxin Plasters Shop, late Qing Dynasty’s “Great Six Medicine Shops” such as Huqingyu Pharmacy, Yezhongde Pharmacy, Fang Huichun Pharmacy and many more. Huqingyu Pharmacy has carried on the pharmaceutical skills and industrial regulations of the Formularies of the Bureau of People’s Welfare Pharmacies created by the Southern Song Dynasty officials. In this sense, Hangzhou can be regarded as the birthplace of “ancient Chinese pharmaceuticals”, and Huqingyu Pharmacy has transmitted this good tradition well. Huqingyu Pharmacy has a number of rich traditional business practices that have been preserved over the years. One is the “fraud is forbidden” culture, which also serves as the shop motto of Huqingyu Pharmacy and was written by Hu Xueyan. Huqingyu Pharmacy has abided by this principle and the ethics of traditional Chinese medicine for more than 130 years and has formed a set of business concepts and store rules featuring the "fraud is forbidden" motto. Those concepts advocate social morals beyond the business environment. Huqingyu Pharmacy has preserved many ancient folk prescriptions and secret recipes. Many pharmaceutical workers still know many of the secrets of TCM and master the handicraft of Chinese medicine, and these individuals are a great fortune of the society.

Miao Medicine: Miao people mainly live in Miao and Dong Autonomous Prefecture of Southeast Guizhou where there are some 1.7 million Miao people, accounting for one fourth of all Miao people in China. Miao minority has won the reputation for a long time that “hundreds of plants can be used as medicine and Miao people all know about medicine”. It is said that “Miao medical theories have a history of thousands of years and Miao medicine has a history of 10,000 years” and “there are 3,000 kinds of Miao medicines and 800 folk prescriptions”. The way to explore etiologies, diagnose, prescribe, name medicine, process medicine and maintain health shows the distinctive features of Miao minority. Miao Medicine has formed the theoretical system: two generalities, five channels, 36 serious diseases, 72 illnesses, 108 minor illnesses and 49 symptoms. Miao Medicine has mastered more than 200 diseases which are involved in internal medicine, surgery, gynecology, pediatrics, orthopedics and traumatology, etc. Among those therapeutic methods, the external therapy is very unique. The famous fumigation, egg-rolling therapy, Huashui therapy, Caihuakou therapy, tendon-picking therapy, blistering therapy, fire-needle therapy, Baodahuo therapy, scrapping therapy, etc. are quite effective when they come to
bonesetting, treating injuries and wounds caused by knife, sword and gun and snake and insect bite.

Traditional Preparation Method of TCM: TCM preparations mainly refer to bolus, powder, plaster, and pellet. Moreover, there are medical liquor, pastille, jelly, etc. Each type of preparation has a set of traditional processing techniques. There are also several special processing techniques in terms of some products. After fully achieving mechanized and modern production, the preparation method of Chinese patent medicine has been reformed and innovated, which greatly improves the production efficiency. However, traditional preparation methods are not completely replaced because some of them are still the best choice for processing Chinese patent medicine. Some time-honored companies still use the traditional preparation method when processing some brand Chinese patent medicine, or medicine with secret recipes and expensive and fine materials. The traditional preparation method of TCM maintains some features of ancient workshop production. With the best raw materials, orderly preparation procedures, unique workmanship and packaging and specification showing traditional culture, it has been deeply trusted by doctors and patients.

j. Customs
The well-developed and abundant Chinese customs and culture permeate every aspect of social life such as family, faith, religion, manner, production, trade, wedding and funeral, communication, accommodation, food and drinking, dressing, language, etc. Life etiquette customs, customs about season, faith customs, social customs and economic customs clearly show the distinctive features of life and the mental outlook of Chinese nation. In the unity of Chinese nation, the Han and minority groups have different traditions and customs. The difference of customs is often the basis of one's national identity and also has a great effect on the intangible cultural forms of one's nation.

Spring Festival: Spring Festival is a traditional folk festival in China. It falls on the 1st day of the 1st lunar month and is the most important and biggest festival in a year. The Han nationality, Zhuang nationality, Bouyei nationality, Dong nationality, Korean nationality, Gelao nationality, Yao nationality, She nationality, Jing nationality, Daur nationality, etc. all celebrate the Spring Festival. With a long history, the Spring Festival originated in the Shang Dynasty from the people’s sacrifice to gods and ancestors at the end of an old year and the beginning of a new one. There are many colorful legends about the origin of Spring Festival. Among those legends, Monster "Nian" (literally meaning "year"), staying up late into the New Year and Wan Nian creating the calendar are the most representative legends. After Emperor Wu of the Han Dynasty adopted lunar calendar, the later dynasties of China all designated the Beginning of Spring of the
24 Solar Terms as Spring Festival and the 1st day of the 1st lunar month as the beginning of a new year. At the very beginning, the day of Beginning of Spring is for sacrificing to heaven, God of Agriculture, God of Spring, whipping cows made of soil and praying for a harvest new year. Shih Chi and Han Shu call the 1st day of the 1st lunar month “Four Beginnings” (the beginning of year, season, day and month) and “Three Starts” (the start of year, month and day and start is beginning too). During the Spring Festival, ancient Chinese people always visited each other and held various entertainment activities, greeted gods, sacrificed to ancestors, divined the climate and prayed for a harvest year, which gradually formed the Spring Festival with rich contents.

Qixi Festival: The evening of the 7th day of the 7th month on the Chinese lunar calendar is the Chinese Valentine’s Day, called Qixi in Chinese. In China, this day is also known as “The Begging Festival” or “The Daughter’s Festival”. It is the most romantic festival among Chinese traditional festivals and is also the day that ancient Chinese girls valued most. It originated from the legend of the Cowherd and the Weaving Maid. There were the record of Altair and Vega as early as the Warring States Period. In the Eastern Han Dynasty, it was said that the Emperor of Heaven allowed the Cowherd to get married with the Weaving Maid, but the Jade Emperor asked the Queen to use her hairpin to draw a line between the two. The line became the Silver River in heaven, or the Milky Way. The Queen allowed the couple to meet once every year on the Silver River on the double seventh day through a bridge formed by magpies. According to the legend, this festival formed among the people and was passed on over generations and last till now. People celebrate Qixi by holding the following activities: 1. worshiping the Cowherd and the Weaving Maid and overhearing the “talk” between the two; 2. throwing needles and divining luck; 3. seven close girlfriends become sworn sisters; 4. collecting dew and bundling sprouts of various beans; 5. sacrificing to the seven fairy ladies, the four stars in the bowl of the Big Dipper, Wenchang God, Guan Yu, Vega, etc. The utensils and productions related to the Qixi Festival are the new year picture of the Cowherd and the Weaving Maid, the picture of seven fairy ladies, Qixi paintings, Qiqiao building, Qiqiao needle, Qiqiao fruit, tangram, etc. Qixi Festival plays an important role in studying Chinese history and culture. The touching story of Cowherd and the Weaving Maid is the significant material for Chinese folk literature. Combined with folk life, the story forms unique folk activities and is the important content of the study of literature, Folklore, Recreation and many other disciplines.

The Sacrificial Ceremonies in the Yellow Emperor's Mausoleum: The sacrificial activities have formed certain patterns and ceremonies in long-term practical activities and can be classified into official sacrifices and folk sacrifices.
Nowadays, the official sacrifice is grand and solemn. The site layout of the Sacrificial Ceremonies is as follows: Hanging a banner with the words “Official Sacrificial Ceremonies in the Yellow Emperor’s Mausoleum” on the pavilion. Hanging vertical banner in the pavilion and posting couplets newly wrote every year on the two pillars and putting sacrificial utensils, seasonal fruits, flowers, candles, dough modeling, etc. on the table. The procedures of the ceremonies are:
1. everyone present stands up solemnly; 2. the chief mourner and his assistants take their place; 3. playing ancient music; 4. presenting flower baskets and wreaths; 5. making three bows; 6. reading sacrificial article (read by the chief mourner); 7. delivering a speech; 8. setting off firecrackers around the Mausoleum; 9. taking photos; 10. planting memorial trees. The folk sacrifices are usually held around Qingming Festival and during the Double Ninth Festival and don’t follow fixed patterns and just go with the wills and customs of the people who sacrifice. The procedures of the folk sacrifices are: 1. everyone present stands up solemnly; 2. every representative take his or her place; 3. beating a drum and tolling; 4. playing ancient music; 5. sacrificing (presenting flower baskets and wreaths and representatives from the public present cow, sheep and pig, burn incense and paper and offer libation); 6. making three bows; 7. reading sacrificial article; 8. setting off firecrackers around the Mausoleum (led by drum corps and then the chief mourner and then his companies); 9. taking photos; 10. planting memorial trees. The folk sacrifice not only keeps some of the traditions of the official sacrifice but also displays strong local color by adding drum corps, suona horn team, honor guard and animal (cow, sheep and pig) team. After the establishment of the People’s Republic of China, especially the reform and opening up, the sacrificial ceremonies at the Yellow Emperor’s Mausoleum have attracted more and more attention from Chinese both at home and abroad.

The Custom of Women’s Script: Jiangyong Nzhusu (literally women’s script) of Hunan is the world’s only language unique to women. Its development, transmission and the cultural information conveyed by it enable the formation of the custom of Women’s Script. Its characters take the shape of rhombus and are slender and well-distributed, look like mosquitoes and ants at first glance, and therefore they are called long leg mosquito character or ant character. Because those characters are only used by women, they are named “Women’s Script” by the academic world. As a kind of ancient character, Jiangyong Nzhusu has been acknowledged by experts and scholars. But its origin time can not be identified because there is no ancient relic and record. The language record by Women’s Script is a local dialect of Yongming prevalent along the Jiangyong area; the way it marks language is quite strange. In this language, loan homonym is available so that it can use about 400 characters to write a seven-word quatrains which have more than 7,000 words in total; Women’s Script is passed down from generation
to generation or through learning from or teaching relatives and friends; it is closely combined with women’s marriage, season, festival, temple fair and other folk activities through which it fully shows its own functions and values. Therefore, Women's Script has important academic value from the perspectives of linguistics, history, archeology, ethnography, women studies, folklore, sociology, aesthetics, history of national culture, folk literature and other disciplines.

Sacrificing Ceremony for Mazu: Mazu Culture originated from the early years of the Northern Song Dynasty and so far has a history of over 1,000 years. Mazu's name was Lin Mo. She was born in the first year of Jianlong of the Northern Song Dynasty (960) on Meizhou Island, Putian and died in the fourth year of Yongxi (987) because of helping people fight against the marine peril. Moved by her philanthropic service, her fellow islanders deified her as the "Holy Mother (or Mazu)" and the "Goddess of the Sea" and built the Temple of Goddess Mazu in her memory, which sits on Meizhou Island in Putian. The Sacrificing Ceremony is on her birthday which is on the 23rd day of the 3rd lunar month. It is often held on the grand courtyards of the Mazu Temple and the Tianhou Temple in Meizhou. The whole process lasts about 45 minutes with three different scales: large, middle and small. The whole process includes: 1. beating drums and firing cannons; 2. honor guard, armed escorts, musicians and dancers take their place; 3. the chief mourner and his companies take their place; 4. greeting the god and burning incense; 5. presenting silk; 6. reading congratulatory message; 7. kowtow; 8. conducting the starting ritual of the sacrificing ceremony and playing music for peace; 9. conducting the middle ritual of the sacrificing ceremony and playing music; 10. conducting the ending ritual of the sacrificing ceremony and playing music; 11. burning the congratulatory message and the silk; 12. kneeling down three times and kowtow nine times; 13. end of the whole ceremony. The custom of holding sacrificing ceremony for Mazu has a long history and profoundly influences the coastal area of mainland China, Hong Kong, Macao, Taiwan and the Southeast Asia. The image of Mazu is deeply rooted in the heart of people, either the old or the young.

The New Year Festival of Qiang Minority: Rimai Festival, also called the "New Year's Day of Qiang Minority", "Guo Xiao Nian (passing a year)" and "Harvest Festival", is an important festival for Qiang people. In the festival people mainly celebrate the good harvest, send best wishes and pray for safety. It is mainly popular in the localities of Qiang minority in the 23 towns of Maoxian County, Sichuan. Besides, it is also celebrated by some localities of Qiang minority in Wenchuan County, Lixian County, Songpan County and Beichuan Qiang Minority Autonomous County. Rimai Festival gets its name from the Pingyang Calendar of
Qiang minority and usually falls on the 1st day of the 10th lunar month and lasts 3 to 5 days. From the perspective of its contents, the activity of Qiang New Year mainly reflects the conditions of the early agrarian culture of Qiang minority. While its manifestation mode shows many traces of the nomadic culture, hunter-gatherer culture and the worship of animism. When the festival comes, every Qiang village holds grand celebration presided over by venerable old people. Men, women, the old and the young make a circle on the lawn. At first, they sing and dance, which is called “Dancing Festival Salang”. Then they begin to drink and send delicious food to each other and extend best wishes. They cheer to their heart’s content and come back to home till the late night. The New Year Festival of Qiang minority is the cultural treasure of Qiang people. It combines faith, history, sing, dance, food and drink and shows the Qiang people's national personality of worshiping nature and ancestors through various celebration activities. Moreover, it has great research value of ethnonymics, folklore, sociology, history, culturology, etc.
3. Selection Standard

1) Introduction of the Selection Standard for Intangible Cultural Heritage

Items meeting the following conditions can apply inscription in the for national-level list of intangible cultural heritage: folk cultural expression forms or cultural space having outstanding values; or having typical significance among intangible cultural heritages; or having important value in history, art, ethnomyrmics, sociology, anthropology, linguistics, literature and so on.

2) Standard Selection Requirements

The specific standards of review are as follows:
• Items with the outstanding value for showing Chinese nations’ cultural creativity;
• Items deeply rooted in the cultural tradition of related community and passed down from generation to generation and having obvious local features;
• Playing an important role in promoting the cultural identity of Chinese nation, strengthening social cohesion and national unity and social stability and being the important tie of culture exchanges;
• Being able to excellently using the traditional handicrafts and skills and showing super-high level;
• Having the unique value of showing the living cultural traditions of Chinese nation;
• Playing a significant role in keeping the cultural transmission of Chinese nation and being endangered because of social reform and lacking safeguarding measures.

3) Summary of the Information of Transmitters and the Transmission Situation

To effectively safeguard and transmit the national-level intangible cultural heritage, encourage and support the transmission of such cultural heritage by representative transmitters of national-level intangible cultural heritage items and then formulate a set of scientific and effective transmission mechanism, the Ministry of Culture, according to the Interim Measures for Determination and Administration of Representative transmitters of national-level Intangible Cultural Heritage Items, approved and announced 1986 representative transmitters of national-level intangible cultural heritage in 2007, 2008, 2009, and 2012. There are 226 people in the list of the first group of representative transmitters of national-level intangible cultural heritage items; 551 in the
second; 711 in the third; 498 in the fourth. The provincial (city-level, district-level) governments also approved and announced about 9,000 representative transmitters of provincial-level intangible cultural heritage items which are involved in folk literature, acrobats, athletics, traditional art, traditional music, traditional dance, traditional opera, traditional handicraft and traditional medicine, amounting to 10 categories.

4) Selection Standard of Transmitters

Citizens meeting the following conditions can apply for or can be recommended as representative transmitters of national-level intangible cultural heritage items: Citizens who have controlled and succeeded to certain national-level intangible cultural heritage; Citizens who have been generally acknowledged to be representative and influence within certain area or domain; Citizens who play an active part in transmitting such cultural heritages, and developing and training transmitters.
4. Relevant Documents of Intangible Cultural Heritages

For information about "List of National-level Intangible Cultural Heritages", please refer to:

Appendix 1 Notice of the State Council on Publishing the List of the First Batch of National-level Intangible Cultural Heritages

Appendix 2 Notice of the State Council on Publishing the List of the Second Batch of National-level Intangible Cultural Heritages

Appendix 3 Notice of the State Council on Publishing the List of the Third Batch of National-level Intangible Cultural Heritages

Related Links:

The Intangible Cultural Heritage Internet China, Digital Museum of China’s Intangible Cultural Heritage

Refer to the following for the list of "Representative transmitters of national -level Intangible Cultural Heritage Designations"

1) The Intangible Cultural Heritage Internet China, Digital Museum of China’s Intangible Cultural Heritages
(The first, the second, and the third batches)

2) China Culture (the fourth batch)
  • http://epaper.ccdy.cn/html/2012-10/22/content_83075.htm
5. Information Source


4) A Corpus of Legal Documents Concerning Intangible Cultural Heritage Safeguarding, Department of Intangible Cultural Heritage, Ministry of Culture (2009)

5) Illustrated Catalogue of the First Batch of National-level Intangible Cultural Heritages, Culture and Art Publishing House (December, 2006)


8) Transmission Awards for China's Intangible Cultural Heritages, Culture and Art Publishing House (April, 2013)


10) Official website of the Central People's Government of the People's Republic of China (http://www.gov.cn/)

11) Official website of the Ministry of Culture of the People's Republic of China (http://www.mcprc.gov.cn/)

12) Website of the Intangible Cultural Heritage of China (http://www.chinaich.com.cn/)

III. Relevant Organizations

1. Governmental Organizations

Chinese government has attached great importance to the establishment of powerful leading organizations for safeguarding intangible cultural heritages, so that the safeguarding work can be carried out scientifically and orderly on a nationwide scale. The Ministry of Culture of the People's Republic of China is the institution in charge of the safeguarding of China’s intangible cultural heritages. In accordance with the Opinions on Strengthening the Safeguarding of China's Intangible Cultural Heritages (GBF[2005] No.18) launched by the General Office of the State Council, an inter-ministerial conference system for the safeguarding of intangible cultural heritage was established chaired by the Ministry of Culture in March of 2005, so as to coordinate the safeguarding work of national-level intangible cultural heritages. Meanwhile, an inter-ministerial joint conference office was set up to be in charge of routine work. The inter-ministerial joint conference is composed of 14 authorities, including Ministry of Culture, National Development and Reform Commission, Ministry of Education, Ministry of Science and Technology, Ministry of Industry and Information Technology, State Ethnic Affairs Commission, Ministry of Finance, Ministry of Housing and Urban-Rural Development, Ministry of Commerce, China National Tourism Administration, State Administration for Religious Affairs, State Administration of Traditional Chinese Medicine, State Administration of Cultural Heritage, and Chinese Academy of Social Sciences. In 2008, the State Council approved to establish the Department of Intangible Cultural Heritage under the Ministry of Culture, which is solely responsible for administering the safeguarding of intangible cultural heritages nationwide. In addition, since 2004, there have been 31 provinces (autonomous regions, municipalities directly under the central government) and 5 municipalities with independent planning status setting up divisions for intangible cultural heritage safeguarding in cultured administrative departments in China.

1) Department of Intangible Cultural Heritage of the Ministry of Culture

In 2003, Ministry of Culture, Ministry of Finance, State Ethnic Affairs Commission and China Federation of Literary and Art Circles jointly initiated
the "China Ethnic Folk Culture Safeguarding Project", which was undertaken by the Division for Culture of Ethnic Minorities of Department of Social Culture, Ministry of Culture. In 2006, another designation, i.e., "Department of Intangible Cultural Heritage" was granted to the Department of Social Culture, Ministry of Culture. In 2007, the Department of Social Culture of the Ministry of Culture (Department of Intangible Cultural Heritage) set up the Division of Intangible Cultural Heritage. Based on the Notice of the General Office of the State Council on Issuing Regulations on Main Responsibilities, Internal Institutions and Manning Quotas of Ministry of Culture (GBF[2008] No.79), the Ministry of Culture established the Department of Intangible Cultural Heritage on October 10, 2008. In March 2009, the Department of Intangible Cultural Heritage of the Ministry of Culture was put into operation officially.

**Address:** No.10, Beidajie Street, Chaoyangmen, Dongcheng District, Beijing, China

**Postcode:** 100024  **Tel:** 86-10-59881114

**Subordinate:** general office, division of administration and conservation office under the Department of Intangible Cultural Heritage

**Functions:** Drawing up policies on the safeguarding of intangible cultural heritages and drafting relevant laws and regulations; setting up programs for safeguarding representative items of national-level intangible cultural heritages; organizing the safeguarding of intangible cultural heritages and undertaking the declaration and appraisal of representative items of national-level intangible cultural heritages; organizing the implementation of transmission and popularization of excellent national culture; undertaking the compilation of history of the Qing Dynasty.

**Website:** [http://www.mcprc.gov.cn/sjzz/fwzwhycs_sjzz/](http://www.mcprc.gov.cn/sjzz/fwzwhycs_sjzz/)

2) **China National Centre for Safeguarding Intangible Cultural Heritage**

In November of 2003, the "Research Center for Oral and Intangible Cultural Heritage of Humanity" was established in Chinese National Academy of Arts; in November of 2005, "2) China National Centre for Safeguarding Intangible Cultural Heritage of Chinese National Academy of Arts" was set up; in August of 2006, another designation, i.e., "China National Center for Safeguarding Intangible Cultural Heritage" was granted to Chinese National Academy of Arts upon the approval of the related authority (ZYBBFZ[2006] No.03). In September of the same year, China National Center for Safeguarding Intangible Cultural Heritage was inaugurated in Chinese National Academy of Arts. Its
establishment marks that the safeguarding of China’s intangible cultural heritages has ushered in an all-round development stage which is more coordinated and unified. Meanwhile, better organizations and guarantee mechanisms have been established.

**Address:** No. A-1, Huixinbeili Housing Estate, Chaoyang District, Beijing, China

**Postcode:** 100029  **Tel:** 86-10-64891166

**Subordinate:** general office, division of management and safeguarding, theoretical research office.

**Functions:** undertaking concrete works related to safeguarding of national-level intangible cultural heritage, offering service of consultation on intangible cultural heritage safeguarding; organizing general surveys on a nationwide scale; guiding the implementation of safeguarding program; conducting theoretical research on intangible cultural heritage safeguarding; holding academic activities, exhibition (performance) and public welfare activities; exchanging, recommending, publicizing the achievements and experience of the safeguarding; organizing the publication of research findings and conducting talent trainings.

**Website:** [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)

3) National Experts Committee on Safeguarding of Intangible Cultural Heritage

According to the spirit conveyed in Opinions of General Office of the State Council on Strengthening the Safeguarding of China's Intangible Cultural Heritage (GBF[2005] No.18) and Notice of the State Council on Strengthening the Safeguarding of China's Intangible Cultural Heritage (GF[2005] No.42), Ministry of Culture of the People's Republic of China established the National Committee of Experts on Safeguarding of Intangible Cultural Heritages in July of 2006, with the aim of standardizing and improving the consultation, argumentation, appraisal and professional guidance, so as to facilitate the safeguarding of intangible cultural heritage. The committee is composed of 68 personnel from relevant research institutions and institutions of higher learning in China.

**Address:** No.10, Beidajie Street, Chaoyangmen, Dongcheng District, Beijing, China

**Postcode:** 100024  **Tel:** 86-10-59881114
Subordinate: secretariat, which is set up in the Department of Intangible Cultural Heritage subordinated to Ministry of Culture.

**Functions:** National Experts Committee on Safeguarding of Intangible Cultural Heritages is an advisory institution for intangible cultural heritage safeguarding under the patronage of Ministry of Culture (inter-ministerial joint conference office of intangible cultural heritage safeguarding), mainly conducts consultation on items listed as follows: the formulation of the scheme of intangible cultural heritage safeguarding; the formulation and implementation of the plan for general surveys; the appraisal of national intangible cultural heritage list; the nomination of transmitters for national-level intangible cultural heritage items; the safeguarding and management of national intangible cultural heritage list; the formulation of standard specifications related to intangible cultural heritage safeguarding.

**Links for Information about Members:**
2. Social Organizations

1) Chinese Association of the Safeguarding of the Intangible Cultural Heritage

Chinese Association of the Safeguarding of the Intangible Cultural Heritage, a national, industrial and non-profit social organization voluntarily formed by enterprises, public institutions, social organizations and individuals working on the safeguarding of intangible cultural heritage, was arranged and established with the official approval of Ministry of Culture in WBH[2012] No.507 (April 12, 2012) and MH[2012] No.379 (November 12, 2012). The basic tenet of the association is to safeguard intangible cultural heritage and to promote the transmission, diffusion and development of intangible cultural heritage under the premise of observing constitutions, laws and regulations, national policies as well as social morality.

**Address:** Shenzhou Mansion, No.31, Zhongguancun Nandajie Street, Haidian District, Beijing China

**Postcode:** 100000

**Subordinate:** secretariat, organizing committee, publicizing committee.

**Functions:** Organizing members to carry out intangible cultural heritage safeguarding; conducting investigations and researches; formulating and revising standards related to intangible heritage safeguarding, putting the standards into practice and conducting supervision; carrying out statistics, collection, analysis and release of professional information for industries relevant to intangible cultural heritage with the approval and authorization of competent departments; carrying out authentication of products related to intangible cultural heritage with governmental authorization; organizing public welfare activities related to the safeguarding of intangible cultural heritage, such as exhibition and performance; participating in relevant activities sponsored by international organizations or other countries in intangible cultural heritage field; organizing exchanges and cooperation in intangible cultural heritage both at home and abroad; organizing trainings related to the safeguarding of intangible cultural heritage; offering information about the safeguarding of intangible cultural heritage, etc.

2) China Folklore Society

China Folklore Society, established on May 21, 1983, is a popular and non-profit folklore academic organization composed of national folkloristic scholars on a voluntary basis. The basic tenet of China Folklore Society is to join hands
with folklore researchers in studying on folklore cultural phenomenon of all the Chinese ethnic groups by conducting investigation, collection and reorganization, to organize academic exchanges, collect and release academic information, and to promote the academic development.

**Address:** Beijing Folklore Museum, No.141, Chaoyangmenwai Street, Chaoyang District, Beijing China

**Postcode:** 100020  **Tel:** 86-10-65513620

**Subordinate:** board of governors, secretariat, department of membership, professional committee, research base, editorial board of China Folklore Network.

**Functions:** collecting and systemizing Chinese folklore documentations and field materials, gradually establishing resource library of Chinese folklore culture information; conducting monographic researches and basic researches on folklore, encouraging and organizing folklore field work; editing and publishing books on folklore, translating and reviewing foreign books on folklore; cultivating folklore talents through offering training courses, founding internet forums and organizing field investigation; organizing and participating in folklore academic seminars at home and abroad so as to facilitate the academic prosperity; actively engaging in safeguarding of China's intangible cultural heritage; setting up and continuously updating and maintaining China Folklore Network, so as to make it an academic homeland for folkloristic researchers and amateurs.

**Website:** [http://www.chinesefolklore.org.cn/](http://www.chinesefolklore.org.cn/)
IV. Relevant Meetings on ICH

For more than a decade, Ministry of Culture and local governments have held many national and international symposiums and forums, conducting in-depth exchanges and discussion in fields including mechanism for managing intangible cultural heritage, safeguarding legislation, safeguarding of intangible cultural resources, ecological safeguarding, safeguarding of disaster and intangible cultural heritage, and intangible cultural heritage safeguarding experience of all countries. Introductions to three representative meetings ("Forum on Productive Safeguarding of Intangible Cultural Heritage", "Chengdu International Conference on Intangible Cultural Heritage in Celebration of the Tenth Anniversary of UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage" and "Forum on the Safeguarding of Intangible Cultural Heritage in Urbanization") are listed as follows:

1. Forum on Productive Safeguarding of Intangible Cultural Heritage

1) Name
Forum on Productive Safeguarding of Intangible Cultural Heritage

2) Date
February 10-11, 2009

3) Venue
Beijing, China

4) Organizers
- Ministry of Culture of the People's Republic of China
- National Development and Reform Commission of the People's Republic of China
- Ministry of Education of the People's Republic of China
- Ministry of Science and Technology of the People's Republic of China
- Ministry of Industry and Information Technology
- State Ethnic Affairs Commission of the People's Republic of China
- Ministry of Finance of the People's Republic of China
- Ministry of Housing and Urban-Rural Development of the People's Republic of China
- Ministry of Commerce of the People's Republic of China
- China National Tourism Administration
- State Administration for Religious Affairs of the P.R.C.
- State Administration of Traditional Chinese Medicine
- State Administration of Cultural Heritage
• Chinese Academy of Social Sciences
• People’s Government of Beijing Municipality

5) Undertakers
• Chinese National Academy of Arts
• China National Center for Safeguarding Intangible Cultural Heritage
• Beijing Municipal Bureau of Culture

6) Theme
• Productive safeguarding of intangible cultural heritage

Productive safeguarding of intangible cultural heritage refers to the activity of translating intangible cultural heritage and resources to productivity and products with economic benefits in ways of producing, circulating and marketing. The safeguarding simultaneously promotes the development of relevant industries, and provides positive safeguarding for intangible culture heritage in production practice, so as to strike a harmonious balance among intangible cultural heritage safeguarding, economy and society. Its tenet is "Bringing along development through safeguarding and facilitating safeguarding with development". Productive safeguarding of intangible cultural heritage is an important way for us to carry out the safeguarding of intangible cultural heritage in a more in-depth manner. Themed on the productive safeguarding of traditional technology projects, the forum discussed the theoretical and practical issues on productive safeguarding of intangible cultural heritage, providing theoretical guidance for the transmission and development of intangible cultural heritage, especially traditional technologies and arts.

7) Relevant Issues under Discussion
• The theoretical explanation and practical exploration of productivity-oriented safeguarding
• The rational utilization of intangible cultural heritage and cultural resources
• Productive safeguarding of intangible cultural heritage and sustainable development
• Comparing notes on productive safeguarding of intangible cultural heritage from the perspective of contemporary development of traditional technologies and arts
• Transmission and development: Productive safeguarding of traditional performing arts

8) Participants
There were more than 100 participants presenting at the forum, including experts and scholars in China intangible cultural heritage field, leaders of culture bureaus from various provinces (cities, regions), business representatives, representatives of traditional technology project safeguarding units, representative transmitters of national-level representative items, Chinese masters of arts and crafts, artists.
The keynote speakers and the topics they chose are listed as follows:
• Lv Pintian: To safeguard Traditional Techniques and Arts in Production Practice
• Liu Kuili: To Reconstruct the Values on Intangible Cultural Heritage
• Wu Wenke: Traditional Performance Art Also Requires "Productive Safeguarding"
• Qi Qingfu: Productive Safeguarding Shall be Implemented in Accordance with the Reasonable Criteria of "Dynamic transmission"
• Qiu Chunlin: To Bring Culture to Reasonable Revival through safeguarding "Typical Factors"
• Xu Yiyi: The Distinctions between Productive Safeguarding and Industrialization
• Wu Bing'an: Productive Safeguarding Demands Special Management
• Zhou Xiaopu: On the Significance of Productive Safeguarding of Intangible Cultural Heritage
• Liu Wenfeng: Gucun Village Worship Ceremony and Its Change in Dramatic Expression

9) References
People's Daily Foreign Edition, April 7, 2009, the 7th edition

2. Chengdu International Conference on Intangible Cultural Heritage in Celebration of the Tenth Anniversary of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage

1) Name
Chengdu International Conference on Intangible Cultural Heritage in Celebration of the Tenth Anniversary of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage

2) Date
June 14-16, 2013

3) Venue
Chengdu, China

4) Organizers
• Ministry of Culture of the People's Republic of China
• People's Government of Sichuan Province
• Chinese National Commission for UNESCO
• UNESCO

5) Undertakers
• Chengdu Municipal People's Government
6) Theme
Themed "Convention for the Safeguarding of the Intangible Cultural Heritage: Its First Decade", the conference served a platform for carrying out comprehensive discussion and interaction on five topics. The five topics were separately "Achievements of the Convention: Changing the discourse of ICH and implanting new concepts", "Inventorying and Listing ", "Parallel Universes: intellectual property, world heritage and cultural goods and services", "Safeguarding experiences in the States Parties", and "Open Questions and Future Directions". The representatives present at the meeting reached a consensus: on the occasion of the 10th anniversary of the adaption of Convention, the conference had made significant contribution to the sound development of global intangible cultural heritage safeguarding as well as the improvement in international community's theoretical level and cognitive level of the significance and value of Convention, through a review on the source of Convention, a summarization of fulfillment experience, and a discussion over the difficulties, challenges and opportunities facing all countries in intangible cultural heritage safeguarding. A working document titled Chengdu Recommendations was formed at the end of the conference.

7) Relevant Issues under Discussion
• The achievements of Convention: the transition in cognition of intangible cultural heritage
• The formulation of list and declaration of directory
• Parallel field: sustainable development, intellectual property right, world heritage, cultural products and services
• The fulfillment experience of state parties of Convention
• Other relevant problems and the future development trend

8) Participants
There were over 300 people present at the conference, including representatives of state parties of Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter referred to as Convention), main experts and scholars participating in the draft of Convention, senior officials of UNESCO and secretariat, Chinese scholars and experts, officials charged with the safeguarding of intangible cultural heritage in all provinces (regions, municipalities directly under the Central Government) of China, etc.
• Keynote speakers:
  Wang Wenzhang: Promote the Safeguarding of Intangible Cultural Heritage in the Spirit of Convention
• Presenters and speakers in sessions:
  Noriko Aikawa (Japan)
An expert from the International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO, once took charge of UNESCO Intangible Cultural Heritage Department and served as the secretary-general counselor and assistant for culture department of UNESCO.

Muhammad Bejawi (Algeria)
As a jurist in Algeria, he once served as foreign minister of Algeria, president of Algeria Constitutional Council and judge of International Court of Justice.

Alessandra Cummins (Barbados)

Cherif Khaznadar (France)
As the president of France Culture Center, he once served as the president of the 2nd Conference for State Parties of Convention for the Safeguarding of the Intangible Cultural Heritage of UNESCO.

Richard Kulling (America)
American anthropologist and museum curator, the deputy secretary general of Professional Board of History, Art and Culture of Smithsonian Institution, he is charged with duties relevant to Smithsonian Institution and projects of culture and education.

Kōichirō Matsuura (Japan)
Former secretary-general of UNESCO, once served as the director of Economic Cooperation Bureau of Japan's Ministry of Foreign Affairs, the director of North American Affairs Bureau of Ministry of Foreign Affairs, deputy minister of Japan Ministry of Foreign Affairs, Japanese ambassador to France, president of UNESCO World Heritage Committee.

Henricus Smith (Holland)
As an expert from the International Training Center for Intangible Cultural Heritage under the auspices of UNESCO, he once served as the principal of UNESCO Intangible Cultural Heritage Department and the principal secretary of Convention for the Safeguarding of the Intangible Cultural Heritage.

Wind Windland (Germany)
Deputy Director of WIPO Global Intellectual Property Department; head of department of traditional knowledge, cultural expression and cultural heritage

Ambassador Wang Xuexian (China)
Posts that he once served: alternate representative of Permanent Representative of China to the United Nations, president of the first special conference of UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

Antonio August Argent (Brazil)
As an expert on social anthropology and the director of Brazil Historical and Cultural Heritage Research Institute, he was once a member of the international jury committee for 2005 UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity.

9) Links:
3. Forum on the Safeguarding of Intangible Cultural Heritage in Urbanization

1) Name
Forum on the Safeguarding of Intangible Cultural Heritage in Urbanization

2) Date
June 17-18, 2014

3) Venue
Beijing, China

4) Organizers
Ministry of Culture of the People's Republic of China

5) Undertakers
• Department of Intangible Cultural Heritage subordinated to Ministry of Culture
• China National Center for Safeguarding Intangible Cultural Heritage

6) Theme
How to transmit and safeguard intangible cultural heritage in urbanization
Urbanization is a highly significant strategy for China's sustainable, comprehensive and balanced development. Nevertheless, how to carry on historical and cultural heritage during the urbanization and how to take effective measures to promote the transmission and safeguarding of intangible cultural heritage are problems demanding prompt solution. Therefore, this forum was themed "the Safeguarding of Intangible Cultural Heritage in Urbanization".

7) Relevant Issues under Discussion
• The Safeguarding of Intangible Cultural Heritage in Urbanization
• Guiding Opinions of Ministry of Culture on Beefing up the Safeguarding of Intangible Cultural Heritage in Urbanization (Outline)

8) Participants
There were over 40 people present at the forum, including experts and scholars in the intangible cultural heritage field from Chinese National Academy of Arts, Chinese Academy of Social Sciences, Tsinghua University, Beijing Normal University, Wuhan University, Nanjing University; transmitters of national intangible cultural heritage items; representatives of item safeguarding units; representatives of new rural construction communities. The speakers and the topics they addressed are listed as follows:
• Liu Kuili: To Put People First and to Bring the transmission of Intangible Cultural Heritage to Life
• Tian Qing: The Peculiarity of Cultural Heritage Shall Be safeguarded in Urbanization
• Xu Yiyi: Getting an Accurate Understanding of Intangible Cultural Heritage is the Premise of Scientific safeguarding -- Some Opinions and Proposals
• Chen Qinjian: The Difficulties Confronting Intangible Cultural Heritage in Urbanization and Relevant Countermeasures
• Wang Kui: The Safeguarding of Traditional Chinese Opera in Urbanization
• Qiu Chunlin: Will Urbanization Ruin Our Intangible Cultural Heritage?
• Wu Bing'an: The Safeguarding of Intangible Cultural Heritage in Urbanization
• Liu Xicheng: To Explore New Ways of Safeguarding Intangible Cultural Heritage in Urbanization
• Xiao Fang: Some Reflections on the Safeguarding of Intangible Cultural Heritage in Urbanization
• Chen Lianshan: Intangible Cultural Heritage Exists both in Rural Area and Urban Area
• Wu Wenke: Watching Out for the Potential Dangers Posed by "Urbanization" in "Cutting off the transmission Bond of Intangible Cultural Heritage".
• Li Yongqi: Traditional festival culture and urban people's life
• Liu Wenfeng: The transmission and Safeguarding of Traditional Chinese Opera in Urbanization
• Fang Xiaofeng: The Value Orientation of the Safeguarding of Intangible Cultural Heritage
• Ma Guojun: The Inevitable and the Possible
• Wu Mingdi: The Strategies and Practices of the Safeguarding of Intangible Cultural Heritage in Urbanization -- To Give Top Priority to Art Education
• Hu Mingrong: The Community Practice of Intangible Cultural Heritage transmission and Safeguarding in Urbanization -- Reflections from Jiangxinyuan Community of Hanyang District, Wuhan City
• Wang Lizhou: To Build Special Cultural Brand and to Accelerate transmission and Safeguarding

9) Links:
• http://www.ipr.gov.cn/gndtarticle/updates/govupdates/201406/1824677_1.html
• http://www.cssn.cn/zx/zx_gjzh/zhnew/201406/t20140618_1216774.shtml
V. Representative List of ICH of Humanity

As of November 2014, after the 9th Session of UNESCO’s Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, 30 items from P.R. China were inscribed into "The Representative List of the Intangible Cultural Heritage of Humanity". Below are the introduction and description of 20 pieces from among those 30 items included.

1. Chinese Zhusuan, knowledge and practice of mathematical calculation through the abacus (中国珠算)

1) Heritage Information

- With the abacus as a tool, mathematical algorithms as a theoretical facility, Chinese Zhusuan is figure-based knowledge and practices through moving beads on an abacus according to the defined formulas. The abacus is made of bamboo or wood in the shape of a rectangle, divided horizontally into two decks with a string of five beads (one in the upper deck and four in the lower) or a string of seven beads (two in the upper deck and five in the lower). Each bead in the upper deck has a value of 5 while each in the lower has a value of 1. Atypical abacus has 13 to 19 rods connecting the beads. Zhusuan practitioners can perform mathematical calculations including addition, subtraction, multiplication, division, exponential multiplication, root, equations of higher degree, thus demonstrating the wonderful wisdom and creativity of the Chinese people. This time-honoured tradition has played a vital role in giving impetus to mathematical studies, promoting algorithmic practices, and nourishing intelligence. Zhusuan oral formulas have easy-to-learn rhymes that represent the specific calculation rules and summarize the arithmetic operations. Beginners can make quick calculations after moderate trainings, while proficient practitioners usually develop an agile mind. Through oral teaching and bodily practice; Chinese has maintained and transmitted Zhusuan for generations. With a scientific theoretical system and a simple operation method, Zhusuan has long been popular in various aspects of Chinese living and production. As an important legacy of mathematics and cultural tradition, Zhusuan has become a national symbol of cultural identity.

- Chinese Zhusuan has been widely spread over mainland China, Hong Kong, Macao and Taiwan Regions, and is most keenly practiced among communities living in Beijing Municipality, Nantong City of Jiangsu Province, Huangshan City of Anhui Province, Fenyang City of Shanxi Province, and Linhai City of Zhejiang Province, and so on.
2) Relevant Information

- Year of inscription in the RL: 2013
- Community(ies) and group(s):
  Chinese Abacus and Mental Arithmetic Association (CAMAA)
  China Abacus Museum
  CHENG DAWEI Zhusuan museum in Anhui province
  WANG WENSU Memorial Hall in Shanxi province
  GUOHUA Zhusuan museum in Linhai city of Zhejiang province

- Activities:
  a. The communities, group and individuals concerned have extensively participated in every stages of the nomination,
  b. CAMAA, the nationwide organization of expertise in Zhusuan, dispatched some active members to visit Zhusuan experts and scholars throughout the country and to collect various kinds of information and materials on the traditional practices and transmitting situations of Zhusuan among communities, groups, and individuals concerned. After obtaining the widespread recognition both from abacus associations in various regions and from the traditional bearers and practitioners in related circles of Zhusuan practices, CAMAA established a special working group to do documentations, including drafting up nomination files, collecting recent photos, making edited video, and so forth. The whole process of preparing nomination got the substantive supports from social organizations, Zhusuan museums and individuals concerned.

3) Transmitters

- As a professional and non-profit union of abacus societies and Zhusuan experts all over the China, the Chinese Abacus and Mental Arithmetic Association (CAMAA), together with many other abacus societies, mental arithmetic associations, abacus museums, centers of abacus expertise throughout China, as well as their active members and talented professionals, are composed of the key bearers of the element. On the other hand, common users of the abacus, such as merchants, salespersons, traders and clerks, along with students and trainees, arithmetic enthusiasts, scholars in Chinese traditional mathematics also demonstrate the diverse practitioners of Zhusuan.

- Transmitters are Zhang Dehe, Wang Weida, Chen Ranran, Zhu Qingying, etc.

4) Explanation

- Zhusuan has been considered as an important symbol of traditional Chinese culture and is constantly recreated by abacus practitioners and groups in response to their environment, their interaction with nature and their history that provide a high sense of cultural identity among common Chinese masses and folks. The Chinese used to use Zhusuan to do calculation and number cognition, and an abacus was a necessity in almost every household. Its essential value lies in ancient Chinese ideology telling the harmony between man and nature that represents their ancestors’ cosmology. Today, it serves multiform social cultural functions in the advancement of calculating technique, cognitive schema, educational psychology, and intellectual
development. Zhusuan has a far-reaching influence over various fields of Chinese civilization and cultural creativity, such as folk custom, language, literature, sculpture, architecture, etc., expanding the practical application of the abacus toward a Zhusuan-related cultural phenomenon. For example, referring to someone who keen at calculation and keeps strict budgeting, ‘an iron abacus’ in vernacular comes up to a compliment for ‘a good accountant;’ ‘Plus three equals plus five and minus two [+3=+5-2],’ means the job was finished in neat and quick; in terms of folkways, “zhuazhou,” a long-standing rite of passages prevails throughout China and circulates among the Han and many other ethnic groups, telling a child’s fortune by placing various objects before him and letting him choose one on his one-year-old birthday, amongst others the abacus is the top necessary one, embodying wisdom and fortune.

- Mainly based on traditional models of oral teaching and self-fashioned learning, Zhusuan has been primarily handed down from generation to generation. So far, it has become common practice to use an abacus to improve intelligence and cultivate agile mentality all over the country; in particular, the abacus-based mental arithmetic boasts the great achievements of this element. Celebrating the distinguished revival of the element, abacus-based mental arithmetic is not only a representation of knowledge and practices of Zhusuan, but also facilitates an educational function for developing children's intelligence growth. Some training in abacus-based mental arithmetic can dramatically improve a child's attention span, memory, and mental capability. At present, more and more people become aware of the cultural creativity and social function of Zhusuan, and recognize the fact that though the calculating tool of Zhusuan can be replaced, its connotation as a cultural symbol together with its function of educational enlightenment are still of high social value, thus capturing people's attention to carry it out in practice. Abacus associations at all levels and some relevant organizations offer training courses in primary school and kindergarten to popularize figure-based skills and abacus-based mental arithmetic knowledge, thereby enrich and reinforce the framework of modern education. There are still diverse ways of performing calculating processes by the means of Chinese Zhusuan, reflecting its vitality generated from dynamics of cultural inheritance.

5) Safeguarding Measures
- Construction and renovation of transmitting infrastructure: China Abacus Museum in Nantong, Jiangsu, is the first national museum dedicated to transmit Zhusuan. In commemoration of ancient Zhusuan masters, Cheng Dawei Zhusuan Museum and Wang Wensu Memorial Hall were renovated and expanded during past two years. Based in Guohua Zhusuan Museum, traditional techniques, processes, and handcrafts of abacus-making are still taught and practised, where the world’s biggest abacus with 225 rods serving as masterpiece for inspiration. Zhusuan museums around the country organized various abacus cultural festivals. Guohua Zhusuan Museum in Zhejiang Province will building up inventories of traditional crafts of making the abacus by hand.
- Investigations and publicities: A Brief History of Zhusuan, Abacus-based Mental Arithmetic Education and Developing Children's Intelligence,
Interpretation and Research on Arithmetic Chronicle, as well as Collation and Annotation of Principles of Algorithms. The communities concerned will quicken the progress in sorting, collating, annotating and publishing the nine Chinese classical books about Zhusuan including the Arithmetic in Nine Sections, and publish A History of Zhusuan, aiming at promoting public awareness of Chinese Zhusuan and of its history.

- Academic exchanges: Shanghai Abacus and Mental Arithmetic Association organized Symposium on Promoting Chinese Zhusuan Culture (2006), Zhusuan and Mental Arithmetic Teaching Seminar, and Zhusuan Grand Exhibition. Anhui Zhusuan Association sponsored Commemoration for the 400th Anniversary of the Death of Cheng Dawei: International Symposium of Abacus-based Mental Arithmetic in Huangshan. The communities concerned host five seminars on Zhusuan and abacus-based mental arithmetic, two of which will be international workshops. These seminars will provide a platform for the promotion of and research on Chinese Zhusuan.
- Contest events and public competition: 3 sessions of Nationwide Children’s Abacus and Mental Arithmetic Competition, 19 sessions of Ethnic Minorities’ Abacus and Mental Arithmetic Competition (over 2000 person-time), and 20 sessions of the cross-Taiwan Straits Communication Competition (5,469,000 person-time) successively held.
- Chinese Abacus and Mental Arithmetic Association have its journal Zhusuan and Abacus-based Mental Arithmetic Bimonthly (founded in 2002) published on a regular basis. The communities concerned will set up special channels on the official website of The World Association of Abacus and Mental Arithmetic (WAAMA, at www.waama.org.cn) to help to publicize Chinese Zhusuan in order to promote the awareness-raising actions among public and mass.
- With a wide cooperation between communities, groups, bearers concerned and governmental organs at all levels, there will be 8-9 Zhusuan education experimental zones established at county level, and dozens of educational experimental bases built up in related primary school and kindergarten as well.

6) Reference

7) Information Resource
- http://www.waama.org.cn/English/waamaenglish.asp
2. Chinese shadow puppetry (中国皮影戏)

1) Heritage Information

- Shadow puppetry is a kind of performing art. It uses music and operatic singing, to accompany silhouette figures made from leather or paper. These figures are manipulated by performers to create the illusion of moving images in front of an illuminated backdrop. Many elder shadow puppetry artists can perform dozens of traditional plays which are orally transmitted. And they master special techniques, like singing without music score or rehearsal, falsetto, manipulation of several puppets at the same time with both hands, and one musician playing various musical instruments and singing throughout a show. Also, an abundance of hand-written shadow play scripts have been passed down for generations.

- Chinese Shadow Puppetry is widely distributed around China and shadow puppetry is relatively concentrated in Shaanxi Province, Hunan Province, Hebei Province, Liaoning Province, Heilongjiang Province, Gansu Province, Zhejiang Province, Sichuan Province, Hubei Province, Shanxi Province, and Yunnan Province.

2) Relevant Information

- Year of inscription in the RL: 2011
- Community(ies) and group(s) involved:
  - China Puppet and Shadow Art Society
  - National-level conservation units for the safeguarding of Intangible Cultural Heritage shadow puppetry (27)
- Activities:
  a. The national-level conservation units for the safeguarding of intangible cultural heritage shadow puppetry and inheritors of shadow puppetry express to China Puppet and Shadow Art Society their willingness of nominations for Chinese shadow puppetry. And the Society has established Nomination Working Team and consulted nationwide professional shadow play groups and shadow puppetry artists, and other interested parties. The following organisations were invited to participate in the discussions leading to the nomination: China Art Academy, Chengdu Shadow Puppet Museum of China, Intangible Cultural Heritage Centre of Hebei Normal University, Chengdu TV Station, Editorial Department of China Puppet & Shadow Play.
  b. The Nomination Working Team visited different shadow play groups in Gansu, Shaanxi, Hebei, Hunan, and Zhejiang provinces, getting first-hand materials about their status quo relating to performance, inheritance, and performers' living conditions. And many seminars have been held and performances been photographed. Wei Liqun, a famous shadow puppetry researcher, has also taken part. The original materials including paper
documents and videos are provided by Wei Liqun, and by conservation units and inheritors from Weinan, Huayin, and Huaxian County in Shaanxi provinces.

3) Transmitters

- China Puppet and Shadow Art Society, national-level conservation units for the safeguarding of Intangible Cultural Heritage shadow puppetry (27);
- Transmitters of national-level Intangible Cultural Heritage shadow puppetry (33).

4) Explanation

- Shadow puppetry is a kind of performing art. It uses music and operatic singing, to accompany silhouette figures made from leather or paper. These figures are manipulated by performers to create the illusion of moving images in front of an illuminated backdrop.
- The transmitters, props, scripts, and musical instruments decide the survival of shadow play groups. A silhouette figure has from 12 to 24 moveable joints, head, hands and so on, and is controlled by 3 poles or sticks. The music and songs of shadow puppetry have distinctive regional characteristics. There are many unique tunes which have come down from generation to generation. Shadow plays are performed by bigger troupes with 7 to 9 performers and smaller troupes with 2 to 5 performers. And 2-person troupes with one person performing and the other playing the instruments now exist in Shandong, Hubei, and Sichuan provinces.
- Most performers make a living from shadow plays, which are mainly performed for entertainments or for religious rituals, weddings and funerals and other special occasions. Some shadow puppetry performers are professional, while many play as amateurs during slack farming seasons. The relevant skills are handed down in families, in the troupes, and from master to pupil. Shadow puppetry has been handed down for over one thousand years. With the evolution of history, the plays, puppets, types of lighting and performance, and the related crafts have developed with regular innovation.
- Shadow puppetry is a traditional folk drama that is created by and for the community and contains a thousand years of cultural deposits, as well as passing on diverse cultural information such as cultural history, social beliefs, folklore, and local customs. It spreads knowledge, improves cultural development, and entertains the community, especially the youth. Chinese Shadow Puppetry has significant historic and cultural importance, and should be protected and set on a footing of sustainable development.

5) Safeguarding Measures

- China Puppet and Shadow Art Society with communities concerned and transmitters have carried out large-scale investigation relating to Shadow Puppetry. They have recovered, preserved and recorded the traditional plays performed by the elder shadow play performers, filed scripts, scores and puppet figures, and got a large quantity of inheritance pedigrees and the matters relating to the economic life and well-being of the performers.
- The Chinese shadow puppetry master Qi Yongheng, aged 76, still trains his students in folk performance groups. And the performers in Hubei province run teahouses, where shadow plays are performed every day. Folk artists
were invited to give lectures to the young who are interested in shadow puppetry in Shanghai, Tangshan and Hunan, by the China Puppet and Shadow Art Society, with an aim of training shadow puppetry transmitters. Shadow play societies in Sichuan University, Southwest University for Nationalities, and Chengdu Sports University were established, and interest groups were organized in some middle schools, primary schools and kindergartens in Chengdu, to generate audiences and build up the inheritors of the shadow puppetry. This was undertaken by the Chengdu Shadow play Museum of China. Senior artists “masters” were organized to start short-term training classes for shadow performing skills and inheritance methods in villages and communities. The communities and groups concerned will organize the transmitters to participate in the safeguarding of shadow puppetry by recording its oral-transmitted scripts, inheritance methods and materials relating to various folk activities, as well as traditional shadow performing skills of folk artists.

• To respect performers and their art styles, make sure that the current troupes could continue to perform, and improve the living conditions and working environment of the inheritors, so that the shadow puppetry will continue and develop.

• “Selective Collection of Chinese Shadow Puppet Shapes” and various multimedia publications of shadow plays were completed. And the database for Chinese shadow puppetry has been established.

• The folk artists in Huanxian County held “Shadow Play Festival in Huanxian County, China”. “Tangshan International Shadow Play Art Exhibition and Performance” and “Chinese Shadow Play Carving Contest” was held in Tangshan. “China Shadow Play Craftsmanship Contest for Middle-aged and Young Artists” and “East and West Puppet Play Communication in Peking University” were successfully held. Shadow Play Traditional Craftsmanship Contest for Middle-aged and Young Artists was held in Quanzhou. The fund was raised by the China Puppet and Shadow Art Society.

• Shadow Puppetry Talents Training Seminar was held by the China Puppet and Shadow Art Society in Shanghai Theatre Academy. The TV programme “China Shadow Puppetry” will be completed. The Shadow Puppetry Inheritance and Development Seminar will be held in Chengdu, for rewarding the senior artists for their contributions to the inheritance of shadow puppetry.

6) Reference
3. Acupuncture and moxibustion of traditional Chinese medicine
(中医针灸)

1) Heritage Information
- Acupuncture and moxibustion of TCM is a traditional knowledge and practice for regulating the body's balance and maintaining health. It is based on the holistic concept of the "unity between man and nature". Under the guidance of the theories of the channels and acupuncture points, its practice involves the insertion of needles into points or the burning of moxa to warm the superficial part of the body. It is an embodiment of the wisdom of the Chinese nation and a reflection of the uniqueness of Chinese culture, and has been playing an important role in promoting people's healthcare with steady rate of development and the systematized theories inherited in history. It has become an important symbol of the cultural identity of the tradition bearers as well.
- Acupuncture and moxibustion of traditional Chinese medicine (TCM) is widely available in China and has been disseminated to some regions of the Southeast Asia, Europe and the United States.

2) Relevant Information
- Year of inscription in the RL: 2010
- Community(ies) and group(s) involved: China Association of Acupuncture and Moxibustion
- Activities:
  a. China Association of Acupuncture and Moxibustion and the Institute of Acupuncture and Moxibustion of China Academy of Chinese Medical Sciences are the main executors of the application for the nomination. In the process of application, they collected the successors' opinions and held many symposiums to discuss the details in order to work out the plans of propaganda and safeguarding.
  b. Relevant people from the Ministry of Culture of the People's Republic of China, China Academy of Chinese Medical Sciences, China Academy of Art, the Center for the Safeguarding of Chinese Intangible Cultural Heritage, Chinese CCTV, and some nongovernmental organizations also participated in the application for the nomination.
  c. The application documents were examined by representative successors of acupuncture and moxibustion.

3) Transmitters
4) **Explanation**

- Acupuncture and moxibustion of TCM is a traditional knowledge and practice for regulating the body's balance and maintaining health. It is based on the holistic concept of the "unity between man and nature". Under the guidance of the theories of the channels and acupuncture points, its practice involves the insertion of needles into points or the burning of moxa to warm the superficial part of the body.

- The holistic concept of the "unity between man and nature" views the living individual as a component part of the universe, and explains life activities with the theory of yin and yang. It holds that the occurrence of disease is due to either an imbalance of yin and yang within the body, or an imbalance of yin and yang between the human body and universe. The theories of acupuncture and moxibustion hold that the human body is a small universe, each part of which is connected by channels. Through long-term practice, points on the channels have been discovered, gradually developing into a systematized theory, of which the 12 channels correspond to the 12 months, and 365 acupuncture points to the 365 days of the year. Palpation on the three portions of the body (upper, middle and lower) and three needling depths (superficial, moderate and deep) are associated respectively with heaven, man and earth. The principle of selecting points on the lower body for diseases in the upper, or of selecting points on the right for diseases on the left reflects clearly this TCM holistic view of seeing the human body as an integral whole.

- The practice of acupuncture and moxibustion includes two treatment modalities: acupuncture and moxibustion. In acupuncture, needles are properly selected according to the individual conditions and used to puncture and stimulate the chosen points to dredge the channels with "lifting", "thrusting", "twirling" and "rotating" methods, or with comprehensive needling techniques, for both prevention and treatment of disease. Moxibustion is usually divided into direct and indirect moxibustion, in which either moxa cones are placed directly on points or moxa sticks are held and kept at some distance from the body surface to warm the points so as to adjust the yin and yang of the body and restore balance.

- A great deal of common sayings, such as "Hegu (LI4) is used for diseases of the face and mouth, Weizhong (BL40) for the back and lumbus" and "without knowledge of the channels, mistakes when needling are inevitable", objectively explains that acupuncture and moxibustion manifests itself in the culture integrated highly by knowledge coupled with practice. Therefore, to be an identified tradition bearer demands long-term accumulation of knowledge and practical experience. Acupuncture and moxibustion has been transmitted through teaching by personal examples as well as verbal instruction in inherited lineages formed by master-disciple relations or members of a clan. These tradition bearers are identified by their reverence for Huang Di and Fu Xi (two founders of acupuncture and moxibustion). Among the Chinese, there are sayings such as "one needle and a bundle of herbs keeps you healthy into
“your old age” and “hanging moxa leaves in front of your house gate on the 5th day of the 5th lunar month keeps the doctor away all year round”. This shows in all aspects that acupuncture and moxibustion has produced a great impact on people’s lives and reflects its relevant visibility and awareness.

- Acupuncture and moxibustion has been re-created in response to its environment and interactions with nature and history. Therefore, characteristics of regional, group or individual schools have been formed. The “three-step needling techniques” improved upon by Cheng Xinnong (1921-) and the “three-free-flow needling techniques” summarized by He Puren (1926-) have brought a far-reaching influence on promotion of the continuing existence of this tradition. The bronze figure of acupuncture points cast in 1026 (Song Dynasty), *Zhen Jiu Jia Yi Jing* (Systematic Classic of Acupuncture and Moxibustion) compiled in 259, *Zhen Jiu Da Cheng* (The Great Compendium of Acupuncture and Moxibustion) written in 1601 and other works, are a testimony to the inheritance and development of this tradition, which have served as important reference materials in the study of acupuncture and moxibustion, and have been playing a significant role in their viability and recreation. Acupuncture and moxibustion, an embodiment of the wisdom of the Chinese nation and a reflection of the uniqueness of Chinese culture, has been playing an important role in promoting people’s healthcare with its steady rate of development and systematized theories inherited in history.

5) Safeguarding Measures

- The relevant communities actively safeguard the successors and participate in the application of the Intangible Cultural Heritage List Successors in China at all levels. Therefore, acupuncture and moxibustion gained preservation. In 2006, Wang Xuetai and He Puren, two outstanding tradition bearers, were awarded the title of National Intangible Cultural Heritage List Successors by the Ministry of Culture of the People's Republic of China. In 2009, Cheng Xinnong and He Puren, two outstanding tradition bearers, applied actively for the title of National Medical Master.

- The relevant successors explored different modes of transmission. The relevant communities organized and completed the interviews, records and publications of oral histories of successors and compile *Highlights of the Experience of Chinese Acupuncture and Moxibustion Successors* in order to provide teaching materials for its transmission. Acupuncture and moxibustion cultural festivals were continue held in the relevant communities to disseminate and promote the cultural value of acupuncture and moxibustion. The relevant communities will complete step-by-step the video data capture of its practice activities to accumulate data for its orderly transmission.

- The relevant groups conducted research on standardization of acupuncture and moxibustion nomenclature with the topic of Concept and Nomenclature Standardization and Scientific Expression of Their Theoretical Connotations. They also held academic activities such as Theoretical Exploration and Practice of the Standardization of Acupuncture and Moxibustion, and Symposium on the Diagnosis and Treatment Theories of Acupuncture and Moxibustion. The relevant communities will organize 5 seminars on the theories of acupuncture and moxibustion. They will also launch publications
of books on research of cognition and ideology of acupuncture and moxibustion, to publish books on the theories of acupuncture and moxibustion and about 30 kinds of important ancient acupuncture and moxibustion books for the purpose of popularizing acupuncture and moxibustion knowledge. The relevant communities will hold sessions of skills exchange and academic activities of the successors, twice of which are international, thus providing a dialogue platform for the transmission and academic research of acupuncture and moxibustion.

• The Chinese Acupuncture Museum was established to display important historical relics of acupuncture and moxibustion, such as instruments, ancient books, bronze figures and charts of bronze figures. The Illustrated Handbook of the History of Chinese Acupuncture and Moxibustion was published.

• The relevant communities held a series of propaganda activities with the theme of Acupuncture and Moxibustion Enters the Communities to raise public awareness of acupuncture and moxibustion culture. Each community completed the display of its acupuncture and moxibustion museum and periodically demonstrate historical relics, historical data, ancient books, techniques to produce traditional acupuncture needles and traditional skills to serve the objective cognition of groups in the community and orderly transmission.

6) Information Resource

• http://www.acutimes.com

4. Peking opera (京剧)

1) Heritage Information

• In mid-19th Century, having incorporated elements of various opera forms from both northern and southern China, Peking Opera came into being. It is the most widespread and influential among over 300 opera forms in China. Peking Opera, as the most representative performing art of opera of China, and with its unique national characteristics and significant aesthetic achievements, is popular among the public all over China. Peking Opera is based on stories about history, politics and social life. It is the practitioners’ special expression of their feelings and aesthetic ideals. It is also an important symbol of Chinese cultural identity.

• Peking Opera is widely distributed around China. Geographic locations in which it is centred are Beijing, Tianjin and Shanghai.

2) Relevant Information

• Year of inscription in the RL : 2010
• Community(ies) and group(s) involved:
  Beijing Peking Opera House
  Shanghai Peking Opera House
  Tianjin Peking Opera House
  Beijing Opera Art Development Fund
  Beijing Kunqu Opera
Representative List of ICH of Humanity

Peking Opera Training School

- **Activities:**
  a. To facilitate the nomination, Beijing Peking Opera House provided the books of *China's Peking Opera* and *The Art of Peking Opera: A Wonderful Part of Chinese Culture*, and some photographs. Tianjin Peking Opera House actively participated in the discussion on the section of safeguard measures in the nomination form. Shanghai Peking Opera House provided the reference book of *Tutorial of the Art of Peking Opera*. Beijing Opera Art Development Fund provided the planning documents for China Peking Opera Art Museum, part of which was included in the section of safeguard measures in the nomination form. Beijing Kunqu Opera and Peking Opera Training School provided video data for the making of the supporting video of this nomination.
  b. China's National-Level Practitioners and Bearers of Peking Opera, including Mr. Wang Jinlu, Mr. Tan Yuanshou, Mr. Mei Baojiu, Mr. Li Changchun and Ms. Zhao Baoxiu also provided video and photo data, and supervised the editing of the supporting video of the nomination.

3) **Transmitters**

- Transmitters are Wang Jinlu, Tan Yuanshou, Mei Baojiu, Li Changchun, Zhao Baoxiu etc.

4) **Explanation**

- Integrating singing, reciting, dancing and martial arts performing, Peking Opera is a comprehensive performing art of traditional opera. In mid 19th Century, having incorporated elements of various opera forms from both northern and southern China, Peking Opera came into being. It was first created by civilians. Its development was then greatly promoted by the royal family, and reached its peak in the capital city of Beijing. Peking Opera is the most widespread and influential among over 300 opera forms in China. Hence it is also called the “National Opera”.
  
- Beijing dialect is used in the singing and reciting of Peking Opera where rhyme is of great importance. There is also a strict set of rules and forms of libretto composition. Peking Opera is based on Xipi tune and Erhuang tune. Xipi tune is applied to express passion, joy and ecstasy, whereas Erhuang tune is used to depict sadness and grief. Music (singing) plays a key role in setting the pace of the show, creating a proper atmosphere, shaping the characters, and smoothing the progress of the story. Traditional musical instruments are used in Peking Opera shows, where the drummer plays the role of a conductor and the “Jinghu” player acts as the first violinist in an orchestra. Strings and pipes, such as Jinghu, Yueqin and Sanxian, are known for their tender and melodious sounds, which are called “Wen Yue”, or civilian music. Whereas percussions including Bangu and Daluo make brisk and powerful beats, which are called “Wu Yue”, or military music. Singing and dancing are equally important to the performance of Peking Opera, which is characterized by its formalized and symbolic style. Performers have to follow the established format of movements of hands, eyes, body, and feet.
• Peking Opera only requires simple stage settings and props, following the principle of abstract presentation of big items (for example houses and walls are not necessary on stage) and specific presentation of small items (tables, chairs, cups and saucers, for instance, are used as props on stage). The exquisite and skillful acting of the performers can also help to unfold a virtual yet vivid stage setting to the audience. The costume and headdress in Peking Opera are flamboyant. The facial make-up is exaggerated and delicate. The lively opera face shows the character's personality and social identity with concise symbols, colours and patterns, expressing the traditional Chinese aesthetic ideals.

• The storylines of Peking Opera originate from history, anecdotes and folk legends. About 100 of more than 3,000 Peking Opera shows are still being performed frequently today, such as "The Twin Bliss of Dragon and Phoenix", "The Tipsy Imperial Concubine", and "The Orphan of Zhao". Over the process of its transmission, over 30 schools of Peking Opera with different singing characteristics have been gradually developed. The most famous schools include the Mei School (founded by Mei Lanfang) and the Tan School (created by Tan Xinpei). The Mei School, a performance system named after Mei Lanfang, is regarded as a representative of China's opera performance systems, and one of the three major opera performance systems of the world.

• Nowadays, it is mostly the practitioners of professional and amateur troupes who shoulder the mission of passing down Peking Opera. Beijing Peking Opera House, Tianjin Peking Opera House, and Shanghai Peking Opera House play the most significant role in the transmission and development of Peking Opera. Prestigious Peking Opera artists, such as Wang Jinlu, Tan Yuanshou, Mei Baojiu, Li Changchun, Zhao Baoxiu, not only inherit their respective schools in a creative way, but also shoulder the responsibility of training performers of a younger generation. The traditional performing art of Peking Opera is still well received by the public. In Beijing alone it attracts over one million audiences every year. Some Peking Opera fans can not only appreciate it, but also practice it. They are also making a special contribution to the survival and development of Peking Opera. Opera towers and guild halls dedicated to staging Peking Opera shows, such as Huguang Guild Hall in Beijing and Tianchan Yifu Stage in Shanghai, are important cultural venues for relative communities and their "spiritual wonderland".

• The major mode of transmission of Peking Opera is to "conduct oral teaching and inspire true understanding of the trainee". Even today, this mode is still being extensively used in opera trainings. As an inheritor and practitioner, each Peking Opera performer has to go through a series of rigorous and systematic training at a young age. A trainee will gradually master basic skills including reciting, singing, dancing, and martial arts performing through taking oral instructions from the master, and observing the master's behaviour. A performing artist of Peking Opera will need to constantly improve his or her artistic attainments through a long-term practice, so as to enrich and solidify the heritage. The representative bearers of Peking Opera typically have mastery of various forms of traditional Chinese culture, such as calligraphy and history, and they are very respected by the public. Peking
Opera is unique in its perfect, romantic and abstract way of performing. It is the practitioners’ special expression of their feelings and aesthetic ideals. It is also an important symbol of Chinese cultural identity.

5) Safeguarding Measures

- The bearer and practitioner of Peking Opera have been actively involved into the element's nomination processes to be listed as an intangible cultural heritage at various levels in China, so as to promote the safeguarding and spread of Peking Opera. The bearer and practitioner of Peking Opera have actively participated in nominations of "representative bearers and practitioners" of the intangible cultural heritage at various levels in China. Currently, Wang Jinlu, Tan Yuanshou, Mei Baojiu, Li Changchun and Zhao Baoxiu amongst others have been recognized by China's Ministry of Culture as national-level representative bearers and practitioners of the national intangible cultural heritage of Peking Opera. Concerned communities gradually improve the transmission mechanism of Peking Opera, raise the remuneration for representative bearers and practitioners, and create favourable conditions to facilitate their activities.

- The Peking Opera Steering Committee has carried out the Project of Marrowy Videos of China's Peking Opera, which helps to protect this art form, as well as accumulate precious data. Concerned communities collect and organize the data of Peking Opera in a comprehensive way. Literatures and cultural relics of Peking Opera, including the general programme, outline, gesture note, and Gongchi music score, kept in different regions are systematically categorized, photocopied and published. Existing audio and video records of Peking Opera are converted to digital format to store. A database of Peking Opera is established. China’s Academy of Arts, together with other academic forces in the country's opera circle, launches the Project of the Performance Theory System of China's Operas. Two books, namely Comprehensive Dictionary of Peking Opera and Encyclopaedia of Peking Opera, are compiled. Academic research on the art of Peking Opera will be further carried out.

- Beijing, Tianjin, and Shanghai launched the Pilot Project of Bringing Peking Opera into the Classroom, which creates favourable conditions for the popularization and promotion of the heritage. Relevant government agencies and communities continue to organize China's Peking Opera Art Festival to protect and promote this art form.

- Beijing Opera Art Development Fund completed the construction of China's Art Museum of Peking Opera. It collected objects related to Peking Opera, such as costumes, musical instruments, props, scripts and opera faces. Total cost for display design, routine maintenance, and premise rental etc.

- China's Ministry of Culture and relevant local governments continue to encourage overseas communication and exchange of Peking Opera to promote the connection and dialogue between eastern and western cultures.

6) Reference
In recent years, three publications, i.e. Chinese Operas – Beijing Volume, Collection of Chinese Opera Music – Beijing Volume, and History of China's Peking Opera, have been compiled and printed as a result of comprehensive surveys.

7) Information Resource
5. Art of Chinese seal engraving (中国篆刻)

1) Heritage Information
   • A form of fine art and craftsmanship in China for more than 3,000 years, seal engraving derived from the cutting of Chinese characters into seals primarily formed of stone. The use and appreciation of the artful tool of insignia extended across all spectrums of society, from men of letters to average citizens. In this single object was displayed an artisan's skill with Chinese calligraphy and the owner's personal expression and preference of strokes and composition. As a work of art, a valued seal may be both appreciated for itself and widely employed in application to traditional Chinese paintings and for calligraphy.
   • There are about 100 artistic institutions and social groups specializing in seal engraving across China.

2) Relevant Information
   • Year of inscription in the RL : 2009
   • Community(ies) and group(s) involved:
      Xiling Seal-Engraver's Society
      Chinese Academy of Seal Engraving under the Chinese Academy of Arts
   • Activities :
      a. This application, before being completed, had been discussed and approved at the meetings of the Xiling Seal Engraving Society and the Chinese Academy of Seal Engraving. The Committee of Seal Engraving of the Chinese Calligraphers Association, Jinghua Seal Engravers Society, Canghai Seal Engravers Society and many other societies and associations involved have agreed that the art of Chinese seal engraving has had its special position and functions in the development of Chinese civilization, and is one of the representative elements of the intangible cultural heritage of humanity in China. Many members and researches have taken part in the writing and editing of the application and the preparation of supporting video materials.
      b. All primary text and video materials for the application came from the Xiling Seal Engraving Society and the Chinese Academy of Seal Engraving. Researcher Liu Shaogang provided important photographs, while other members and researchers offered examples of official seals and seals of different schools in the Ming and Qing dynasties for photography. Many members and researchers provided additional photographs, engraving tools, and other materials. The Chinese Academy of Seal Engraving asked the China Education Television to produce the video, including shooting, editing, and post production. Specialists from the Center of Intangible Cultural Heritage of Humanity under the China National Academy of Arts were invited to check and revise the text and video material.
3) Transmitters
- In Zhejiang Province, the 100-year-old Xiling Seal-Engraver’s Society, referred to by some in the trade as the "No. One Society Under Heaven," is the best known organization specializing in the research of seal engraving in China.
- Transmitters are Liu Jiang, Han Tianheng, Luo Pengpeng.

4) Explanation
- In China, the art of seal engraving is recognized as one of the finest examples of traditional arts and crafts and is of immeasurable cultural value with a history of over 3,000 years. In ancient China, seals served as the personal signature of their owners, and, more significantly, also served as a symbol of legitimacy for a ruler or an entire government.
- Seal engraving represents the harmonious combination of calligraphic aesthetics with the precise skills of engraving and meticulous attention to detail. The seal must use what is often a very limited space in order to convey the unique character traits of its purpose or the personality of its owner. For thousands of years, it has had both a purely functional use as well as attaining the highest levels of artistic and cultural aesthetics. Seal engravers preserve artistic traditions while also reaching out in new directions and revealing fascinatingly different styles: exaggerating the thinness or thickness of a character, elaborately curving or angling a stroke, or even deliberately reforming traditional ideograms for artistic effect. Indeed, the work of master seal engravers is no less important than the work of well-known painters or calligraphers in Chinese history.
- The engraving process is unique. The tools used for seal engraving include the knife, seal holder, seal ink, writing brush, and xuan paper. A design is made on paper—when engraved, the characters have to be written on stone surface opposite to what they will look like. After the engraving is completed, press the seal in the seal ink to make an impression on xuan paper. Additional text is often engraved on the side of the seals, from which rubbings can be made.
- Seal engraving has the following unique characteristics:
  a. The artists use engraved characters to show the aesthetics of traditional Chinese culture through the harmony of positive and negative and the balance of abstract and concrete forms.
  b. The artists use seals to express their accumulated ideas, artistic sensibilities, and engraving skills in a very small space.
  c. The creation of seals is an integration of man and nature through the engraving process.
  d. Seals display the quality of the stone and the style of the calligraphy.
- The art of seal engraving embodies important cultural and social functions. It is the expression of the artists’ own imagination, as well as a way of personal cultivation and the blending of art, literature, aesthetics, and language. Seals also serve as a means of communication and have been used by scholars and art collectors as a means of personal identification, a claim of ownership, or for social interaction. The art of seal engraving also reached other parts of East and Southeast Asia as part of the exchanges of culture and art among different nations. Today the art form enjoys worldwide appeal among historians, art lovers, and collectors.
Early seals were mostly cast of or engraved on metal, but after the 13th century, Shoushan stone (pyrophyllite), which came from the northern outskirts of Shoushan County, Fujian Province, grew in popularity. This change promoted major advances in the art of seal engraving. New innovations were made on the basis of previous techniques, and various schools and styles like the Anhui school and Zhejiang school appeared after the Ming (1368-1644) and Qing (1644-1911) dynasties, with engraving masters like Ding Jing (1695-1765), Deng Shiru (1743-1805), Wu Changshuo (1844-1927), Qi Baishi (1864-1957), and Han Tianheng (1940-). Since the 19th century, seal engravers started to form societies to express their appreciation for this traditional art. In 1904, a seal engraver named Wang Fuan (1880-1960) and others founded the Xiling Seal Engravers Society, the first seal engravers’ association in China. Today, there are more than 300 such societies and associations across the country, such as the Jinghua, Canghai and Zhongnan societies, with a total number of more than 10,000 members. In 1980, the Chinese Calligraphers Association set up a special committee of seal engraving with branches in different provinces. In 2006, the Chinese Academy of Seal Engraving was founded, and began to enroll postgraduate students in seal engraving.

In everyday life, seals are still used for official business; and more individuals continue to use them even in their private correspondence. Far from being a forgotten art form, seals remain an integral part of Chinese life. The official emblem of the 2008 Beijing Olympic Games, for example, takes the form of an engraved Chinese seal in a flowing, script style.

5) Safeguarding Measures

The CPC Hangzhou Committee established a standing body of the government for the research and creation of seal engraving in the Xiling Seal-Engraver’s Society.

The Museum of Chinese Seal Engraving was established in Hangzhou. Its mission is to collect and display relics of seal engraving and to boost relevant academic research. Hangzhou and Beijing will become the major centers for Chinese seal-engraving culture. Supported by the library and the website of the Chinese Academy of Arts, a network of Chinese seal engraving will be formed, composing a sub-library, a website, and a database for the cultural heritage of Chinese seal engraving.

The Chinese Academy of Arts formerly founded the Chinese Academy of Seal Engraving, specializing in the research, safeguarding and inheriting of the art of seal engraving. The only of its kind in China for theoretical research, artistic creation, and post-graduate education, it has played an important role in boosting independent educational projects.

The Graduate College of the Chinese Academy of Arts and the Chinese Academy of Seal Engraving jointly enrolled the first graduate candidates in seal engraving, thus instituting the first such academic program at that level. 16 volumes of *The General History of Chinese Seal Engraving* and a textbook with supporting media on CD for graduate students will be published by the Chinese Academy of Seal Engraving, and a course of the art of seal engraving will be established. A campaign themed on “Integration of the Art of Seal
Engraving and Modern Life” through seminars and various activities, concurrently publishing research studies of the field will be launched.

- The Chinese Academy of Arts held China’s First Exhibition on Shoushan-Stone Seal Engravings, themed as the Eternity of the Art of Seal Engraving, in Beijing. At the invitation of Japan, the Exhibition was held in Osaka, then it was held at China’s National Grand Theater. Scholars and artists will be regularly dispatched overseas for lecturing, holding exhibitions, and artistic exchange. And exchange visits among fixed scholars will take place between Chinese colleges and their counterparts. An academic rostrum on the Art of Chinese Seal Engraving will be established for regular lectures and seminars in Beijing and Hangzhou. With the goal of raising awareness and interest, reading materials for education and the dissemination of the art of seal engraving will be published.

6) Reference


7) Information Resource

- [http://www.zgysyjy.org.cn/newart/yishuchuangzuo5.jsp](http://www.zgysyjy.org.cn/newart/yishuchuangzuo5.jsp)
- [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)

6. China engraved block printing technique (中国雕版印刷技术)

1) Heritage Information

- China Engraved Block Printing Technique, a traditional handicraft technique, includes a series of processes, in which cutting tools are applied to the engraving of characters or patterns on wooden blocks, ink and paper are utilized for printing purpose and the printed book pages are bound into books. As a conventional mood of information transmission, engraved block printing technique has enjoyed at least 1300 years of history in its making and development in China. China Engraved Block Printing Technique also named as Engraved Block Printing.
- China Engraved Block Printing Technique is widely distributed in such places as Yangzhou and Nanjing of Jiangsu Province and Dege County of Sichuan Province of China.
2) Relevant Information

- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  Yangzhou Guangling Engraved Block Printing House
  Jinling Engraved Scripture Press
  Dege Monastic Printing House
- Activities:
  In the course of application for intangible cultural status, three state-rank institutions, including Yangzhou Guangling Engraved Block Printing House, Jinling Engraved Scripture Press, and Dege Monastic Printing House, have actively exerted supportive efforts. Yangzhou Guangling Engraved Block Printing House has been responsible for the drafting and editing application documents and documentaries.

3) Transmitters

- The Transmitters are located in Yangzhou City, Nanjing City of Jiangsu Province and Dege County, Ganzi Tibetan Autonomous Prefecture of Sichuan Province.
- Transmitters are Chen Yishi, Ma Mengqing, Peng Cuozeren etc.

4) Explanation

- As one of the conventional skills, China Engraved Block Printing Technique includes a series of processes such as selecting materials, block making, sampling, engraving, proofing, printing and binding. In the flow of process, sampling, engraving and printing processes are the most significant part of the core techniques of the engraved block printing, as they determine the ultimate physical and artistic quality of the printed stuff. Sampling is supposed to meet a high standard for copying characters and designing patterns as well as the layout, engraving requires craftsmen to operate cutting tools with proper pace and steer the directions of cutting operation along the blocks, and printing requires brushing along four sides of the paper to achieve ink-permeating-paper effect. The complete flow of process requires the collaboration of half a dozen craftsmen, who are equipped with printing expertise, skills and team spirit.
- The traditional engraved block printing techniques have been transmitted for generations upon the current generation of printing practitioners through manual teaching and practice. Presently, printing workshops such as Yangzhou Guangling Engraved Block Printing House, Jinling Engraved Scripture Press, and Dege Monastic Printing House have been well preserved. Bearers and practitioners have been dedicated to the conservation, transmission and development of the engraved block printing technique. They have exhibited their talent and skill in authorized copying of ancient Chinese literatures, printing of conventional engravings, printing modern books with conventional bindings as well as reproducing ancient Chinese books.
- Through the hands of the bearers and practitioners, the engraved block printing technique, thanks to its cultural value and social function, has played a unique and prominent role in social life. Both the bearers of engraved block printing techniques and all the Chinese people are proud of the rare technique for its contribution to the history and its contemporary values, and therefore
cherish it as one of the components of the world and China's intangible cultural heritage, and sincerely wish it can be passed upon future generations.

5) Safeguarding Measures

• The General Office of the State Council approved Yangzhou Museum for Woodblock Printing as China Engraved Block Printing Museum at Yangzhou, which exercised great influence on the exhibition, passing, collection and research of the workmanship. Yangzhou Municipal Government authorized the establishment of Engraved Block Printing School, promoting the transmission of technique through education. The Jiangsu Intangible Cultural Heritage Safeguarding Statute was passed, which provides a legal guarantee for the safeguarding and passing of engraved block printing.

• Research institute for woodblock printing will be formed to study ancient Chinese printing through elaborately textual research in order to recover its original apperance. The tools and pine-soot ink used in woodblock printing in their original state to promote its further development. Cooperation with local colleges and the lectures given by engraved block printing masters have helped to promote people's understanding of this technique and enhance the awareness of protecting intangible cultural heritage in all walks of life.

• Copying excellent ancient works, the workmanship shows the excellent craftwork ability of humankind, passes classic arts and successfully recovered five living word of mud, wood, procelain, tin and copper. The Chinese government will make use of the platform of intangible cultural heritage through various expos and medium, participate in all sorts of social promotion, publish relevant treatises to popularize and enhance the social cognition.

• The dissipated ancient edition and protect the existing edition to sort out, repair and study traditional manufacturing skills will be collected.

• The safeguarding of old handicraftsmen with woodblock printings enhanced and the social status of them is improved by providing allowance according to their ranks and improve their working environment to cultivate the new descendants.

• Carry out cooperative education with Nanjing Mochou College, Yangzhou Commercial College and Nanjing Printing Publication School and specific teaching materials edited for printing and engraving workmanship.

6) Reference


7) Information Resource

• http://www.ihchina.cn/show/feiyiweb/index.html

7. **Chinese paper-cut (中国剪纸)**

1) **Heritage Information**
- Chinese Paper-cut refers to a kind of Chinese folk art to cut figures on paper via scissors or graver and be used for decoration or coordinating with other folk custom activities. In China, Paper-cut is blended into lives of people of all nationalities and it is an important element of folk activities. Its inheriting visual image and modeling imply rich cultural and historical meanings and express social recognition, moral ideas, life experience, life ideals and aesthetic appreciation with multiplex social values in cognition, cultivation, expression, sentiment, amusement and communications. Nowadays, Paper-cut is still a manner or form for Chinese people to express their thoughts and emotions and it gets involved in present folk activities, taking on interactive vigor and renewing appearance. Chinese Paper-cut also named as Ribbon cut (ancient times), Jiaohua, papercut, paper-cut for window decoration and pattern.
- China Engraved Block Printing Technique is widely distributed in Ansai County of Shaanxi Province, Yuxian County of Hebei Province, Fengning Manchu Autonomous County of Hebei Province, Zhongyang County of Shanxi Province, Yangzhou City of Jiangsu Province, Yueqing City of Zhejiang Province, Jinzhou City of Liaoning Province and Luxi City of Yunnan Province.

2) **Relevant Information**
- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  - Shaanxi Folk Paper-cut Institute
  - Shanxi Folk Paper-cut Artist Association
  - Chongqing Paper-cut Institute
  - Shandong Paper-cut Institute
  - Fuzhou Paper-cut Association
  - Changbaishan Manchu Paper-cut Institute of Jilin Province
- Activities:
  a. The Central Academy of Fine Arts and the Beijing Office of UNESCO jointly held the “Chinese Intangible Cultural Heritage Folk Paper-cut Seminar” and organized a large paper-cut exhibition.
  b. The local governments of eight outstanding major paper-cut counties in northern Shaanxi, including Ansai County, Yanchuan County, Huangling County, Dingbian County, Jingbian County, Xunyi County, Fuxian County and Yijun County, respectively held paper-cut exhibitions, paper-cut contests and petition signing activities.

3) **Transmitters**
- The Transmitters are located in Ansai County of Shaanxi Province, Yuxian County of Hebei Province, Fengning Manchu Autonomous County of Hebei Province, Zhongyang County of Shanxi Province, Yangzhou City of Jiangsu Province, Yueqing City of Zhejiang Province, Jinzhou City of Liaoning Province, Luxi City of Yunnan Province.
- Transmitters are Feng Bingtang, Chen Yongcai, Li Wei, Deng Hui etc.
4) Explanation

- Chinese paper-cut as a folk art form adored and practiced by Chinese folks, it has been developed for more than 1,500 years. Chinese paper-cut comprises two classifications including “paper-cutting” and “paper-engraving”. “Paper-cutting” relies on manual cutting and often produces one art piece in one process. “Paper-engraving” relies on engraving with graver and often produces multiple art pieces in one process.

- The Chinese paper-cut art pieces have unified color or multiple colors. Besides, mosaic or setting-off skills are adopted to enrich the color effect of Chinese paper-cut art pieces. For many centuries, Chinese paper-cut art pieces have been extensively applied to people’s daily life and on various folk custom activities such as fete, festivals and etiquettes. They have diverse patterns including: the paper-cut art pieces on window, lintel, bed and ceiling for the purpose of interior decoration; the paper-cut art pieces on occasions of wedding ceremony, birthday party, lantern festival and dragon boat festival; the paper-cut art pieces that are taken as the sample for embroidery pillow, shoe and bellyband; the paper-cut art pieces for the purpose of praying for rain, dispelling the evil and ushering in the auspice. Among numerous patterns of Chinese paper-cut, each one symbolizes certain conventionalized meanings, i.e. pomegranate symbolizes multiplied offspring while dragon and phoenix signifies love. Usually, Chinese paper-cut artists create paper-cut works off the cuff and the themes of paper-cut art pieces relate to a wide range of scope including folk belief, myths, historical stories, daily labor activities, universe and nature. The bold and vivid sculpt in Chinese paper-cut sufficiently signifies the romantic thinking and wild imagination of Chinese people. Due to the vast territory and great difference of folk customs in the northern and southern regions of China, there are diversified styles in Chinese paper-cut. Comparatively speaking, the paper-cut art pieces in North China are characterized with bold and crude artistic styles while those in South China are fine and delicate.

- Chinese paper-cut is mainly inherited by women in rural area. Since their childhood, the women in rural area begin to learn the traditional skills of paper-cut. The paper-cut skills are mainly inebriated from mothers to daughters, mothers-in-law to daughters-in-law as well as among neighbours and villages. Under the guidance of mothers or the elder women, young girls gradually master the paper-cutting skills and sculpt procedures by imitating the conventional patterns. Later, when they get married, they would pass the conventional patterns and the new ones created by themselves down to the younger generations. In the countryside of China, the paper-cutting skills and art pieces have been regarded as important means for evaluating the skills and virtues of women. The outstanding female paper-cut artists would often win respect and admiration from their folks and the women in rural area have always been proud of paper-cutting skills. From 20th century onwards, a number of male paper-cut artists, such as Wang Laoshang, Zhang Yongshou and Chen Chaofen, also came on stage. They, together with the outstanding female paper-cut artists, make invaluable contribution to the creation of
paper-cut art pieces that both inherit the conventional skills and adapt to the new social need in contemporary time.

- Intertwining with the social life of Chinese people of all ethnic groups, Chinese paper-cut has become a significant component of Chinese folk activities and a popular folk art form in China. The Chinese folks often express their social understandings, moral principles, life ideals and aesthetic pursuit in paper-cut. They have always identified with and invested great endeavor to maintain the social functions and values of paper-cut such as cognition, civilization, expression, amusement and communication. The most ancient and primitive philosophical thinking, belief in life and styles of sculpt are all kept in Chinese paper-cut. The representative sculpts such as "snake and hare", "baby with twisted bun" and "deer head flower" have marveled a great number of people by their cultural continuity and preservation of cultural information that has been carried on for thousands of years.

5) Safeguarding Measures
- State Council of the People’s Republic of China approved the following as the first national nonmaterial cultural heritage safeguarding projects: Yuxian County Paper-cut (Yuxian County, Hebei Province), Fengning Manchu Nationality Paper-cut (Fengning Manchu Autonomous County of Hebei Province), Yiwulu Mountain Manchu Nationality Paper-cut (Jinzhou City, Liaoning Province), Zhongyang Paper-cut (Zhongyang County, Shanxi Province), Yangzhou Paper-cut (Yangzhou City, Jiangsu Province), Yueqing Delicate-line Paper Carving (Yueqing City, Zhejiang Province), Dai Nationality Paper-cut (Lushi City, Yunnan Province), and Ansai Paper-cut (Ansai County, Shaanxi Province).
- Conduct in-depth general survey in terms of paper-cut to have a better understanding of the state-of-the-art of Chinese Paper-cut as well as the living conditions of artists involved, collect and classify paper-cut works and related documents concerning folk activities for filing.
- Shaanxi Provincial Center for the Safeguarding of Intangible Cultural Heritage established Ansai Training Base for the Safeguarding of Paper-cut in Ansai County to edit books about folk paper-cut technique and hold paper-cut training courses, training 150-odd inheritors for paper-cut.
- Chinese Folk Literature and Art Society organized experts to compile large-scale paper-cut atlases of Collected Edition of Chinese Paper-Cut and published Yuxian County Volume and Yuxi Volume; moreover, Ansai Volume (Shaanxi), Zhongyang Volume (Shanxi) and Fengning Volume (Hebei) are being complied.
Give full play to functions of related research and safeguarding institutions to conduct through theoretical research in terms of Chinese Paper-cut and relevant folk customs, making research findings into books and CDs in due course for publication.

- Establish locations for paper-cut study and hold Training Class for Arts of Chinese Paper-cut. Compile teaching materials concerned with a view to introducing Chinese Paper-cut to fine arts lessons in middle and primary schools.

6) Information Resource


8. Chinese traditional architectural craftsmanship for timber-framed structures (中国传统木结构营造技艺)

1) Heritage Information

- Chinese Traditional architectural craftsmanship for timber-framed structures uses wood as the main building material, adopts tenon joints as the primary means to connect wooden components and uses modulus as the measure for planning and manufacturing. The craftsmanship has been handed down from masters to apprentices through examples and verbal instructions. The architecture and space created by employing this craftsmanship reflects Chinese people's understanding of the nature and the universe, the hierarchical system and interpersonal relationships in traditional Chinese society and exerts influence on Chinese people's code of conduct and aesthetic inclination. Having been passed on for seven millennia and widely applied all over China as well as the Eastern Asian countries such as Japan and Korea, it is the true representative of the ancient oriental architectural craftsmanship.
- Chinese Traditional architectural craftsmanship for timber-framed structures is widely distributed in Beijing, Jiangsu, Zhejiang, Anhui, Shanxi, Fujian, the Southwestern areas inhabited by minority groups.

2) Relevant Information

- Year of inscription in the RL：2009
- Community(ies) and group(s) involved:
  Beijing Ancient Architecture Design Institute
  Quanzhou Museum, Fujian
  Huizhou Culture Museum, Anhui
  The College of Architecture, North China University of Water Conservancy and Electric Power
  National Centre for Safeguarding the Intangible Cultural Heritage of China
- Activities：
During the process of compiling application materials, heritage-bearers of the timber-framed architecture, safeguarding organs and research institutes have all offered support and cooperation. They provided ideas and opinions, and some resources. For example, some materials on the repair work of the Forbidden City were provided by the Palace Museum. Some introductions of heritage-bearers and interviews with them were provided by the Planning and Research Institute of Ancient Architecture of the Beijing Municipality.

3) Transmitters
- Chinese Traditional architectural craftsmanship for timber-framed structures is mainly located in Beijing, Jiangsu, Zhejiang, Anhui, Shanxi, Fujian, the Southwestern areas inhabited by minority groups.
- Transmitters are Luo Zhewen, Ma Bingjian etc.

4) Explanation
- The construction of traditional Chinese timber-framed structures uses wood as the most important building material, with the structural carpentry as its foundation while containing other major divisions of work including the decorative carpentry, tile roofing, stone work, decorative painting, etc. The major wooden components, which consist of column, beam, purling, lintel and bracket set, form the load-bearing frame for the whole structure. Two main types of framework were developed as early as the 2nd century BCE. (Han dynasty), one is post-and-lintel, the other column-and-tie-beam. The wooden components are connected by tenon joints, which add to the flexibility of the structure and improves its earthquake-resistant quality. Since the wooden components can be manufactured beforehand and installed on the spot, it can also significantly shorten the construction period.
- The construction of palaces and temples is undertaken mostly by professional craftsmen. There are only exterior images and measures on the blueprints for these official-style buildings. The components, the size of the modulus as well as the installation method are all dependent on the practice and pithy formula of the craftsmen. According to the local practice, most of the residential houses for families are built through the joint effort of some craftsmen, clan members and neighbours by using local materials.
- The craftsmanship has evolved with time. Many architectural manuals, such as *Carpentry Canons and Building Standards (Yingzao Fashi)* from Song Dynasty, *Building Rules of Luban* from Ming Dynasty, *Architectural Standards* from Qing Dynasty as well as the *Building Principles* of today, have all recorded and summarized its technical development in different phases and regions.
- Chinese craftsmen have accumulated rich experience in the past thousands of years of construction. Their unique and systematic methods and skills are displayed through the styles of framework, the manufacturing of components, the joinery and details treatment, on top of their consideration of taboos and cultural rituals. As main bearers of the element, the craftsmen are classified into different types, such as carpenters, tile artisans, stone artisans, etc. The architectural craftsmanship has been handed down from the masters to apprentice generation after generation and is still here to stay.

5) Safeguarding Measures
• The Chinese Government has, by legal means at all levels, affirmed to the
significance of safeguarding traditional cultures of different ethnic groups in
China. Traditional architectural craftsmanship for timber-framed structures
has accessed the representative list of intangible cultural heritage at various
levels. Those representative heritage-bearers are awarded honours and
financial support. The National Centre for Safeguarding the Intangible Cultural
Heritage of China and the Institute of Architectural Art of Chinese Academy of
Art will take urgent legal measures to perfect the safeguarding of the
traditional craftsmanship and step up efforts to construct the list of the
intangible cultural heritage at all levels and perfect the policy for heritage-
bearers.
• Along with many safeguarding organizations, the Institute of Architectural Art
of Chinese Academy of Art has interviewed many famous craftsmen, collected
relevant works, videotaped construction processes, established specialized
academic funds to carry out research on the architectural craftsmanship and
keep records, founded "three-dimensional database for traditional Chinese
architectural craftsmanship" and developed many joinery models for
traditional architecture to promote the knowledge about ancient architecture.
• The National Centre for Safeguarding the Intangible Cultural Heritage of China
and the Institute of Architectural Art of Chinese Academy of Art will hold a
conference and an exhibition at the national level every three years, with
Safeguarding Traditional Chinese Architectural Craftsmanship for Timber-
framed Structures as the theme. For example, Seminar on "How to Nurture
Heritage-bearers for Traditional Chinese Architectural Craftsmanship for
Timber-framed Structures" and "Exhibition of the Safeguarding Achievement
of Traditional Chinese Architectural Craftsmanship for Timber-framed
Structures".
• The National Centre for Safeguarding the Intangible Cultural Heritage of China
and the Institute of Architectural Art of Chinese Academy of Art will carry out
extensive in-depth research on the traditional craftsmanship. Launch some
projects in need of urgent attention as soon as possible. For instance, "the
Craftsmanship of Decorative Painting in Ming dynasty". Research in the
existing ecological reservations and those still under construction with
emphasis on inter-dependence and interaction between the craftsmanship
and the general eco-environment will be carried out.
• The National Centre for Safeguarding the Intangible Cultural Heritage of China
and the Institute of Architectural Art of Chinese Academy of Art make the
subject relating to the craftsmanship part of school education from the
primary to tertiary levels. Optional courses should be made available at
postgraduate level.
• A series of books on the traditional craftsmanship based on divisions of work
and architectural schools will be compiled. A digital museum for the
craftsmanship and perfect the Three-dimensional Database for Traditional
Chinese Architectural Craftsmanship in the Institute of Architectural Art of
Chinese Academy of Art will be found.

6) Reference

7) Information Resource

• [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)

9. Dragon boat festival (端午节)

1) Heritage Information

• The Dragon Boat Festival is a traditional Chinese festival. In China it is celebrated every year on the fifth day of the fifth month on the Chinese lunar calendar. The festival has a history of 2,500 years. It originated from a tradition to fend off evil spirits and later evolved into many folkways like memorial ceremonies, games and health care. Main celebrations cover offering sacrifices to Qu Yuan, one of the greatest romanticist poets in the Warring States period, memorializing Wu Zixu, an official in Wu Kingdom, hanging moxa and acorus calamus over the door, drinking ruby sulphur wine, eating glutinous rice dumplings, rowing dragon boats and fending off evils. The Dragon Boat also named as Duanyang Festival, Chongwu Festival, Tianzhong Festival.
• The Dragon Boat Festival has a great popularity here, especially in Zigui County and Huangshi City Hubei Province, and in Miluo Hunan Province and as well in Suzhou City Jiangsu Province. The Han nationality, some minority nationalities like Zhuang, Buyi, Dong, Tujia and Gelao as well as overseas Chinese celebrate the festival.

2) Relevant Information

• Year of inscription in the RL: 2009
• Community(ies) and group(s) involved:
  Zigui County and Huangshi City of Hubei Province
  Miluo City of Hunan Province
  Suzhou City of Jiangsu Province
• Activities:
  a. The Chinese government lays emphasis on the safeguarding and promotion of the festival traditions and has put the festival on the national safeguarding list of the intangible cultural heritage and firmly supports the application of the festival to the representative list of the intangible cultural heritage of human beings. The central government has decided on China Intangible
Cultural Heritage Safeguarding Center and Hubei Provincial Department of Culture responsible for the application.

b. When the film was made in the sake of the application, a large number of communities actively participated in the filming, building fine dragon boats and wearing attractive ethical costumes and performing traditional entertainments relating to the festival.

c. The communities in Zigui, Huangshi, Miluo and Suzhou held meetings where they discussed how to write application papers.

3) Transmitters
The Transmitters are located in Zigui County and Huangshi City Hubei Province, and in Miluo Hunan Province and as well in Suzhou City Jiangsu Province. The Han nationality, some minority nationalities like Zhuang, Buyi, Dong, Tujia and Gelao as well as overseas Chinese celebrate the festival.

4) Explanation
• During the festival, the people in the county and cities concerned hold various activities:

a. Sacrificing and Memorial Ceremonies: Quyuan, one of the greatest romanticist poets in the Warring States period, is memorialized in Zigui County Hubei Province, and Miluo City Hunan Province. Wu Zixu, an official in Wu Kingdom, is memorialized in South China. In southeast Guizhou Province a legend goes that an old man was beaten dead when killing a venomous dragon; therefore he is memorialized on the Dragon Boat Festival. The Dai Nationality in Yunnan Province memorializes Hero Yan Hongwo.

b. Games and Sporting Races: Every year dragon race is held in Zigui County and Miluo City. Dragon boat-making, climbing mountains, and parade and such folk games as grass match, ball shooting, and willow shooting in Jiangxi Province and its surrounding areas.

c. Customs to Fend Off Evils: People hang moxa and acorus calamus over the door, wear fragrant sachets and five-color silk, paste papers cuts on windows, and hang the pictures of immortal Zhong Kui and tiger tallies.

d. Feast: They eat glutinous rice dumplings and eggs, and drink ruby sulfur wine.

e. Sanitation and Health Care: They bathe in flower-fragrance water, gather herbs and fend off evils.

f. Entertainments: They sing operas, folk songs, row land boats and play lion dances.

• The festival custom is more characteristic in Zigui County, the hometown of Qu Yuan. The people there celebrate the festival three times. On May 5th on the Chinese lunar calendar, they hand moxa and acorus calamus over the door and drink ruby sulphur wine. On May 15th on the Chinese lunar calendar people have dragon boat races and, ten days later, they send off the evil boats and have a reunion. And most important, local farmers found poetry associations to read aloud their own poems on the festival. All the activities above such as sacrificing, memorializing, dragon boat races, operas, etc., established by usage, organized by local communities, and willingly participated in by individuals, come down from generation to generation for centuries.
The festival is a reflection of Chinese people’s cognition of solar terms, nature and cosmos. In all ages it is a special way for man to communicate with nature. Bearing people’s wisdom and romance in life as well as their wishes for blessings and peace, the festival play a very special role in constructing a harmonious society and creating a harmonious environment between man and nature.

5) Safeguarding Measures

- The Dragon Boat Festival started to be listed as one of the legal festivals. It indicates that the festival above has been legislatively protected as an important intangible cultural heritage. The Chinese central government appropriated funds to protect the tradition of the Dragon Boat Festival. Zigui County has spent fund every year financially supporting festival-related activities.
- Hubei, Hunan, Jiangsu and other provinces have done detailed research on the festival customs and collected some of its oral traditions. Yichang City has revised and published Poems Selected, and Dragon Boat Ballads. Huangshi City of Hubei Province has televised, recorded and produced the festival-related words and videos as to Dragon Boat Association, a body to study and develop the Dragon Boat Festival, and maintained Qu Yuan Palace where Dragon Boat Association often meets.
- Zigui County building an ecological custom-protecting village and the festival education will be embodied into the national educational system and school curricula.
- Seminars on the Dragon Boat Festival and international dragon boat races will be held.
- The government provide financially support to dragon boat building and assist the boat building masters to teach prentices so that the boat building techniques can be passed on from generation to generation.
- The government open special columns on mass media and making films to have the festival known.

6) Information Resource


10. Gesar epic tradition (格萨尔史诗传统)

1) Heritage Information

- The Gesar epic recounts the deeds of the ancient hero, King Gesar, whose heaven-sent mission on earth was to defeat ravaging monsters, to promote the suppression of the strong, and to aid the weak, while unifying disparate tribes. For generations, epic singers and storytellers who perform the grand oral narrative by alternating passages of prose and verse have been enable understanding lore on history, society, religion, custom, morals, and culture. As the longest epic in the world, epic Gesar is unique as a wellspring of indigenous cultural diversity and evidence of sustainable, yet dynamic, human
creativity. In Mongolian traditions of Gesar called “Geser”, as a matter of convenience, hereafter be generally called "Gesar".

- Gesar is widely distributed in China’s western Qinghai-Tibet Plateau and nomad areas of China's northern Mongolian Plateau. Beside the spreading areas within China, the element also gives evidence to its far-reaching spread over the boundary of nation-states. It has extended to Barti region in Pakistan, Nepal, Bhutan, Ladakh in India, Mongolia, Kalmuck and Buriat of Russia.

2) Relevant Information

- Year of inscription in the RL : 2009
- Community(ies) and group(s) involved:
  - Institute of Ethnic Literature of the Chinese Academy of Social Sciences
  - Institute of Gesar Studies of Qinghai Province
  - Academy of Gesar Studies of the Northwestern University for Ethnic Groups in Gansu Province
  - Institute of Tibetan and Gesar Studies of Bdechen Prefecture in Yunnan Province
  - Section of Gesar Studies of the Association of Ethnic Folk Culture under the Xinjiang Federation of Literary and Artistic Circles
- Activities:
  - During preparation of nomination, the Institute of Ethnic Literature of CASS and National Leading Group for Gesar Researches have collaborated with Tibet Autonomous Region, Inner Mongolia Autonomous Region, Xinjiang Uygur Autonomous Region, and Qinghai, Gansu, Sichuan, Yunnan Provinces, to ensure the free, prior and informed consent of the related communities, groups and individual singers, and therefore have obtained relevant parties’ confirmation and their letters of release and authorization.

3) Transmitters

- The present element is present mainly in China’s western Qinghai-Tibet Plateau and nomad areas of China’s northern Mongolian Plateau. Beside the spreading areas within China, the element also gives evidence to its far-reaching spread over the boundary of nation-states. It has extended to Barti region in Pakistan, Nepal, Bhutan, Ladakh in India, Mongolia, Kalmuck and Buriat of Russia.
- Transmitters are Bsam Grub, Gyu-Sman, Ngagri etc.

4) Explanation

- The Gesar epic recounts the sacred deeds of the hero King Gesar, while unfolding a broad spectrum of oral genres, embedded hundreds of myth, legend, folktale, ballad, and proverb in narrative framework of “beads on a string,” namely “Gesar Epic Cycle,” demonstrating the sheer monumentality and vitality of verbal arts. So far we found the earliest manuscript is The Battle Between Vjang Regality and Gling Regality, which dated to the 14th century, while the earliest Mongolian woodblock version titled “Geser Khan, Guardian Lord of the Ten Directions,” was published in Beijing in 1716. As of today, there are over 120 different oral cantos on record. Not counting the texts in prose, the portions in verse alone are total over one million lines excluding different variations, indicating that the living oral epic continues to expand.
• As the creators and inheritors of the heroic song, the Tibetan singers and storytellers are traditionally classified in several ways by how they learn and master the epic. In oral performances, they invoke a flexible genre of bcad-lhug-spel-ma, namely "prosimetrum", by melding concisely worded prose with lyrical verse and over 80 melodies of music in responding to different contexts. They often use a variety of skills that include gestures, facial expressions, postures, and verbal sound effects to enhance the singing artistry. Among their meaningful props, the hat, bronze mirror, and costume are shaped in special ways to symbolize the traditional cosmology and aesthetics. In Mongolian tradition however, the epic singing is handed down professionally from master to apprentice.

• Gesar epic performances play important roles in rites of passage, festival ceremonies and religious rituals in communities concerned. For instance, when a child is born, passages about King Gesar’s descending to the world are sung. The epic also reflects Tibet’s native Bon religion, in respect to beliefs, rituals, theology, divination, and so on. Moreover, the epic singing itself usually accompanies with specific ritualized practices, for example, smoke offering, meditation devoting, and spirit possessed. Hence, the epic is not only the dominant means for communicating with the hero, gods, ancestors, and members of society, but also the major entertainment in rural communities.

• The epic performers have acted as traditional educators who enable people understanding genealogy and history, astronomy and geography, zoology and botany, arts and crafts, medicine and treatment through their storytelling. Concrete narratives focusing on origins of nature and universe are incorporated in numerous episodes called Ode, such as Ode to Mountain, Ode to Sword, etc., revealing that the epic itself a continuum of experiential knowledge in response to their environment, their interaction with nature, universe, and history. As a Tibetan proverb goes, "On every person’s lips there is a canto of King Gesar." It has been a constant inspiration for other art forms, including traditional forms such as Thangka painting, Tibetan opera, and Cham masked dance, as well as contemporary arts, which provides peoples and young generations a sense of cultural identity and historical continuity, while reflecting credit on the common cultural legacy, shared by generations, serves as a really all-embracing encyclopedia for the general public.

5) Safeguarding Measures

• Safeguarding organs, including leadership panel, expert committee and national center have been set up. 4 field study bases aimed at long-term tracing, preserving and investigating the living epic performance within its cultural ecosystem established in Qinghai, Sichuan, Inner Mongolia, and Gansu.

• Set up “Cultural Ecosystem Reserves for Safeguarding Epic Gesar Tradition” among ethnic communities concerned. Six training schools for transmitting the epic performance tradition to young generations will be set up in related communities where the tradition is on the brink of extinction. Develop in the centers of the main communities 12 cultural spaces for live epic performance, including "storytelling houses" (traditional among the Mongolian) and “horse races with epic performances” (seasonal epic performance festivals among the Tibetans).
To reinforce field study bases on tracing model of safeguarding and researching all the aspects in revitalizing oral epic tradition. To push forward the development of Gesar epic studies in and out of China. To set up both the “National Archiving House for Gesar Epic Studies” and the “Digital Database of the Gesar Epic Tradition”, so as to keep available these reliable physical testimonies so useful for the restoration of the epic tradition and ensure public access and visibility.

Epic performers’ personal life histories have been kept on record: based upon a targeted field study between 1980s and 1990s on 25 celebrated epic singers, the monograph Folk Singers Possessed by Poetic Spirits: A Study on Gesar Artists was published.

The epic tradition has been propagated through the media, for instance, a documentary video film in 30 parts was shot. Another video film, The Boundless Plateau with the same theme in 6 parts was shot. Special website columns for promoting the tradition and research works have been updated online.

6) Reference

7) Information Resource

11. Grand song of the Dong ethnic group (侗族大歌)

1) Heritage Information
- The Dong’s grand song is a tradition of multipart singing performed a cappella without conductor. It includes genres like the ‘drum-tower grand songs’, ‘imitative songs’, ballads, children songs, songs for the ‘dance around the drum-towers’ and ‘greeting songs.’ The music is transmitted from an experienced master to a choir of disciples. It is a process that, at different ages, engages all members of the community. The grand song is a carrier and disseminator of the Dong people’s life style, social structure, moral customs, wisdom, and other important cultural information. It reflects very well the kindness, unity and harmony typical of this ethnic group.
- Liping, Congjiang and Rongjiang Counties and the neighboring Dong communities in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province.
2) Relevant Information

- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  Liping, Congjiang, and Rongjiang Counties and neighboring Dong communities, Guizhou Province
  Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province
- Activities:
  a. The grand song masters and over 20,000 people joined a grand song festival in Liping town. Moreover, some Dong scholars such as Deng Minwen, Zhang Yong and Wu Dingguo took the lead in collecting and editing the grand song for application.
  b. The Department of Culture of Guizhou Province invited some scholars from such institutes as Chinese Academy of Social Science, Chinese Academy of Arts, Chinese Academy of Science, safeguarding Center of Intangible Cultural Heritage of Guizhou Province, and Guizhou University for researching and awareness building in connection with the application.

3) Transmitters

- The grand song of the Dong people is popular in Liping, Congjiang, Rongjiang Counties of Guizhou Province and some Dong villages along the Rongjiang River.
- Transmitters are Wu Pinxian, Wu Jiaxing and Wu Yuzhu, etc.

4) Explanation

- The Dong’s grand song is a folk multipart singing a cappella that includes women’s choirs, men’s choirs and mixed choirs. Its repertory comprises genres such as ‘drum-tower’ songs, ‘imitative’ songs (in which by imitating sounds from nature performers display their vocal virtuosity), ballads, children songs, songs for the ‘dance around the drum-towers’ and ‘welcoming’ songs. The drum-tower – a landmark building of Dong villages – is the venue where rituals, entertainment and meetings are held. As such, the drum-towers are the formal locale for performances. However, at times improvised performances may take place also in cottages, on the roofed bridges, at the village gates or squares.
- The grand song usually have two vocal parts producing consonant intervals of fourth and fifth; occasionally intervals of second and major and minor thirds may also occur. Singers take turns in breathing in order to sustain the long bass part. The upper part is led by one or two singers alternatively, thus resulting in chords of three or even four parts. The voices’ timbre and intonation are extremely well amalgamated, showing the excellent creativity and skill of the singers.
- The music is passed down by a skilled master who teaches a group of disciples – the choir. This process gives shape to the Dong peculiar cultural milieu where everyone is put in the condition to participate in singing. At present, in all Dong villages there are various singing teams divided according to the members’ age. In addition, Dong grand song ensembles, associations for the promotions of Dong culture, and Dong song research institutes have been established in Liping, Congjiang and Rongjiang Counties. Under the guidance of these folk organizations a number of singing contests
have been held, and a campaign has been launched to bring the Dong's grand
song into the classrooms. Some Dong singing masters such as Wu Pinxian
(aged 62), Wu Jiaxing (aged 65) and Wu Yuzhu (aged 45) have played a key
role in the teaching of this art. As a result, performance, research and
transmission have been stimulated and further developed.

- The grand song is a cultural form created, performed and developed by the
  Dong people themselves. It acts as a sign of ethnic identity, as an 'intangible'
cultural heritage that complements the drum-towers, i.e. their 'tangible'
cultural heritage. The Dong people are deeply aware of the historical
importance and responsibilities associated with inheriting and passing down
this oral tradition.

5) Safeguarding Measures
- Establish an archive of Dong people's original culture to conduct a survey of
  the grand song resources (including singing masters, choirs, customs
  associated with this tradition, books etc); Take photos and videos of the
  customs of the Dong people and to produce sound recording, photographic
  and video documentation of the grand song performances and their living
  context; Collect and compile a selection of the best grand song repertory.
- The local government set up a number of offices at various levels with the
  task of collecting, compiling and studying the grand song. To date, a
  collection of the grand song with about 2 million words in 20 volumes has
  been published.
- Research projects on the grand song and the Dong culture to start research
  on the sociological and anthropological value of the grand song and on the
  sustainable development of the grand song.
- Introduce the grand song into school curricula to achieve the goal of
  introducing the grand song into the school curricula and to train a
  considerable number of teachers of the grand song.
- Protect the Dong villages natural environment and of their typical material
  culture to carry out the protection of the eco-systems in the Dong regions
  and protect the drum towers, theater stages, village gates and traditional
  roofed bridges in the Dong regions.

6) Reference
- Yang Tongshan ed., *Dong Folk Story Anthology*, Shanghai Arts Publishing
  House, 1982.
- Deng Wenmin ed., *Dong Literary History*, Guizhou Nationalities Publishing
- Yang Tongshan ed., *Anthology of Dong Folk Stories*, Shanghai Arts Publishing
  House, 1982.
- Yang Guoren and Wu Dingguo eds., *Where Do the Ancestor of Dong Ethnic

7) Information Resource
- [http://www.ihchina.cn/show/feiyiweb/html](http://www.ihchina.cn/show/feiyiweb/html)
12. Mazu belief and customs (妈祖信俗)

1) Heritage Information

- Mazu is the most influential patron saint of the sea in China. In 987 AD, Mazu from Meizhou Island of Putian City, Fujian Province devoted her life to saving lives in a shipwreck. Local residents then built a temple for her and started to worship her as the goddess of the sea. With the development of seafaring, Mazu gradually gained greater influence. She was granted the titles of Heavenly Princess, Heavenly Empress, Heavenly Holy Mother by governments of different dynasties. Mazu belief and customs is a folk culture dedicated to worship and praise Mazu’s grace, benevolence, and philanthropy, with Mazu palaces and temples as the major venue of various activities, and manifested in relevant customs and temple fairs. The belief and customs has spread to over 20 countries and regions, worshipped by over 200 million followers even today. Meizhou Island is home to the First Mazu Temple.

- Center: Meizhou Island of Putian City in Fujian Province is located at the Meizhou Bay in the central part of the west bank of the Taiwan Strait; Influenced areas: China's coastal areas including Fujian Province, Zhejiang Province, Jiangsu Province, Shanghai, Tianjin, Guangdong Province, Guangxi Province, and other regions and countries with a sizeable Chinese population, such as Macau, Hong Kong, Taiwan, Singapore, Malaysia, Indonesia, South Africa, the United States, France, Australia, and New Zealand.

2) Relevant Information

- Year of inscription in the RL : 2009
- Community(ies) and group(s) involved:
  Meizhou Island in Putian City, Fujian Province of China, the legendary birthplace of Mazu
  The board of directors of the First Mazu Temple
  China's Association of Mazu Cultural Communications and Meizhou Research Center of Mazu Culture
  Councils of 15 divisional Mazu temples such as Shanglin Mazu Temple
  More than 5,000 Mazu temples around the globe

- Activities:
  a. The compilation of application documentation and development of heritage safeguarding measures are both fully participated by relevant village committees, all members of the council of Mazu palaces and the public. They helped to provide documentation, review application materials and the plan of safeguarding. They also provided relevant literatures and cultural relics, actively participated in activities related to Mazu belief and customs, and accepted interviews. Representatives of Mazu believers participated the application process very actively;
  b. The compilation of application materials involved the participation of Chinese Academy of Arts, Chinese national center for Safeguarding Intangible Cultural Heritage, Fujian Normal University, Fujian Academy of Arts, Putian
Institute, Regulatory Committee of Meizhou Island, Meizhou Research Center of Mazu Culture and 11 local village committees.

3) Transmitters
China's coastal areas including Fujian Province, Zhejiang Province, Jiangsu Province, Shanghai, Tianjin, Guangdong Province, Guangxi Province, and other regions and countries with a sizeable Chinese population, such as Macau, Hong Kong, Taiwan, Singapore, Malaysia, Indonesia, South Africa, the United States, France, Australia, and New Zealand.

4) Explanation
• Esteemed by both official authorities and ordinary folk, Mazu is the most influential navigation goddess of the sea. The Mazu belief and customs is a folk culture dedicated to worship and praise Mazu's grace, benevolence and philanthropy, with Mazu palaces and temples as the major venue of various activities, and manifested in relevant customs, temple fairs and folktales.
• Originally named Lin Moniang, Mazu was born in 960 AD on Meizhou Island of the Putian City in Fujian Province. Throughout her entire life, Mazu helped her fellow townsmen by forecasting the weather, making medicines, curing patients and saving lives from shipwrecks. She devoted her life at the age of 28 when trying to save lives from a shipwreck. Local residents then built a temple for her and started to worship her as the goddess of the sea. In the Song Dynasty (1123 AD) the imperial government bestowed on her the title of Heavenly Concubine, Heavenly Queen, Holy Mother, gradually Mazu culture has become conventional belief and customs. The Mazu belief and customs primarily consists of worshipping ceremonies, folk customs and folktales.
• Worshipping ceremonies can either be a family sacrifice or a temple sacrifice. At a family sacrifice, the sculpture of Mazu will be placed on the alter table in family's residence or on the boat, or the family will make a sacrifice to the sea, praying for peace and a safe voyage; while a daily temple sacrifice often includes sessions such as offering floral tributes, lighting incense and candles as well as letting of firecrackers.
• Mazu belief and customs is inherited through incense ceremonies, the family lines and folktales. Following the footsteps of fishermen, sea merchants and immigrants, it has been spread to over 20 countries and regions, worshipped in more than 5000 Mazu temples around the globe even today, they have become a part of the public cultural heritage in Mazu belief regions. Priesthood, sacrificial offerings, sacrificial dance and music are inherited through the tradition of the respective master and apprentice relationship. So far 36 practitioners are confirmed as representative heritors. The First Mazu Temple of Meizhou and China's Association of Mazu Cultural Communications undertake the maintenance of the legacy.
• The Mazu belief and customs has become a connecting tie among followers and a public sign of cultural identity. It plays a unique role in promoting family harmony, society concord and all-embracing love.

5) Safeguarding Measures
• The Regulations on the Safeguarding of National and Folk Culture of Fujian Province was put into effect, which provides effective judicial guarantee for
maintaining the Mazu Belief and Customs; The municipal government of Putian adopt *The Plan of Strengthening the Safeguarding of Mazu Belief and Customs* and develop a mid-term and long-term protection plan focused on the Mazu Belief and Customs to ensure its long-term existence and healthy development; Meizhou Island was recognized as the Demonstration Base of the Construction of China’s Ecological Civilization by China’s Committee of Ecological Awareness Promotion; Establish an organization dedicated to safeguarding the Mazu Belief and Customs and be responsible for the safeguarding of intangible cultural heritage and coordination needed.

- A general survey on the heritage has been carried out. The First Mazu Temple in Meizhou was listed as provincial and national key cultural preservation centers by the provincial government of Fujian and the State Council respectively. Similar safeguard measures have also been taken in Tianjin, Jiangsu Province, Guangdong Province and Quanzhou, Fujian Province.

- The Mazu Belief and Customs in Meizhou was included in the first batch of Non-Material Cultural Heritage of the Provincial Level by the government of Fujian Province. The Mazu Sacrificial Ceremony was included in the first batch of Intangible Cultural Heritage of the National Level by the State Council. “Huang Hui”, the temple fair of Tianjin was also included into the list. Dedicated funds are allocated in 3 regular installments every year for staging the Mazu sacrificial ceremony. All Mazu palaces and temples organize annual excursions and Lantern Festival activities. Mazu Culture Exhibition Center and Museum have been established to showcase the past and present Mazu Belief and Customs.

- Board of Directors of the First Mazu Temple of Meizhou and managers of other Mazu palaces and temples should mobilize the believers to actively participate in relevant activities and protect the Mazu belief and customs. 36 outstanding heritors have been selected from Putian City to pass on knowledge and skills related to the Mazu sacrificial ceremony, sacrificial offerings, Baizong Dance, Shuadaojiao Dance, and Wuliangsan Dance.

- The Board of Directors of the First Mazu Temple of Meizhou and the Regulatory Committee of Meizhou Island should jointly allocate 1 million RMB yuan every year to support academic researches by the Research Center of Mazu Culture of Putian Institute in Fujian Province and the Meizhou Research Center of Mazu Culture, so as to provide academic buttress to the inheritance and promotion of Mazu belief and customs. The academic seminar of “Meizhou Mazu, Cross-Strait Forum” should be held annually. The Regulatory Committee of Meizhou Island and the Board of Directors of the First Mazu Temple of Meizhou jointly organize the Tourism Festival of Meizhou Mazu Culture, Temple Fair at the First Mazu Temple, Sacrificial Ceremony commemorating Mazu’s resurrection once a year. A Museum of Relics of Mazu's Hometown on Meizhou Island will be established to showcase the history and development of the Mazu belief and customs; The Academy of Mazu Culture organizes two workshops every year so as to improve the heritors’ educational level. Text books on Mazu culture should be further promoted and made accessible in classrooms; In order to raise the
public awareness on the protection of the Mazu Belief and Customs, the significance and urgency of maintaining the belief.

6) Reference

7) Information Resource
- [http://www.ihchina.cn/show/feiyiweb/html](http://www.ihchina.cn/show/feiyiweb/html)

13. Mongolian art of singing: Khoomei (呼麦)

1) Heritage Information
- Khoomei, also known as "Hoolin (throat) Chor (harmony)" or "Chor" in which, the singer produces, at the same time, a chorus of dual or heterophony by a special control of breath and ways of sounding, namely, a diversified harmony of two or more voice parts produced by one singer with the overtone based on his continued bass part from his throat in harmony with his continued bass part. It is the only form of singing technique in the history of human singing, a unique creation and outstanding contribution of the Mongolian people to human culture. The main themes of Khoomei include showing respect and singing praise of the natural world, the ethnic ancestors and heroes. Traditionally, Khoomei was an activity performed only in very serious and ceremonious occasions so as to form an atmosphere of solemnity and respectfulness. Therefore, singing Khoomei has been closely associated with important ritual activities and has become an essential part of ritual ceremonies.
- Khoomei, created, possessed and transmitted by the Mongols, exists among Mongolian communities who are located mainly in Xilin Gol League in Inner Mongolia and the Altai area in Xinjiang in China.

2) Relevant Information
- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  Inner Mongolia Art Research Institute
  Inner Mongolia Art Archives
  Inner Mongolia Khoomei Association
  Inner Mongolia Normal University Centre for Safeguarding Intangible Heritage

3) Transmitters
• As Mongolian population is across borders, "Khoomei" also shares the same character. In China, the main population of "Khoomei" singers and audience find their way in Inner Mongolia Autonomous Region and the Altai mountainous areas in Xinjiang Uygur Autonomous Region, whereas in Mongolia, the key locations refer to Khovd and Zavkhan. In Russia, Tuva Republic is the main location.

4) Explanation

• Mongolian Khoomei (also known as "Hooliin Chor" or "Chor") refers to the art of singing in which the singer produces, at the same time, a chorus of dual or heterophony purely with his or her own vocal organs, namely, a diversified harmony of two or more voice parts produced by one singer with the overtone based on his continued bass part from his throat in harmony with his continued bass part. It is the only form of singing technique in the history of human singing, a unique creation and outstanding contribution of the Mongolian people.

• No later than the 13th century did it come into being and now it is still popularly transmitted among Mongolian people. The main themes of Khoomei include showing respect and singing praise of the natural world, their ancestors and heroes, as well as closely associating with important ethnic rituals. Therefore, in history, singing "Khoomei" had distinguished itself by its ritual procedures and regulations. As a unique form of art, Khoomei is performed either by one or by many on ceremonious occasions and group activities of the Mongolian people. That is one reason why Khoomei appears different from other arts of singing.

• Up to today, the Mongolian people in China still keep the tradition that Khoomei is performed only in such grand occasions as horse racing, archery and wrestling tournaments, or at large banquets and sacrificial ceremonies. And some strict regulations and procedures have to be observed such as what to sing and which to sing first and last. In form, Khoomei is divided into two types: non-independent singing and independent singing, both of which have always been transmitting in China.

• With social development and change in environment, Khoomei has also been in constant innovation. The original singularity in style has evolved to plurality, and that of different locations has presented features of their own, forming an internal diversity.

• Traditionally, Khoomei has been passed on from generations to generations, or in a master-to-apprentice way. That is the key way of transmission even today. However, in the recent years, some universities and academic institutions have been engaged in the research, safeguarding and transmission of Khoomei, such as Inner Mongolia Art Research Institute, Inner Mongolia Khoomei Association and Inner Mongolia Normal University. They are now very important professional teams in this field.

5) Safeguarding Measures

• Some professional institutions such as Inner Mongolia Art Research Institute and Art Archive have achieved a lot by undertaking census, taking notes, making recordings and video tapes, and doing researches.
• Khoomei was inscribed in the first batch masterpieces of intangible cultural heritage of national level. After that, safeguarding Khoomei has been a very important campaign launched by government.

• Khoomei training classes of different forms and scopes have been held in the key communities so as to train more talented young people to be new practitioners. Training schools in traditional or modern way will be established to spread the idea and to get more young talents, to better the chain of transmission and set up an effective system of transmission. International conferences will be held to exchange experience and achievement in the field, international performance and competitions will be held to get it more publicized.

• Related policies or stipulations concerning safeguarding Khoomei will be issued, criteria for recognizing practitioners and safeguarding measures will be drawn up, the safeguarding procedures concerning practitioners will be started up, to form a preliminary but effective system concerning safeguarding practitioners. The interactions and cooperation between artists and practitioners from countries where Khoomei is located has been great encouraged.

• The professional databank concerning Khoomei based on previous work will be accomplished, the safeguarding experience will be summed up and the implementing work will be checked up, to establish a better mechanism concerning safeguarding Khoomei.

6) Information Resource

• [http://www.ihchina.cn/show/feiyiweb/html](http://www.ihchina.cn/show/feiyiweb/html)


14. Nanyin (南音)

1) Heritage Information

• Nanyin is a performing art that integrates singing and instrumental music. It is one of the oldest musical genres in China. Quanzhou dialect is used in performances which consist of three forms: instrumental suites, suites combining instrumental and vocal parts (however, the vocal part is rarely sung now), and ballads accompanied by the core instrumental ensemble. The more than 3000 extant scores comprise the Three Anthology of Nanyin Repertory printed during the Ming Dynasty in 1604, folk manuscripts and other printed scores. These collections preserve repertory from the Jin (265-420) to the Qing (1644-1911) dynasties. Nanyin distinctive singing style, musical instruments, modality, and notation system represent a testimony of ancient Chinese musical practice and provide researchers with a rich source of information. The playing modes of Nanyin are related with many forms of music and instruments, such as Xianghege (literally “Song of Harmony”) and Qingshangyue (a music genre) popular in the Han and Jin dynasties (B.C. 206-420 A.D.), and Yanyue (a kind of court banquet music) and Daqu (a grand piece) popular in the Tang Dynasty (618-907).
• Core inheritance area of *nanyin* is Quanzhou in Fujian, a southeast coastal province in China; The heritage is widely spread among the *Minnan* people living in the compact areas in such adjacent regions as Xiamen, Zhangzhou, Taiwan, Hong Kong, Macao, and southeast Asian countries including Myanmar, Viet Nam, Singapore, Malaysia, Indonesia, and the Philippines.

2) Relevant Information

- Year of inscription in the RL: 2009
- Community (ies) and group(s) involved:
  - Quanzhou Nanyin Troupe
  - China Nanyin Academy
  - Quanzhou Local Opera Research Society
  - Quanzhou Nanyin Art Research Institute
  - Quanzhou Art School
  - Quanzhou Nanyin Association
  - Quanzhou Nanyin Association

- Activities:
  a. According to Cultural Department of Fujian Province’s request, Quanzhou People's Government and Quanzhou Cultural Bureau are the organizers of the compilation of the application materials; In the process of initiating the application, three seminars and two large-scale nanyin concerts were held in Quanzhou. The delegates present gave positive support for the application, and proposed suggestions on protection and development. Besides, many overseas Chinese people from Hong Kong and Macao wrote to relevant departments in China to express their support for the application of including Nanyin on Human intangible cultural heritage list; More than 1,000 people from teams of counties and districts that representing southern Fujian and relevant associations in the Philippines, Singapore, Indonesia, and Taiwan were present. At the seminars, Quanzhou People's Government introduced the progress and significance of the application.

  b. Quanzhou People's Government and Quanzhou Cultural Bureau are the organizers of the compilation of the application materials; participants in the compilation also include people from Quanzhou Nanyin Ensemble and Quanzhou Local Opera Research Institute; many non-governmental associations and the above two institutions provided photos and audio & video materials, and joined and supported the compilation of the materials; Experts from China Intangible Cultural Heritage Protection Center of Chinese Academy of Arts, China Conservatory, and Art Research Institute of Fujian Province jointly participated in the compilation of the application materials.

3) Transmitters

- Quanzhou is the core area of nanyin and its inheritance, with more than 500 halls, chambers, societies including China Nanyin Society, Licheng District Nanyin Research Society, Jinjiang Shenhu Yubing Nanyin Association, Chendai Ethnic Nanyin Association, and Anhai Yasong Nanyin Association, and four government-run institutions. Participants in nanyin activities include farmers, fishermen, teachers, students, merchants, entrepreneurs and handicraftsmen.
Nanyin is spread in such areas as Xiamen, Zhangzhou, Taiwan, Hong Kong, Macao, and Southeast Asian countries. It has more than 60 mass organizations.

- Transmitters are Wu Yanzao and Huang Shuying, etc.

4) Explanation

- Nanyin is a performing art that integrates singing and instrumental music. It is one of the oldest musical genres in China. Quanzhou dialect is used in performances which consist of three forms: instrumental suites, suites combining instrumental and vocal parts (however, the vocal part is rarely sung now), and ballads accompanied by the core instrumental ensemble. The more than 3000 extant scores comprise the Three Anthology of Nanyin Repertory printed during the Ming Dynasty in 1604, folk manuscripts and other printed scores. These collections preserve repertory from the Jin (265-420) to the Qing (1644-1911) dynasties. Nanyin distinctive singing style, musical instruments, modality, and notation system represent a testimony of ancient Chinese musical practice and provide researchers with a rich source of information. The playing modes of Nanyin are related with many forms of music and instruments, such as Xianghege (literally “Song of Harmony”) and Qingshangyue (a music genre) popular in the Han and Jin dynasties (B.C. 206-420 A.D.), and Yanyue (a kind of court banquet music) and Daqu (a grand piece) popular in the Tang Dynasty (618-907).

- The vocal repertory narrates stories, poetry and folk customs of past dynasties. It also expresses the perception of life and nature. It is a precious musical heritage with strong educational significance. The repertory not only preserves famous poems and lyrics from the Tang and Five Dynasties (AD 907-960), but also constitutes the only source about the music of some ancient operatic traditions. Nanyin music has been absorbed by local Liyuan and Gaojia operas, and Puppet Theater; it is a tradition that enriches many other genres.

- In Nanyin there are two main types of performance: one led by a solo singer who plays the clappers, another with four singers who perform in turn. Instrumental accompaniment includes the pipa-lute, the vertical flute xiao, the erxian and sanxian (two types of plucked lute) and percussions. The sounds played by the combination coincide with each other in different orders and give forth the pleasant and lingering melodies. The melodies contain fixed alternation system on basis of seven tones in the diatonic scale. The singing and the musical performance in Nanyin are very difficult. Both the music and the sound must “be steady and smooth at starting, moving deeply in the middle and strong and round at the end”.

- Nanyin is rooted in society. There are more than 500 folk associations with 10 to 50 members each, as well as research institutes and professional troupes. During the seasons of spring and autumn those organizations and institutes always worship the God of Nanyin Mengchang. In addition, they often visit each other to exchange performing skills, amuse themselves and edify their temperaments. At weddings, funerals and festivals, aficionados come together to perform joyful music in streets and squares. Performance venues include courtyards, markets, ancestral halls and teahouses.
Continuity of Nanyin is ensured through different means such as the traditional master-to-disciple transmission, stage performances organized by professional troupes aiming at winning over new enthusiasts, and Nanyin courses in schools. A special role is also played by officially recognized inheritors of this tradition, like Huang Shuying, Wu Yanzao and others. In addition, the famous musicians Zeng Jiayang and Wang Dahao were frequently invited to Beijing and Taiwan universities and colleges to teach the playing techniques of **pipa** and vertical flute.

In the XVII century Nanyin spread to Taiwan, Hong Kong, Macao and Southeast Asian countries. Wherever there are people from Minnan, there would have Nanyin performance. Nanyin has become a tie to hometown as well as motherland in their minds and it is also indispensable to the people's cultural life. Over its long history, its form has constantly been recreated by the people and ancient compositions reworked to meet the needs of different times and places.

**5) Safeguarding Measures**

- Quanzhou People's Government issued *the Decision on Protecting and Revitalizing Nanyin in Quanzhou*; Fujian Province issued *the Rules and Regulations on Protecting Ethnic and Folk Culture in Fujian*; The Ministry of Culture of the People's Republic of China issued a decision on building the protective area of cultural ecology in Minnan area; Quanzhou, Xiamen and Zhangzhou Intangible Cultural Heritage Protection Center set up and responsible for the implementation of the protective measures and coordination of the nanyin protection.

- There are 560 nanyin mass organizations with more than 7500 members that are active in Quanzhou and Xiamen area. There are seven nanyin inheritors (who transmit nanyin) at national level, 14 at provincial level and 24 at city level. The schools help to cultivate students who can transmit. Since 1990, nanyin has been taught in the middle and primary schools in Quanzhou and Xiamen. More than 20,000 students take part in the nanyin class. More than 1,000 students are cultivated into excellent nanyin players and singers. Quanzhou Normal University and Quanzhou Art School offer the nanyin programs and have nurtured more than 100 high-level nanyin singers and players. Local Culture Bureau and Education Bureau advance the nanyin education in the middle and primary schools. Each student taking part in the nanyin class can learn to play an instrument and the basic operns. The Quanzhou Culture Bureau invested in the revision of nanyin teaching materials and nanyin competition in the middle and primary schools in 2009. Art Institute of Quanzhou Normal University will recruit 100 students majoring in nanyin. Quanzhou Art School will offer junior program of nanyin.

- Nanyin database and website will be built. Quanzhou Nanyin Art Institute, Quanzhou Local Opera Research Association and Jinjiang Nanyin Association are responsible for the nanyin publications and books. The Collections of Quanzhou Nanyin (20 volumes), the Whole Collections of Orchestral Finger Music (two volumes) and the Anthology of Ancient Orchestral Music (eight volumes) will be completely published by 2012. Between 2009 and 2011,
Quanzhou Culture Bureau will invest three million yuan in production and publishing of the Video Collections of Chinese nanyin in Quanzhou (DVD).

- In 2005, Quanzhou Nanyin Exhibition and Xiamen Nanyin Chamber were open to visitors. In 2008, Quanzhou Nanyin Performing Center was set up. It became the new site of Quanzhou Nanyin Ensemble and a comprehensive site for nanyin performance and nanyin exchanges and communications among chord companions. Diversified channels including newspapers and TV will be adopted to popularize the unique value of nanyin, and the importance and urgency of nanyin protection and revitalization. It will promote the implementation of the protective measures and exert positive influences on people's respect on human ingenuity and the multi-cultural development of the world.

- Nanyin attended the intangible cultural heritage exhibition events which organized by the Ministry of Culture of the People's Republic of China. It has also gone to Beijing, Suzhou, Chengdu, Paris and the UNESCO Headquarters for exhibition. Local Government often organizes nanyin performing artists and nanyin inheritors to perform and exchange nanyin skills in various associations and places. Han Tang Yuefu Ensemble, a famous Taiwan association, has had a tour in many counties of Europe.

- Roles of professional associations in protection and inheritance. Between 2008 and 2009, Quanzhou Nanyin Ensemble already have 15 more people enhance its musical skills and its role in guidance and research. There are more than 560 non-governmental nanyin associations. The members have strong willingness to protect the intangible cultural heritage. The relevant authorities shall give proper guidance and support. For non-governmental associations with outstanding achievements, financial aid shall be offered to intensify their roles in protecting and revitalizing nanyin.

6) Information Resource

- [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)

15. Sericulture and silk craftsmanship of China (中国传统桑蚕丝织技艺)

1) Heritage Information

- Sericulture and Silk Craftsmanship is an original creation of China, and is a cultural symbol of the Chinese nation. This element is comprised of a whole process of manufacturing craftsmanship, such as mulberry planting, silkworm breeding, silk reeling, dyeing and weaving. It also includes all kinds of intricate tools and looms applied during the whole process, flowery silk products manufactured, such as silk damask, gauze, polychrome woven silks and silk tapestry, and relevant folk customs that are an integral part of this process. It has made great contributions to the Chinese history for over 5,000 years, and has also exerted significant influence on human civilization through the Silk Road.

- Such traditional craftsmanship and folk customs still exist in the Taihu Lake area in northern Zhejiang province and southern Jiangsu province (such as
cities of Hangzhou, Jiaxing, Huzhou and Suzhou), and Chengdu in Sichuan province, and they have become an indispensable element of China’s cultural heritage.

2) Relevant Information

- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  - China National Silk Museum
  - Suzhou Silk Museum
  - Master Wang Jinshan’s Workshop
  - Chengdu Shu Silk Institute
  - Hangzhou Fuxing Silk Factory
- Activities:
  a. Communities such as Hangzhou, Jiaxing and Huzhou, and groups and individuals such as the China National Silk Museum, Suzhou Silk Museum and Chengdu Shu Silk Institute have all been informed beforehand, and they freely consent the nomination of Sericulture and Silk Craftsmanship of China onto the Representative List.
  b. The above communities and groups also take part in the compilation of the materials.

3) Transmitters

- People living in Hangzhou, Jiaxing and Huzhou of Zhejiang province, Suzhou of Jiangsu province, and Chengdu of Sichuan province, and silk weaving craftsmen in the China National Silk Museum and other institutions manufacturing silk damask, gauze, Song-style silk, Shu silk and silk tapestry;
- Transmitters are Shao Guanxing and Wang Jinshan, etc.

4) Explanation

- China’s sericulture and silk craftsmanship boasts a history of 5000 years. The silk fragments, preliminary loom and potteries decorated with silkworm patterns excavated from sites dating 4000 years ago in the Taihu Lake area; demonstrate the time-honoured history of the sericulture and silk production in the region. Alongside the historical process, traditional manufacturing craftsmanship develops, and the main elements include Mulberry planting, silkworm production, silk reeling, silk floss, weaving tools, design and weaving of fabrics, etc.
- Sericulture is an important component of the local cultural heritage. The origin of sericulture in China was related to the Chinese people’s idea of the perfect harmony between human and nature. Previous generations connected the morphological life of silkworm from an egg to caterpillar, pupa and finally to a moth, with the imagined life cycle of human beings-- from life to death, and rebirth into the heaven.
- The sericulture and silk craftsmanship is transmitted from generation to generation, and keeps being renovated. It is mainly passed on within families, among teachers and apprentices, or among a group of people. Sericulture is an important aspect of the traditional “men for agriculture and women for textile” rural economy in China, and is usually passed on within families. While since the Song dynasty (10th century), the teacher-apprentice mode was commonly
adopted in private workshops, and in the imperial workshops set up in Hangzhou and Suzhou in the Ming and Qing period (14-19th century), techniques were usually circulated among a group of weavers, where sharing of craftsmanship was popular. At the same time, the sericulture and silk craftsmanship in this region was also the first to be summarized and published in text and image forms. The Picture of Sericulture and Weaving painted by Lou Shou (1190-1162) specifically depicted the process of silk manufacturing in Hangzhou, and in the Book of Agriculture written by Chen Fu (1149), there was a dedicated chapter recording the sericulture and silk reeling in this region. These were manifestations of the local people's deep knowledge of nature, and their development of sericulture according to the local climate, soil and water conditions.

- As a result, people began to revere and breed silkworms indoors, and a series of folk customs distinctively featured with silk culture evolved, including festivals and celebrations, life protocols, folk beliefs, language and literature, and traditional arts. For instance, during the Silkworm Flower festival in the Qingming period (early April) every year, female silkworm farmers gather in Jiaxing and Huzhou from their hometowns, wearing colourful silkworm flowers made of silk or paper on their heads. They make offerings to the Goddess of Silkworm, and pray for a good cocoon harvest. Meanwhile, there's another activity called “Silkworm flower sweeping”. After every Spring Festival (beginning of the lunar year), silkworm farmers invite artisans home to perform the story of the Goddess of Silkworms, to drive away devils and ensure a bountiful cocoon harvest.

- Sericulture and silk is a cultural symbol of the Chinese nation, and this area has always been referred to as the Home of Silk. Due to sericulture and silk, people here share the same customs and living environment, and a common cultural circle is thus formed. Same techniques are adopted for the mulberry planting and silkworm breeding while in terms of weaving; professional division of labour exists among cities and towns. For instance, silk damask and crepe are produced in Huzhou, silk taffeta in Jiaxing, gauze in Hangzhou, lampas and silk tapestry in Suzhou, warp-faced polychrome silk in Chengdu, and through mutual exchange and supplementation, a complete system of silk production takes shape. Because of sericulture and silk, people here also share a similar lifestyle. They not only like to wear silk costumes, but prefer the use of silk floss quilts, silk umbrellas and fans, and also flowers made of thin silk. In short, they live with silk all through their lives, making this the foremost feature of the region.

- Sericulture and silk production is also the most active and most compatible production mode with natural environment in the region, and silk production used to be the most important economic source here. The region is the most water-abundant area in China, and the soil, temperature and water conditions are all suitable for sericulture. The ponds that dot the villages are converted into mulberry-base ponds, where a positive biological chain is formed: the silkworm excretion is used to feed the fishes, while the mud from the ponds can be used as fertilizer for the mulberry trees, and the mulberry leaves in turn are used to feed the silkworms. The network of canals leading in all
directions becomes the best way of transportation among these silk production sites, and the trade of silk promotes the development of the regional economy.

5) Safeguarding Measures

- Jiangsu and Zhejiang have announced Regulations on the Safeguarding of Intangible Cultural Heritage, providing legal support for the protection of sericulture and silk craftsmanship in the region. The concerned institutions and communities will carry out more precise investigations on the traditional techniques and folk customs of sericulture and silk weaving, draw plans for protecting and revitalizing the heritage, ensure the source of funding, systematically train inheritors of the traditional craftsmanship, and hold annual activities related to sericulture folk customs.
- Meanwhile, more professional academic investigation and research are also under way. Achievements of investigations on the craftsmanship and folk customs of sericulture and silk craftsmanship are recorded in books such as A General History to Chinese Silk, A Complete Collection of Traditional Chinese Craftwork-Silk Weaving and Dyeing, and Folk Customs of Sericulture along the Taihu Lake.
- The survey and documentation work on the craftsmanship and customs of sericulture and silk has almost been completed, and over 50 inheritors in this field have been identified. Seasonable silkworm breeding courses have also been set up in some of the local schools, and the China National Silk Museum functions as a platform for them to carry out these activities and to learn silk handicrafts such as tie-dyeing.
- China National Silk Museum has also organized special exhibitions such as the Charm of the Silk City and Traditions in Sericulture.
- Improve the presentation and education platform led by museums, launch education programs of silkworm rearing and traditional silk craftsmanship for children.
- Set up a professional Chinese-English website, with timely updates and improvements.

6) Reference

- Lin Xidan, Folk Customs of Sericulture along the Taihu Lake, Suzhou University Press, 2006.

7) Information Resource

- [http://www.ihchina.cn/inc/daibiaozuye.jsp?dbz_id=166](http://www.ihchina.cn/inc/daibiaozuye.jsp?dbz_id=166)
16. Tibetan opera (藏戏)

1) Heritage Information
• Tibetan Opera is a traditional opera of Tibetan people, in which stories are told through song and dance performance by performers who wear masks. It took shape in the 14th century. It is popular in the Qinghai-Tibet Plateau. The most often performed dramas are eight classical traditional Tibetan Opera dramas. And these dramas are mainly about legends and stories which praise the good and punish the evil in Buddhist scriptures. Since Tibetan Opera used to be a folk art, it was passed on from elder generation to the younger generation through oral teaching and was performed at public squares or monasteries. Later professional Tibetan Opera troupes have been established and stage performance has been introduced. Both kinds of performance (either at squares or on the stage) are favoured and recognized by the Tibetan people. Tibetan Opera carries the essence of Tibetan culture and reflects the life and ideology of Tibetan ethnic group, therefore it has become an important part of their life.
• Tibetan Opera locates popular in Lokha, Lhasa, Shigatse, Chamdo and Ngari in the Tibet Autonomous Region, Tibetan-inhabited areas in Huangnan, Guoluo, Menyuan of Qinghai Province, Ganzi, Aba and Gyalrong areas of Sichuan Province and Gannan of Gansu Province.

2) Relevant Information
• Year of inscription in the RL: 2009
• Community(ies) and group(s) involved:
  Tibetan Opera Troupe of the Tibet Autonomous Region
  Tibetan Opera Troupe in Qinghai Province of P.R. China
  Chomolong Tibetan Opera Performing Team of Duilong Deqing County of Lhasa Municipality
• Activities:
  a. Department of Culture of the Tibet Autonomous Region, Ethnic Art Research Institute of the Tibet Autonomous Region, Tibetan Opera Troupe of TAR, professional and amateur Tibetan Opera teams, cultural institutes of other Tibetan-inhabited areas in Qinghai, Gansu and Sichuan, as well as Traditional Opera Research Center of China’s Art Research Academy and China’s Central Television provided the relevant written materials, photos and video materials;
  b. The above organizations are also involved in writing the application documents.

3) Transmitters
• The performance and inheritance of Tibetan Opera are mainly done by the amateur Tibetan Opera performing teams of every area. The performers are half farmers and half artists, while performing is their amateur job. At present, there are over 160 folk Tibetan Opera performing teams in the Tibet Autonomous Region, including over 2500 staff. Famous Tibetan Opera performing teams are Chonggyal Bingdun Tibetan Opera Performing Team and Tashi Shoba Tibetan Opera Performing Team of Lokha Area, Gyanggar
Tibetan Opera Performing Team and Jongba Tibetan Opera Performing Team of Shigatse Area, Chomolong Tibetan Opera Performing Team and Shoba Tibetan Opera Performing Team of Lhasa, Gyashija Tibetan Opera Performing Team, Namgya Tibetan Opera Performing Team and Dechin Monastery Tibetan Opera Performing Team of Huangnan Area of Qinghai Province. Since the mid of the 20th century, professional Tibetan Opera troupes have been established in Tibetan-inhabited areas, currently having over 200 professional performers.

- Transmitters are Tseten Dorji, Tsering, Garma Tsering and Namgyal Tsering, etc.

4) Explanation
- Being popular in Qinghai-Tibet Plateau, Tibetan Opera is an opera of Tibetan ethnic group, which tells stories through song and dance performance and wears mask. Tibetan Opera, has a time honoured history. As early as in 614 A.C., at the welcoming ceremony of Princess Wencheng, there was song and dance performance, wearing with mask, which had the basic element of traditional opera. At the end of 14th century, Tangdong Gyalpu, a great master of Tibetan Buddhism absorbed and integrated folk song and dance, storytelling and religious music and dance, and recreated these elements into Tibetan Opera with simple stories. In the 17th century, initiated by the Fifth Dalai Lama, the Tibetan Opera was performed on the Shoton festival. And since then, the tradition of performing Tibetan Opera by various Tibetan Opera teams on a large scale once a year has come into being, which helped the development of Tibetan Opera. Since the mid of the 20th century, professional Tibetan Opera troupes have been established in Tibet and Qinghai to develop Tibetan Opera by working with many amateur Tibetan Opera teams.

- The performing venues of Tibetan Opera can be at public squares, religious temples and modern theatres, mainly at public squares. When performing, a tree is put at the middle of the place to symbolize the centre of the stage. This tree is wrapped in colourful papers with a painting of Tangdong Gyalpu on it. This tree is also surrounded with purified water and stage property. Performers will perform in the centre of the stage while the audience will sit around. The performance of Tibetan Opera has three parts, namely the beginning part, the main part and the concluding part. The beginning part includes praying ceremonies, cleaning the stage by hunters, blessing from the elder, and dances of fairies. The main part is the performance of drama, with performance of folk songs and dances as well as acrobatics by turn. The concluding part is a ceremony of blessing.

- Tibetan Opera is a comprehensive art variety, including Tibetan folk songs, dances, story-telling, chanting, acrobatics, religious music and dance. When performing, the story is narrated by a man, actors will give performance in order, supported by group singing and dancing. Tibetan Opera has some difficult artistry such as 6 skills of singing, dancing, rhyming, narrating, performing and tumbling. The stage art of Tibetan Opera is a combination of partly fixed stage scene and unfixed space, a combination of rich traditional
masks and simple make-up of actors with its special feature of wearing masks of different shapes, colours, qualities and roles.

- Since Tibetan people believe in Buddhism, dramas of Tibetan Opera mainly publicize Buddhist ideas of praising the good and punishing the evil, relation between the cause and result. Tibetan Opera has the social function of teaching and publicizing. The most often performed dramas are eight classical dramas such as Prince Wencheng, Prince Norsang, Namsa Wenbo, and Drowa Sangmu. Before the performance, the amateur Tibetan Opera performing teams hold praying ceremony or have religious ceremonies such as incense burning and Chamu (a kind of religious dance) dancing to suppress the evil spirit and make best wishes.

- There are two ways of passing on Tibetan Opera, namely oral transmission and school education. In the amateur Tibetan Opera performing teams, students are taught by teachers with oral instructions. Many artists have made great contribution to the inheritance of Tibetan Opera, for instance, the founder of Tibetan Opera Tangdong Gyalpo, and other amateur Tibetan opera artists such as Tangsang, Myima Gyaltsen and Tashi Thundrup. State-level Tibetan Opera inheritors such as Tseden Dorji, Tsering, Karma Tsering, Namgayal Tsering and Dorji Taij are playing important roles in developing Tibetan Opera. When passing on the Tibetan Opera, these artists also develop this art. As an art to cohere Tibetans in different Tibetan-inhabited areas, Tibetan Opera has become an indispensable cultural program of Tibetan people, a bridge to promote ethnic unity and community unity. Tibetan Opera has been regarded as an excellent representative of Tibetan cultural heritage.

5) Safeguarding Measures

- Art research institutes in Tibet, Qinghai, Gansu and Sichuan made an in-depth investigation on the current situation of Tibetan Opera, which provided a foundation to make some policies and regulations to safeguard Tibetan Opera.

- Governments at all levels in China attach great importance to safeguard and pass on Tibetan Opera. The main sects of Tibetan Opera in the Tibetan-inhabited areas have inscribed in the provincial and national inventory list of ICH so as to get better safeguarding; Lhasa Municipality, Angren County of Tibet and Tongren County of Qinghai have been given the title of Town of Tibetan Opera by the Chinese government. Establish a certain place in those villages which represent certain sect of Tibetan Opera to inherit the traditional art. collect cultural relics relevant to Tibetan Opera. Establish Tibetan Opera Museum and Databases of materials of Tibetan Opera, which will be a showcase of Tibetan Opera and provide convenience to do relevant research on Tibetan Opera; Invite the public to watch Tibetan Opera which are paid by the government; The government also make video and sound recording of the performed traditional dramas and produce digital video and audio documents of the collected materials.

- An overall survey of the history and current situation of Tibetan Opera has been conducted. The published Works on Traditional Operas (volume of Tibet, Qinghai, Gansu and Sichuan) and Music Collections of China's Traditional Operas (volume of Tibet, Qinghai, Gansu and Sichuan) have a complete record of the history and melodies of Tibetan Opera popular in China; Make more
efforts to collect written materials of Tibetan Opera, and compile those collected scripts and music score, print and publish the above mentioned materials; Strengthen theoretical research on Tibetan Opera. Organize a national academic symposium on Tibetan Opera every three years and an international academic symposium every five years to discuss the issues in the history and current situation of Tibetan Opera; Collect and publish relevant papers.

- Strengthen training of young professional performers. Pass on the performing skills of old artists, the traditional dramas and singing art to the younger generation through teaching by the elder generation. Over 100 Tibetan Opera majoring students of four terms who were trained with state fund works for Tibetan Opera Troupe. They are new forces for the inheriting and development of Tibetan Opera; Popularize knowledge of Tibetan Opera in middle and primary schools so as to cultivate children's interest in Tibetan Opera and make a foundation to pass on and develop Tibetan Opera. Young people are encouraged to join the Tibetan Opera teams so as to pass on Tibetan Opera.

- The new Tibetan Opera dramas such as *Spring of Dorshong*, *Fairy of Happiness*, and *When Kesang Flower Blossoms* created and performed by Tibetan Opera Troupe of the Tibet Autonomous Region and Tibetan Opera Troupe of Qinghai won great popularity among the audience when performing in and out of China, which raised the influence of Tibetan Opera; Improve the quality of traditional Tibetan Opera dramas; To increase the influence of Tibetan Opera through rehearsal and performance tour, and rehearse and create new version of traditional dramas and modern dramas; Publicize Tibetan Opera by modern media to adapt Tibetan Opera to the modern age. Perform at school and rural areas so as to meet the requirement of elder audience and attract younger audience.

6) Reference


7) Information Resource

- [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)
17. Traditional firing technology of Longquan celadon
(龙泉青瓷传通烧制技艺)

1) Heritage Information
• The firing technology of Longquan Celadon is a traditional technology with a
  history of 1,700 years and an integration of manufacturing, technology and
  arts. The traditional firing technology of Longquan Celadon covers the
  smashing, panning, aging and kneading of the raw material, the molding, air
  drying, fettling, grooming, bisque firing, glazing, saggering, stacking in round
  containers, and the burning with firewood in a dragon kiln. The firing
  technology of Longquan celadon is unique in terms of the selection of the raw
  material, the preparation of the glaze material, the molding and the
  temperature control of the kiln. The firing technology of Longquan Celadon
  has aided in people’s lives and the finished product is of unique aesthetic
  value. Display celadon, decorative celadon, tea sets and table wares show the
  perfect integration of the firing technology with the artistic features. The thick
  cyan and plum-green vitreous enamel fired in Longquan kiln is an
  embodiment of the aesthetics of ancient China: elegance, implicitness, sincerity
  and quietness.
• Passing on and protecting the traditional firing technology of Longquan
  Celadon shall help people to know Longquan celadon, improve the traditional
  firing technology of Longquan Celadon and boost the cultural impact of
  Longquan celadon on the world. The traditional firing technology of Longquan
  Celadon exists largely in Longquan City in Zhejiang Province.

2) Relevant Information
• Year of inscription in the RL: 2009
• Community(ies) and group(s) involved:
  Longquan Celadon Industry Union (LCIU)
  Longquan Chongqing Museum
  Longquan Celadon Trades Society
  Zeng Qin Ancient Kiln in Shangyang Township
• Activities:
  a. The communities and groups and transmitters suggested that the Longquan
     Celadon take part in the application to RSL.
  b. The communities and groups and transmitters prepared the application and
     Zhejiang Normal University and some experts take part in the compilation of
     the materials.

3) Transmitters
• Longquan Chongqing Museum, Longquan Celadon Trades Society, Zeng Qin
  Ancient Kiln in Shangyang Township (representative inheriting base at the
  provincial level).
• Transmitters are Xu Zhaoxing and Mao Zhengcong, etc.

4) Explanation
• In the history of Chinese porcelain, celadon was the first porcelain produced,
  and its traditional firing technology has a history of over 1,700 years,
  beginning in the 3rd century. More than 600 ancient kiln sites have been
  identified in China. Longquan celadon during its history became the
recognized symbol of Chinese porcelain, and through commercial trading and cultural exchanges large quantities of it were exported to many countries around the world.

- Longquan celadon has been compared with hand-made jade, the culture of which has been extremely popular in China. There is even a line in the Book of Songs which says that “When people talk about a virtuous man, they say he is as mild as jade.” The glaze color of Longquan celadon is similar to the green colors commonly found in nature and is also a shade of green that is in harmony with the Taoist classical aesthetic; Longquan celadon contains no harmful substances like lead or cadmium, so it makes a suitable household china. Celadon is both a craft and an art form, and fine quality Longquan celadon and masterworks are treasured by museums and collectors. The leaders of the Chinese government regard Longquan celadon as a valuable Chinese item for presents to foreign dignitaries and friends.

- The firing of Longquan celadon is a traditional skill based on raw materials that exist in Longquan City (located in Zhejiang Province, China): burnt petuntse, violet-golden clay, limestone, quartz and others. For many centuries, at first these raw materials were compounded in proportion, and then moulded by hand, finally high fired at temperatures around 1310ºC. The process results in the celadon that Longquan became known for. The methods were handed down by families.

- The production of celadon is largely a family-centered industry and one in which family members play a key role in many small business enterprises. In Longquan city there are nearly 130 celadon companies and two thousand employees. There are 4 celadon master artists recognized at the national level, 8 master artists known at the provincial level, and 32 accomplished celadon craftsmen.

5) Safeguarding Measures

- The Celadon Industry Union takes responsibility for protecting the traditional firing technology of celadon. The Celadon Museum is the center for the collection of celadon works and the presentation of celadon technology. The “Zeng Qin Ji Ancient Kiln” is a workshop in Shangyang Township, the only wood-firing kiln in Longquan. Xu Chaoxing and Mao Zhengcong are examples of celadon master artists and work to reform key procedures of celadon making. Longquan Celadon Culture Festival will be held by the Longquan Municipal Government and the Celadon Industry Association of Longquan each year.

- The scientific research and academic exchange on traditional manufacturing skills of celadon have been strengthened, and the degree of recognition that society has for the celadon firing technique has deepened. The celadon artists cooperate with experts of Jingdezhen Porcelain Academy and China Academy of Art in studying the new formula for body and glaze. They work together on eliminating the eyelets on glazed surfaces, innovating design and surveying the resources of porcelain clay and its effective utilization. Recently, modern celadon artists have invented technologies that combine the methods of the Ge (“elder brother”) Kiln with the Di (“younger brother”) Kiln and that control cracking. Longquan Municipal Government has held many large-scale
exhibitions in Hangzhou, Beijing and Shanghai, and the influence has spread all over China. Celadon Industry Association of Longquan will edit and publish Longquan Celadon Firing Technique, Famous Kiln Longquan and New Development of Longquan Kiln in the near future.

- The inheritor and inheritance site are designated, and the pedigree of passing on Longquan Celadon firing technique is perfected. In recent years, Master Xu Chaoxing has been designated as the national representative inheritor, and Master Mao Zhengcong has been designated as the province-class representative inheritor. The Zengqinji Ancient Kiln Plant in Shangyang Town has been designated as the province-class representative inheritance site. Among the inheritors, four of them are designated as the national master; eight are designated as the provincial master, and thirty-two as the senior industrial artist. Celadon Industry Association of Longquan will edit and publish Longquan Celadon Firing Technique, Famous Kiln Longquan and New Development of Longquan Kiln in the near future. Strengthen the theoretical research on traditional firing technique of Longquan Celadon, sum up and collect the documental resources and video data of celadon firing technique. The Lifetime Achievement Award has been set up, in order to increase the influence of celadon artist. The award ceremony is carried out once every two years.

- The existing celadon firing plant has been expanded, and the number of employee in celadon firing technique has been enlarged. There are nearly 100 celadon plants in Longquan City, and more than 2000 employees. The equipment and facilities for manufacturing celadon have been perfected, and the working environment for celadon artists is comfortable. Build a cultural creativity site for Longquan Celadon, and perfect the inheritance site and protective facilities of the Longquan Celadon firing technique. The Celadon Industry Union and the celadon artists are cooperating with local government to build Celadon Cultural Park, which will include the Longquan Temple commemorating the original founder of celadon production, a presentation area for Longquan celadon techniques, and studios of master celadon artists. In addition, local governments and the central government will give life achievement awards to master celadon artists. Other important support has come from the publication of books about celadon production. Two that have already appeared are Ge Kiln and Di Kiln and The Study of Longquan Celadon. Both the citizens of Longquan and the artists and craftspeople consider the traditional firing technique of Longquan celadon to be an intangible cultural heritage that must be preserved and allowed to flower.

- Administration of Culture, Broadcasting, TV, Press and Publishing of Longquan will cooperate with related institutions and colleges in collecting and editing the video and image data of celadon firing technique, and build the database for the traditional firing technique of Longquan Celadon.

6) Reference
- Xu Yuanruo, Elder Brother's Kiln and Younger Brother's Kiln, Baitong (Hong Kong) Press, Republic Version.
18. Traditional handicrafts of making Xuan paper (宣纸传统制作技艺)

1) Heritage Information
- Papermaking is one of the four great inventions in ancient China. Xuan Paper is an outstanding representative of traditional handmade paper; it has strong, smooth surface, and a pure and clean texture of softness and toughness; It is strong in its resistance to creasing, corrosion, moths and mould. Since the Tang Dynasty (early in the eighth century), it has been widely used in calligraphy, painting and printing books. Up to now, Xuan Paper has not yet been produced by modern machine. No other paper can compare with it in terms of historical, cultural and technical values.
- For more than one thousand years, Jing County, a mountainous area under the jurisdiction of Xuancheng City in southern Anhui Province, has been the only location for the production of Xuan Paper. Jing County and its surrounding areas are endowed with unique water quality and mild climatic conditions for the production of Xuan Paper.

2) Relevant Information
- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved: Xuan Paper Association
- Activities:
  a. Xuan Paper Association and the transmitters support the application;
  b. The work of nomination is implemented under the instruction and coordination of the Cultural Office of Anhui Province and the widespread support of all sectors of society, including the experts on paper-making and Anhui TV Station, who have participated in revising written materials and editing video materials respectively.

3) Transmitters
- Since it came into being, the production of Xuan Paper has been located in Jing County of Anhui Province; Jing County is the only community in which there is good preservation of traditional handicrafts of making Xuan Paper.
- Transmitters are Xing chunrong, etc.

4) Explanation
- As a traditional Chinese handicraft, the skill of making Xuan Paper meets the standard illustrated in the fifth point of Section 2, Article 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage. The Xuan Paper is made of tough barks of deciduous wingceltis and straws of sandy land rice growing in Jing County of Anhui Province.
- The skill of making of Xuan Paper appeared as early as in the eighth century and continues to be inherited from generation to generation. Until now, there
are altogether 14 representative enterprises of paper-making, including China Xuan Paper Company Group, Jing County Wang Liuji Xuan Paper Mill and Jing County Wang Tonghe Xuan Paper Mill. They have also set up their Xuan Paper Associations. About 1/9 of the Jing County locals take Xuan-Paper-making as their careers directly or indirectly. Proposed by the Xuan Paper making artisans, the course of The Traditional Handicrafts of Making Xuan Paper is now offered in the schools of Jing County. Owing to the above-mentioned facts, Xuan Paper has already become the synonym of Jing County and the mention of Jing County at any time will naturally call up an association of Xuan Paper.

• The bark materials and straw materials are processed separately. After a whole set of processing steps such as steeping, washing, steaming and boiling, marinating, and fermenting, the source materials will undergo natural bleaching all by themselves under the peculiar natural conditions such as local water quality and weather condition. When the bleaching process is accomplished, the source materials will be made into bark pulp and straw pulp respectively, which are mixed with kiwi vine juice in proportion for further processing. The whole process of making Xuan Paper covers more than 100 steps such as sunning and cutting, and lasts for more than two years. Since every step is time-consuming and hard to be illustrated in words exactly, it can only be accomplished through oral instruction and personal understanding. Besides, without the peculiar natural conditions such as local water quality and weather condition of Jing County, the technical requirements of making Xuan Paper cannot be met, although having the same source materials.

• It is nearly impossible for only one person to inherit the skills of making Xuan Paper systematically, because the process of inheritance demands the inheritor not only to be clever and deft, but also to devote all his life to it. Nowadays, there are not more than 20 artisans who have grasped the whole set of skills of making Xuan Paper, including Xing Chunrong, the national inheritor of the traditional handicrafts of making Xuan Paper.

• With the qualities of absorbing water and moistening ink, not being broken after being folded repeatedly, and not being moth-eaten and decomposed, together with its peculiar halo-effect, Xuan Paper proves to be the best carrier for Chinese painting and calligraphy and enjoys high reputations of 'Paper of Ages' and 'Paper King'. Without the traditional handicrafts of making Xuan Paper, it will be hard for the Chinese art of painting and calligraphy to be inherited. Without Xuan Paper, it will be difficult to preserve the world's valuable paper classics longer.

5) Safeguarding Measures
• Construct bases in Dingxi, Aimin, Caicun and Beigong of Jing County. At present, there are altogether 180 thousand bases throughout the county. Jing County was ratified as the place of origin of Xuan Paper.
• Establish Xuan Paper Association.
• China Xuan Paper Company Group established a China Xuan Paper Cultural Park, which functions as a complex park of fine Xuan Paper's production, research, protection and display.
• China Xuan Paper Company Group to establish a Xuan Paper Museum with a complex function of collection, research, rediscovery and display.
• Keep on dispensing subsidies to Xuan Paper artisans who have mastered superb skills, and carrying out physical examinations for them every year; we have recorded audio-visually on-the-spot operation of the senior artisans, as well as other forms of local customs such as folk ballads.
• Xuan Cheng Municipal Government invited experts in the fields of paper-making, history of paper-making and economy to participate in a forum of Xuan Paper and paper development every two years, with the aim of solving temporary and medium-to-long term problems of sustained development of Xuan Paper.

6) Reference

7) Information Resource
• [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)

19. Xi'an wind and percussion ensemble (西安鼓乐)

1) Heritage Information
• Xi'an drum music is a kind of drum wind music that circulates in Xi'an and its surrounding areas. Its instruments can be divided into two categories, percussion instruments and rhythmic instruments, and it can be divided into sitting music and walking music (including singing and chorus); It still applies the recording method of music score of nonstandard word handed down from Tang Dynasty (618-907 AD) and Song Dynasty (960-1279 AD). With grand structure and elegant style, Xi'an drum music is the typical representative of
Chinese traditional instrumental music, which is of great academic value to the study of Chinese ancient music.

- Xi'an City is located in the middle of Shaanxi Province, and it circulates in Xi'an City proper such as Lianhu District, Chang'an District, Beilin District and in suburbs like Zhouzhi County, etc.

2) Relevant Information
- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  - Wind and percussion association of City God's Temple
  - Wind and percussion association of He Jiaying
  - Wind and percussion association of Nan Jixian Eastern Village
  - Wind and percussion association of Nan Jixian Western Village
  - Wind and percussion association of Dongcang
  - Wind and percussion association of Da Jichang
- Activities:
  a. Wind and percussion association of the City God's Temple, Wind and percussion association of He Jiaying, Wind and percussion association of Nan Jixian Eastern Village, Wind and percussion association of Nan Jixian Western Village, Wind and percussion association of Dongcang, Wind and percussion association of Da Jichang provide the original literal data and image data.
  b. The compilation of the application documents are directed by Xi'an Drum Music Research and Protection Center, Xi'an Drum Music Research and Protection Center invites folk music experts and Xi'an Television Station to process, sort out and edit the original literal data and image data.

3) Transmitters
- People lived in Xi'an and its surrounding areas;
- Transmitters are Zhao Gengchen, Gu Jingzhao, Tian Zhonghe, etc.

4) Explanation
- Xi'an drum music is a grand traditional folk instrumental ensemble one with profound cultural accumulation. Its Gongdia system, score style, repertoire content and source, formation of musical form, rhythmic music technique, performance styles, etc., all contain extremely important historic and cultural value. Xi'an drum music still applies the recording method of music score of Tang Dynasty and Song Dynasty which is one of the oldest music score recording methods, almost every wind and percussion association keeps handwritten copies, altogether with 150 copies at present. There are over 3000 repertoires in existence at present, over 1100 of which have been sorted out and contain colorful repertoires and music scores which are of artistic and historical value, such as tunes of Tang and Song Dynasties after 9th Century, court banquet music, music house's grand music, religious singing, music of traditional opera and folk vocal art, and folk tones. The musical form and style of Xi'an drum music is grand through the connection of tune names, singles being over 20 minutes, divertimento being close to 2 hours.
- Xi'an drum music depends on the folk religious assembly (temple fair) "idolatrous procession" and folk custom "praying for rain" or funeral activities, etc.; according to the content and process of the activity, two performance styles took shape with different guards of honor, rites and repertoires: sitting
music and walking music. Xi’an drum music has a vocal music of male chorus, named “words reciting”, which is performed in temple fair.

- There are six drum music societies: Wind and percussion association of the City God’s Temple; Wind and percussion association of He Jiaying; Wind and percussion association of Nan Jixian Eastern Village; Wind and percussion association of Nan Jixian Western Village; Wind and percussion association of Dongcang; and Wind and percussion association of Da Jichang. Members of the societies include peasants, teachers, retired workers, students, etc. These drum music societies have strict master-disciple mechanism, handing down from generation to generation.

- Xi’an drum music bands was presided by wind pipe and flute, and its setup is Sheng (reed pipe wind instrument), wind pipe, flute, gong, drum, bamboo clappers, Nao(a kind of cymbal), Bo(a kind of cymbal). The most obvious instruments among the drums are Zuo drum, war drum, Yue drum, Dou drum, single side drum, Gaoba drum. All these musical instruments are hard to play. The organization system of the drum music band is complete, normally with over 30 people even 50 at most.

- Xi’an drum music mainly applies the Chinese traditional 4 Diao (Gong) system and is the centralized reflection of the technology theory of Chinese musical temperament. Through the melodious music composing and the method of inheritance of the performer, Xi’an drum music preserves and implements the applying principle of traditional Gongdiao (modes of ancient Chinese music), and also the form and characteristics of rhythm and meter of Chinese traditional music. Xi’an drum music falls into the Buddhist school, the Taoist school and the folk school. Their styles took shape because their performers taught different repertoires to their disciples by singing. The singing is called “melodious music” in the circle of musician.

5) Safeguarding Measures

- Government departments provide musical instrument maintenance funds for the six drum music societies and make the audio and video recording for Xi’an drum music, 6.5 hours’ audio and video recording and 7 DVD discs being produced and organized wind and percussion association to perform in Beijing and Hong Kong.

- Symposium on Xi’an Drum Music was held and there have been over a hundred research papers published on Xi’an drum music concerning aspects such as history, cultural anthropology, music score, musical instruments, morphology, Quci (tune and lyric) and music temperament. Set up database of Xi’an drum music will be set up. A collection of papers on drum music has been published.

- Xi’an Drum Music Exhibition Hall has been established and every year the folk music societies will run the Xi’an Drum Music Festival by themselves, which strengthens exchanges and contacts among the music societies. Drum Music Guild Hall is established for the purpose of publicizing Xi’an drum music knowledge and spreading social influence; The Youth Club of Drum Music is established.

- To continue to audiotape and videotape every drum society’s repertoires; meanwhile to tape the old performer’s audio-visual materials to preserve the
original look of Xi’an drum music as comprehensive as possible. Xi’an Drum Music Research and Protection Center will still be responsible for this work.

- To collect scattered music scores, musical instruments and props, etc. These objects will be kept by Xi’an Drum Music Exhibition Hall, as a window of Xi’an drum music.

6) Information Resource

- [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)

20. Yueju opera (粵劇)

1) Heritage Information

- Yueju Opera, with a history of over 300 years, is a form of opera performed in Canton. Embracing a myriad of musical and opera elements, it is an excellent combination of Bangzi, Erhuang, Vocal Repertoire and Cantonese rhythm and enriched the art of Chinese opera in a creative way. And it is the uniqueness of Yueju Opera that has made it stand out as an artistic essence from other forms of Chinese opera. As a Chinese opera with the most remarkable significance and characteristics, it has integrated into traditional and modern life of Lingnan, south of Wuling and function as an indispensable tool for cultural exchange and a sense of community belonging through its various and distinctive performance.

- Yueju Opera is popular in Cantonese-dominated regions, such as Guangdong province, Guangxi Zhuang Autonomous Region, Hong Kong Special Administrative Region, Macao Special Administrative Region, and its reputation can also be found in South-East Asia, America, Oceania, Europe and Africa, where Cantonese-speaking overseas Chinese congregate.

2) Relevant Information

- Year of inscription in the RL: 2009
- Community(ies) and group(s) involved:
  - Culture Administration Office of Guangdong Province
  - Hong Kong Special Administrative Region Civil Affairs Bureau
  - The Public Health and Cultural Services Department
  - The Culture Department of Macao Special Administrative Region
  - The administrative departments in Guangdong Province
  - Hong Kong Special Administrative Region and Macao Special Administrative Region
  - The performance groups represented by the Yueju Opera House of Guangdong and Yueju Opera Group of Guangzhou
  - Yueju Opera professionals represented by Hongxiannu and scientific research institutions represented by the Chinese National Academy of Arts.
- Activities:
  a. In the whole application process for being a representative project of the intangible culture heritage, a wide range of publicity and appraisal by experts has won applause for Yueju Opera from Chinese home and abroad.
b. Guangdong Province, Guangzhou, the culture administration at all levels in Hong Kong Special Administrative Region and Macao Special Administrative Region, performance groups, organizations, artists and research institutions accomplish the entire process.

3) Transmitters
- All levels of responsible departments of culture in Canton, Hong Kong Special Administrative Region and Macao Special Administrative Region, groups of performance represented by Guangdong Yueju Theater and Guangzhou Yueju Troupe, provincial and national inherited Yueju Actors represented by Hongxiannv, Yueju associations in Canton, Hong Kong and Macao.
- Transmitters are Hongxiannu, etc.

4) Explanation
- Yueju Opera, also called Guangdong (Kwangtung) Opera, which is a modality of opera sung in Cantonese dialect (one of Chinese regional dialects), prevailing in the Cantonese-speaking districts (including Guangdong Province, Guangxi Province, Hong Kong SAR and Macao SAR), has a history of 300 years. It’s a multi-melody opera in South China with the most profound influence and best represents the local color. Besides, in Yueju Opera, dialect is the most perfectly used among all the Pihuang (the melody in Peking Opera) Melody operas represented by Peking Opera.
- Yueju Opera exists in large and mid-sized cities and is adapted to the city life thus becoming an important way of recreation. In the countryside and some communities, the performance forms such as “Shengongxi” amalgamate the performance with custom ceremonies and sacrifice ceremonies, presenting its functions of recreation, moralization and religious sacrifice.
- Yueju Opera has absorbed the opera modalities that entered South China before the 18th century. Based on Bangzi Melody and Erhuang Melody (two kinds of melodies with respective instruments) and combined with Guangdong folk music, it formed the band constituted by string instrument including Erxian, Yuexian, Sanxian, Zhutiqin and Xiao (five Chinese traditional strings called Wujiatou in Chinese) and percussion instrument including drum and gong, which represents the Cantonese local features. Yueju Opera changed the routine that Mandarin was used in the performance when Bangzi Melody and Erhuang Melody entered the Cantonese-speaking district and perfectly embraced the Cantonese dialect thus creating abundant sorts of cadences and melodies which characterize South China.
- The six genres created by Xue Juexian, Ma Shizeng, Gui Mingyang, Liao Xiahuai, Bai Jurong, Hong Xiannu are still in continuous inheritance today, especially the “Hong Melody” created by Hongxiannu, a famous Yueju Opera actress. It is a role of Dan (female role) that has influenced the Yueju Opera performance for more than half a century as a distinguishing representative of Yueju Opera Dan-role genres. The gest (also Kongfu) of Yueju Opera, based on Shaolin Martial Art, is performed together with stunts and fights using real weapons instead of pseudo ones, thus becoming the paragon of Chinese South Group. The Chinese saying “Lines performance depends on the mouth while fighting ones depends on the legs” reflects the achievements of the singing and fighting
in Yueju Opera and gave birth to the role of "Wenwusheng", who is good at both singing and fighting, and quite unique in Chinese operas.

- Yueju Opera employs the combination of syllabus and improvisation, two methods of play composition. It’s also flexibly combined with various patterns of single-person and group performances (called Paichang in Chinese). It entails legendary plots and realistic themes and has more than 10 thousand existent repertories. The costume and face-painting of Yueju Opera are gorgeous and the state styles are absolutely different from other Chinese operas.
- As the most popular Chinese opera overseas, Yueju Opera is highly treasured by Chinese people. Some institutions of higher education in Guangdong, Hong Kong and Macao established special organizations for Yueju Opera research and Yueju Opera performances are prevailing in the Cantonese-speaking districts both at home and abroad which represents the board mass base of Yueju Opera. It is in a steady artistic inheritance through drama school education and apprentice. As the holder and transmitter of Yueju Opera, the Yueju Opera theatres and groups and representative actors in Guangdong, Hong Kong and Macao are recreating, enriching, and continuing the cultural heritage. Meanwhile, they are enlarging its popularity by making performances in various places and international communications. The cultural departments in the three cities propagate the cultural character of Yueju Opera by media publicities, drama compositions and transmitters trainings. In addition, they make artistic research and protections on the transmitters represented by Hongxiannu. At present, Yueju Opera is full of vigor and widely prevailing among the Chinese people both at home and abroad thus acting as a bond of the Cantonese at home and abroad. Besides, it is popular with the Chinese all over the world, symbolizes the cognition of the peoples and cultural communication, and it has become a significant medium for the foreigners to learn and understand Chinese culture.

5) Safeguarding Measures

- The legislatives of Guangdong Hong Kong and Macao will constitute the laws for Yueju Opera heritage aiming at the legal protection of the preservation, inheritance, composition, performance, research and reward issues of the Yueju Opera, the duty and influences of the national, public-run, folk amateur performance troupes and social groups on the preservation of Yueju Opera heritage, and the measures of Guangdong Hong Kong and Macao’s protection of Yueju Opera heritage; Guangdong Province, Hong Kong and Macao united to protect Yueju Opera. They established the "Day of Yueju" and the 10-Year Planning Committee for the Development of Yueju Opera in Guangdong Hong Kong and Macao, etc. The Celebrations of Yangcheng International Yueju Opera Festival, Yueju Opera New Year Pageant (in Guangzhou), The Exhibition of South Yueju Opera, and the Yueju Opera Performance of Macao have captured much attention.
- Yueju Opera Museums such as Hongxiannu Are Center, Yueju Opera Musum of Cultural Museum of Hong Kong, Foshan Yueju Opera Museum, Dongguan Yueju Opera Library, Dongguan Yueju Opera Museum have been established in order to collect the materials of Yueju Opera documents; The Dictionary of
Yueju Opera which overall manifests the Yueju culture was published; “The Salvage Project of the Older Generation Celebrities” is established, which carried out research into the representatives of Yueju Opera including Hongxiannu and Nihuiying; Yueju Opera Research Centre has been established to enhance the multiregional academic research and hold international and regional academic prosemnars with the help of Chinese National Academy of Arts, Guangdong Art Research Institute and other research institutes.

- The Guangdong Government has constituted relevant policies and rules that support Yueju Opera and has spent ¥1,441,300,000 specially for the constructions of nine culture projects including the Guangdong Yueju Opera Theatre.
- Guangdong, Hong Kong and Macao cultural departments will establish the Yueju Opera teaching system, which will provide the special training for the successors in performance, music, composition and dance of Yueju Opera with the help of the government and folks. It will ensure the smooth heritage of Yueju Opera.
- Yueju Opera Fund, such as Guangzhou Yueju Opera Development Fund, Guangdong Yueju Opera Development Fund, Hong Kong Yueju Opera Development Fund is established to sponsor the safeguarding, and develop the research of the Yueju Opera.
- Guangdong, Hong Kong and Macao being the center, we will widely rally the Yueju Opera Performance Troupes in China and abroad and give performances regularly and help the important performances in the center including Yangcheng International Yueju Festival, aiming at making it an significant measure to review the achievement of the protection of Yueju Opera, which will help inherit classical repertories, refine the newly-composed repertories, discover Yueju Opera talents and bring up audiences.

6) Information Resource

- [http://www.ihchina.cn/show/feiyiweb.index.html](http://www.ihchina.cn/show/feiyiweb.index.html)
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

7) Information Resource
- [http://www.hezhezu.com](http://www.hezhezu.com)
- [http://www.ihchina.cn/](http://www.ihchina.cn/)

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, storytelling 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

3. Watertight-bulkhead technology of Chinese junk
(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 Quangang 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 Quangang 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 Shenhu 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.ihchina.cn/show/feiyiweb/index.html)
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.

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.ihchina.cn/show/feiyiweb/index.html)

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 proving 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

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 choreography 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.

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7) Information Resource
- http://www.langqiao.net/Index.html

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;
  Hongnai 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, hems 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, hemps and Indigo plants will be set up to provide raw materials for Li textile production. 300 mu of cottons, 200 mu of hemps, 200 mu of indigo plants and 2,000 dyestuff plants will be planted.

6) Information Resource
• http://www.ihchina.cn/show/feiyiweb/index.html
VII. Register of Best Safeguarding Practitices

As of November, 2014, after the 9th Session of UNESCO’s Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, 1 item from P.R. China was inscribed into "Register of Best Safeguarding Practices".

1. Strategy for training coming generations of Fujian puppetry practitioners (福建木偶戏传承人培养计划)

1) Background and Rationale

- Fujian Puppetry is an outstanding representative of Chinese performing arts. It consists mainly of string-pulled puppetry and hand puppetry. This performing art started to spread in Quanzhou, Zhangzhou and the surrounding areas in the 10th Century. In the course of its history, it has not only accumulated a considerable amount of traditional plays and changqiang (i.e. arias, vocal music in Chinese opera), but also developed rich and exquisite performing techniques, a unique performing system, as well as marvellous craftsmanship in the modelling of puppets. As a result, Fujian Puppetry has become an art cherished by the people of local communities where it is an integral part of cultural life.

- Since 1980s, changes in economic production and life style; economic globalisation and a diversifed cultural dissemination and, on the other hand, the highly sophisticated performing techniques that require long and painstaking practice are the reasons behind young people's reluctance to learn and inherit Fujian Puppetry.

- Given the above-mentioned situation, from 2006 communities, groups and representative bearers concerned formulated the 2008-2020 Strategy for the Training of Coming Generations of Fujian Puppetry Practitioners in order to promote the safeguarding of Fujian Puppetry transmission by focusing on the training of younger practitioners.

- The key objective of this strategy is to safeguard the transmission of Fujian Puppetry:
  a. through systematic professional training, bringing up a new generation of puppetry practitioners and raising the self-sustainability of Fujian puppetry;
b. through overall safeguarding, educating coming generations of puppetry practitioners and appreciators, and improving the habitat of Fujian Puppetry.

2) Relevant Information

• Year of inscription in the Register: 2012

• Community(ies) and group(s):
  Quanzhou Puppetry Troupe
  Jinjiang Hand Puppetry Troupe
  Zhangzhou Puppetry Troupe
  Zhangzhou Campus of Fujian Vocational Collage of Art

• Activities:
  This strategy is a response to the puppetry holders’ desire and relies on the common participation of governments, communities, groups, schools and individuals. The success of this strategy is based on the common people’s interest, on the government’s financial assistance and the enthusiasm of communities, groups and individuals.

a. The process of discussion and preparation: 2006-2008
  The development and implementation of this strategy was fostered by the joint appeals of professional puppetry troupes, bearers and insightful individuals, as well as the positive reaction from common people and educational institutions.

b. The process of implementation: 2008-2010
  - In 2009, Jinjiang Hand Puppetry Troupe enrolled 57 students and sent them to study at Shanghai Academy of Theatre; in 2010, Quanzhou Puppetry Troupe enrolled 60 students and sent them to study at Quanzhou Art School, Zhangzhou Puppetry Troupe enrolled 60 students and sent them to study at Fujian Vocational Art College; in 2008, Zhangzhou Puppetry Troupe trained 11 apprentices in their troupe, of these 7 had already become professional performers of the troupe; representative bearers such as Zhuang Chenhua, Li Bofen (passed away in 2012), Yan Sarong and Chen Zhijie participated in the teaching programmes and troupe trainings mentioned above;
  - Quanzhou Puppetry Troupe, Zhangzhou Puppetry Troupe and Jinjiang Hand Puppetry Troupe, with the active support and help of related schools and kindergartens, annually conducted the “100 Puppetry Shows on Campus” activity to cultivate the interest of young students and children in puppetry; every year, about 1000 shows are offered by more than 10 amateur puppetry troupes – for instance, under the direction of representative bearers, for several years the Children’s Puppetry Troupe of Xiangkou Primary School (in Xiangcheng District, Zhangzhou City) have written and performed by themselves more than
70 shows, performing 50 times annually. The activities mentioned above have played a very significant role in the popularization of puppetry, in the raising of awareness and appreciation among the people of local communities. As a result, when enrolling new students of puppetry, the number of those signing up has been increasing enormously.

Representative bearers together with personnel from the communities concerned, collected and collated traditional repertoires – such as Mu Lian Quan Bu (a puppetry series about Mu Lian, the boy who saves his mother in a tale adapted from a Buddhist epic) and Luo Long Bu (3 volumes, puppetry series of classical Quanzhou puppetry) –, wrote and published academic works – such as Basic Wire Gauge Image of Puppetry, Musical Qupai-Standards of Puppetry, Quanzhou String-Pulled Puppetry, and Southern Style (Nanpai) Glove Puppetry. They also wrote and published popular reading materials such as Quanzhou Puppetry Art, Jinjiang Hand Puppetry, and Universe in Hand – Marvellous Puppetry. Their works have been beneficial to the creation of better conditions for the teaching and dissemination of puppetry.

3) Transmitters

- Communities in Quanzhou, Zhangzhou and Jinjiang, middle schools and primary schools, students of middle schools, primary schools and kindergarten, and Fujian Provincial Intangible Cultural Heritage Safeguarding Centre.
- Transmitters are Xu Zhuchu, Huang Yiluo, Zhuang Chenhua, Xia Rongfeng, Chen Zhijie, etc.

4) Safeguarding Measures

Fujian Provincial Intangible Cultural Heritage Safeguarding Centre coordinates the parties concerned, promoting together with them the transmission and development of Fujian Puppetry by:

- Bringing up coming generations of puppetry practitioners by means of school education, cultivation of apprentices, and troupe training;
- Promoting the activity of “Puppetry on Campus, Puppetry in Community”, thus popularizing knowledge of puppetry and raising community awareness about puppetry, as well as communities’ ability to appreciate it;
- Compiling teaching material and popular reading material on puppetry, producing video and audio on puppetry so as to facilitate its teaching and dissemination;
- Completing the safeguarding mechanism of representative bearers by encouraging and supporting bearers to carry out activities;
• Setting up puppetry performing venues, training institutes and exhibition halls thus providing better conditions for puppetry demonstrations, training and dissemination, and facilitating the participation of the public;
• Developing regional and international cooperation, and increasing artistic exchange;
• Establishing research and information centres so as to enhance research on the puppetry performing art and the art of puppet modelling, thus providing theoretical support to puppetry.

5 ) Information Resource

- [http://www.ihchina.cn/show/feiyiweb/index.html](http://www.ihchina.cn/show/feiyiweb/index.html)
- [http://www.qzwb.com/mnwhw/content/2011-12/08/content_3861139_2.htm](http://www.qzwb.com/mnwhw/content/2011-12/08/content_3861139_2.htm)
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