

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

- Society of Calculation Algorithm of CAMAA ed., *Abacus Introduction*, Tianjin: Tianjin Science and Technology Publishing House, 1990.
- Hua Yingchun and Li Peiye eds., *Dictionary of Chinese Abacus*, Hefei: Anhui Educational Publishing House, 1990.
- Li Peiye and Hi sao, Suzuki eds., *The World Abacus-reckoning Dictionary*, Taiyuan: Shanxi People's Publishing House, 1996.
- Zhu Xian and Yeh Tseng-yi eds., *Contemporary Chinese Abacus*, Beijing: China Financial and Economic Publishing House, 2000.
- The Secretariat of CAMAA ed., *Abacus-based Mental Arithmetic Education and Developing Children's Intelligence*, Beijing: Economic Science Press, 2006.
- Yao Kexian ed., *Abacus Tutorial (the 2nd edition)*, Dalian: Dongbei University of Finance and Economics Press, 2008.

7) Information Resource

- <http://www.waama.org.cn/English/waamaenglish.asp>
- <http://www.chinaabacusesmuseum.com/web/index.htm>

- <http://www.hljszx.com/>
- http://www.chinaculture.org/08olympics/2008-07/09/content_136331.htm
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00853>

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 Liquan, 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

- Jiang Yuxiang ed., *Chinese Shadow Play*, Sichuan People’s Publishing House, 1992.
- Sun Jianjun ed., *Chinese Folk Shadow Puppetry*, Hunan Fine Arts Publishing House, 2003.
- Qin Zhen’an ed., *Chinese Shadow Puppetry*, Taiwan Shuquan Publishing House, 2001.
- Shen Min ed., *Chinese Traditional Shadow Puppetry*, People’s Fine Arts Publishing House, 2004.
- Wei Liqun ed., *Chinese Shadow Art History*, Cultural Relics Press, 2007.
- Wei Liqun ed., *Chinese Tangshan Shadow Art History*, Hebei Fine Arts Pressing House, 2000.

- Wei Liqun ed., *Shadow Puppetry Tour*, China Travel and Tourism Press, 2005.
- Wei Liqun ed., *Folk Shadow Puppetry*, China Light Industry Press, 2005.

7) Information Resource

- <http://www.ihchina.cn/main.jsp>
- [Chinese Shadow Puppet --- http://www.ChineseShadow.com](http://www.ChineseShadow.com)
- [Chinese Shadow Puppet Art --- http://www.piyang.net](http://www.piyang.net)
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00421>

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

- China Academy of Chinese Medical Sciences, China Association of Acupuncture and Moxibustion
- Transmitters are Cheng Xinnong, He Puren, Guo Chengjie, Zhang Jin etc.

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 re-creation. 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>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00425>

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

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

- Peking Opera is widely distributed around China. Geographic locations in which it is centred are Beijing, Tianjin and Shanghai. Representative bears and practitioners of major schools of Peking Opera are all based in Beijing.
- 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 formularized 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 skilful 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 exaggerative 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 Topsy 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

- <http://www.jingju.cc/>
- <http://www.jingju.com/>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00418>

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 re-forming 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

- Jin Jiancai ed., *Yearbook of Chinese Seal Engraving*, Xileng Seal-Engraver’s Society Publishing House, 1993.
- Editorial committee of *Complete Works of the Imperial Seals* ed., *Complete Works of the Imperial Seals: Classified Complete Works of Chinese Fine Art*, Shanghai Press of Calligraphy and Paintings, 1999.
- Han Tianheng ed., *Selected Essays on Seal Engraving of Past Dynasties*, Xileng Seal-Engraver’s Society Publishing House, 1999.
- Xin Chen ed., *Styles of Chinese Seal Engravings of Past Dynasties*, China Academy of Fine Arts Publishing House, 1999.
- Deng Sanmu ed., *Art of Seal Engraving*, People’s Fine Art Press, 2006.
- Han Tianheng and Luo Pengpeng eds., *Works on Display at China’s First Exhibition on Shoushan-Stone Seal Engravings (A, B)*, Relics Press, 2008.

7) Information Resource

- <http://www.xlys.com.cn/>
- <http://www.zgysygy.org.cn/newart/yishuchuangzuo5.jsp>
- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00217>

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 appearance. 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

- Xu Yinong ed., *Records and Maps of Chinese Ancient Printing*, Guangling Publishing Company, 2006.
- Fang Weibao and Wang Yingze eds., *Book about Huizhou Ancient Sculpture*, Liaoning People's Publishing House, 2004.
- Wang Cheng ed., *Reference Books about Sculpture in Yangzhou*, Guangling Publishing Company, 2003.
- Qian Cunxun ed., *Ink and Printing for Ancient Chinese Books*, Beijing Library Publishing House, 2002.
- Zhang shudong, Pang duoyi and Zheng Rusi eds., *General History of Chinese Printing*, Print Industry Publishing Company, 1999.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00229>

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 embroidering 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 sculptures 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 (Luxi 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.
- The Department of Social Affairs and Culture of Ministry of Culture of the People’s Republic of China held *Chinese Paper-cut Safeguarding Summit Forum* with the Research Center of Nonmaterial Cultural Heritage subject to China Central Academy of Fine Arts in Yanchuan County, Shaanxi Province. Chinese Folk Literature and Art Society co-hosted “Zhongyang National Paper-cut Art Exhibition” with the Department of Culture of Shanxi Province, published *Archaic Style and New Life - the Excellent Anthology of Zhongyang National Paper-cut Art Exhibition*, and established Zhongyang Chinese Cut-paper Heritage Safeguarding Base. Nanjing Municipal People’s Government of Jiangsu Province set up Nanjing Paper-cut Heritage Training Base.
- 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 compiled.

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.

- Build Chinese Paper-cut Museum and establish synchronously Digital Museum for Chinese Paper-cut to collect, demonstrate and undertake researches on Chinese Paper-cut, protecting efficiently historical papers involved.
- 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

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00219>

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

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- Ma Bingjian ed., *Carpentry for Ancient Chinese Architecture*, Science Press, 2003.
- Liu Dake ed., *Tile and Stone Work for Ancient Chinese Architecture*, China Architecture and Building Press, 1993.
- Chen Mingda ed., *Ancient Chinese Timber-framed Structures and Craftsmanship*, Cultural Relics Publishing house, 1990.
- Chen Mingda ed., *On the Structural Carpentry of Yingzao Fashi*, Cultural Relics Publishing House, 1981.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00223>

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: Qu Yuan, 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 hang 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

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00225>

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

- Sečenmönhe ed., *Boyda Ejen Gesar Khan (the complete edition of Gesar epic: vol.2)*, Inner Mongolian People’s Publishing House, 2003.
- Yang Enhong ed., *Vgog Gling (The Battle Between Vgog Regality and Gling Regality by Gesar Singer Bsam vgrub)*, Tibetan Ancient Books Publishing House of Tibet, 2002.
- Vjam dpal rgya mtsho ed., *Rta Rgyugs Kri Gsol (Becoming the King by Winning Horse Race), the finely selected versions of Gesar, Tibetan, Beijing: Mi Rigs Dpe Skrun Khang*, Ethnic Groups Publishing House, 2000.
- Zhao Bingli ed., *Gesar xue jicheng (the Collected research papers on King Gesar), Vol. 1-5*, Gansu Nationality Publishing House, 1998.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00204>

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 Jiaying 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 Jiaying (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 House, 1988.
- 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 Group Come From?* Guizhou Nationalities Publishing House, 1981.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00202>

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 footprints 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

- Luo Rongchun, *Research on Mazu Culture*, Tianjin Ancient Book Publishing House, 2006.
- Xu Xiaowang, *Research on the History of Mazu Belief*, Sea Wind Publishing House, 2007.
- Lin Wenhao ed. , *International Research on Mazu*, Chinese Social Sciences Publishing House, 1992.
- Lin Meirong, *Mazu Belief and Taiwan's Society*, Taiyuan Publishing House, 2000.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00227>

13. Mongolian art of singing : Khoomei (呼麦)

1) Heritage Information

- Khoomei, also known as “Hooliin (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.
- Transmitters are Khogjiltu, etc.

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.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00210>

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.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00199>

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.
- Zhao Feng ed., *A General History of Chinese Silk*, Suzhou University Press, 2005.
- Qian Xiaoping ed., *A Complete Collection of Traditional Chinese Craftwork-Silk Weaving and Dyeing*, Daxiang Press, 2005.
- Zhao Feng, *Treasures in Silk: an illustrated history of Chinese textiles*, ISAT/Costume Squad, Hong Kong, 1999.
- Gu Xijia, *Sericulture in Southeast China*, China Folk Art Press, 1991.
- Chen Weiji ed., *Ancient History of Chinese Weaving Science and Technology*, Science Press, 1984.

7) Information Resource

- http://www.ihchina.cn/inc/daibiaozuye.jsp?dbz_id=166
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00197>

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 Gyaltzen and Tashi Thundrup. State-level Tibetan Opera inheritors such as Tsenden 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

- *Annals of Chinese Drama*, Tibet/ Qinghai/ Sichuan/ Gansu Culture& Art Publishing House, 1993/1998/1995/1998.
- *Collections of Chinese Drama Music*, Tibet/ Qinghai/ Sichuan/ Gansu Culture& Art Publishing House, 2003/2003/1997/2004.
- Liu Zhiqun ed., *Tibetan Opera Art in China*, Tibet People Press& Jinhua Publishing House, 1999.
- Liu Zhiqun, *Tibetan Opera and Tibetan Custom*, Tibet People Press & Hebei Children Publishing House, 2000.
- Cao Liya, *Huangnan Tibetan Opera in Qinghai*, Culture&Art Publishing House, 2007.
- Zhou Xiyin& WangChao, *Tibetan Original Religion*, Sichuan People Press, 1999.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00208>

17. Traditional firing technology of Longquan celadon (龙泉青瓷传统烧制技艺)

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, sagging, 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 1310°C. 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 technology 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.
- Zhejiang Cultural Relic Archaeological Research Institute ed., *Report on Kiln Address in Longquan East District*, Cultural Relics Press, 2005.

- Xu Dingchang, *Collection of Works of Temporary Longquan Celadon Masters*, Xiling Engraver Press Publishing House, 2007.

7) Information Resource

- http://www.ihchina.cn/inc/daibiaozuye.jsp?dbz_id=121
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00205>

18. Traditional handicrafts of making Xuan paper (宣纸传统制作技艺)

1) Heritage Information

- Papermaking is one 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

- Cao Tiansheng, *Chinese Xuan Paper*, China Light Industry Press, 1993.
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- Liu Renqing, *Chinese Paper of Painting and Calligraphy*, China Water Conservancy and Electric Power Press, 2007.
- Mu Xiaotian, Li Minghui, *Anhui's Four Treasure of the Study*, Anhui Science and Technology Press, 1983.
- Pan Zuyao, *The Making of Xuan Paper*, China Forest Industry, 2006.
- Wang Xiafei, *China's Four Traditional Treasures of the Study*, The People's Fine Art Press, 2005.
- Zhang Binglun, Fang Xiaoyang, Fan Jialu, *Paper-Making and Printing*, Elephant Press, 2005.

7) Information Resource

- <http://www.ihchina.cn/show/feiyiweb/index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00201>

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 Gongdiao 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.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00212>

20. Yueju opera (粤剧)

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 repertoires. 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 proseminars 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 Operar 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 repertoires, refine the newly-composed repertoires, discover Yueju Opera talents and bring up audiences.

6) Information Resource

- <http://www.ihchina.cn/show/feiyiweb.index.html>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00203>