



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00418
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>China</p>
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Peking opera</p>
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>京剧</p>

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

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C. CHARACTERISTIC OF THE ELEMENT

C.1. Identification of the communities, groups or, if applicable, individuals concerned

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

Communities concerned include Beijing Peking Opera House, Shanghai Peking Opera House, Tianjin Peking Opera House, Beijing Opera Art Development Fund, Beijing Kunqu Opera and Peking Opera Training School. Concerned representative bearers and practitioners of various schools of Peking Opera include Wang Jinlu, Tan Yuanshou, Mei Baojiu, Li Changchun, Zhao Baoxiu and so on.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

Peking Opera is widely distributed around China. Geographic locations in which it is centred are Beijing (116°46 E. longitude and 39°92 N. latitude), Tianjin (117°2 E. longitude and 39°59 N. latitude) and Shanghai (121°29 E. longitude and 31°11 N. latitude). Representative bears and practitioners of major schools of Peking Opera are all based in Beijing.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

Peking Opera manifests the domain of “performing arts” specified in Item 2 of Article 2.2 of the Convention.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Integrating singing, reciting, dancing and martial arts performing, Peking Opera is a comprehensive performing art of opera. It is also called the “National Opera”.

Rhyme is of great importance in the singing and reciting of Peking Opera. There is also a strict set of rules and forms of libretto composition. The music is based on Xipi tune and Erhuang tune. Xipi tune is applied to express passion and joy, whereas Erhuang tune is used to depict sadness and grief. Traditional musical instruments, such as Jinghu, are used in Peking Opera shows. The performance of Peking Opera is characterized by its formularized and symbolic style. The costume is flamboyant. The exaggerative facial make-up shows the character's personality and social identity with concise symbols, colours and patterns.

Peking Opera is based on stories about history, politics and social life. It is informative and entertaining. It is the practitioners' special expression of their feelings and aesthetic ideals. It is also an important symbol of Chinese cultural identity.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. that the element is among the "practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —";*
- b. "that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage";*
- c. that it is being "transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history";*
- d. that it provides communities and groups involved with "a sense of identity and continuity"; and*
- e. that it is not incompatible with "existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development".*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

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”. In the past, the master of an opera troupe applied such a method to train his disciples. 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.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

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. The Mei School, a performance system named after Peking Opera master Mei Lanfang, is regarded as the representative of China's opera performance systems, and one of the three major opera performance systems of the world.

The inscription of Peking Opera on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity will tremendously enhance the visibility of all UNESCO intangible cultural heritages in China, raise the awareness of protecting them among the Chinese public, gain bearers of such heritages more sense of confidence and pride, help to safeguard such heritages to maintain a cultural diversity, and promote the sustainable development of human civilization.

The inscription of Peking Opera on the Representative List will facilitate the safeguards work for intangible cultural heritages at national level and provincial level in China under the framework of the UNESCO Convention for the Safeguarding of the Intangible Heritage, attract more attention of the younger generation to various intangible cultural heritages, including Peking Opera, and promote dialogues and communication among the communities of Peking Opera and of other intangible cultural heritages.

The inscription of Peking Opera on the Representative List will gain intangible cultural heritages, Peking Opera included, more protection from the government and relevant organizations. More policies and regulations will be rolled out and further improved, and more funds will be allocated. As a result, intangible cultural heritages will be in a better position to survive and develop.

Peking Opera, as a representative of China's operas was staged abroad in the first half of last century. It showcased the oriental charm and attracted much attention from the western audience. Peking Opera has always been considered as one of the most important media to understand traditional Chinese culture. The inscription of Peking Opera on the Representative List will provide its bearers with more opportunities to get involved in international communication, raise the awareness and deepen the understanding of people around the globe for the artistic feature and cultural value of intangible cultural heritages by tour shows, so as to promote cultural exchanges between the east and the west, and boost the respect for cultural diversity.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

1. Since 2005, 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 protection and spread of Peking Opera.

2. Since 2007, 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.

3. In recent years, 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.

4. In March, 2008, 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.

5. 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.

6. In 2006, the Website of China's Peking Opera was launched (<http://www.jingju.cc/>).

7. During 1995 and 2008, five China's Peking Opera Art Festivals were jointly initiated by China's Ministry of Culture, State Administration of Radio, Film and TV, and China's Peking Opera Art Fund amongst other national agencies and concerned communities, and hosted by local governments. This plays an active role in transmitting and promoting Peking Opera.

Concerned parties have spared no efforts to protect the heritage, however, similar to that of other intangible cultural heritages, the viability of Peking Opera is challenged by decreasing learning intent of the youth, and the shrinking number of audience due to changes in public living style and more entertainment choices as society develops.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

1. From the year of 2010 to 2014, concerned communities will gradually improve the transmission mechanism of Peking Opera, raise the remuneration for representative bearers and practitioners, and create favourable conditions to facilitate their activities. It is planned to grant

each national-level bearer and practitioner RMB 20,000, or about USD 3,000 every year to subsidize their activities of passing down Peking Opera.

2. From the year of 2010 to 2014, concerned communities will 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 will be systematically categorized, photocopied and published. Existing audio and video records of Peking Opera will be converted to digital format to store. A database of Peking Opera will be established. It is planned to allocate RMB 5 million, or over USD 733,000 for equipment procurement, printing, audio and video recording and labour.

3. From the year of 2010 to 2014, China's Academy of Arts, together with other academic forces in the country's opera circle, will launch the Project of the Performance Theory System of China's Operas. Two books, namely Comprehensive Dictionary of Peking Opera and Encyclopaedia of Peking Opera, will be compiled. Academic research on the art of Peking Opera will be further carried out. It is planned to spend RMB 3 million, or about USD 440,000 on labour, printing and production.

4. From the year of 2011 to 2013, Beijing Opera Art Development Fund will complete the construction of China's Art Museum of Peking Opera. It is planned to collect 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. is estimated to be RMB 30 million, or about USD 4.4 million.

5. From the year of 2010 to 2014, relevant government agencies and communities will continue to organize China's Peking Opera Art Festival to protect and promote this art form. It is estimated that for each Festival, about RMB 8 million, or over USD 1.17 million will be used for compensation for performers, venue rental, publicity activities, and prizes.

6. From the year of 2010 to 2014, China's Ministry of Culture and relevant local governments will continue to encourage overseas communication and exchange of Peking Opera to promote the connection and dialogue between eastern and western cultures. It is estimated that RMB 10 million, or over USD 1.46 million will be allocated to various Peking Opera troupes every year to fund their performances abroad, covering expenses for transportation, accommodation, venue rental and labour.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

Communities and bearers of the art of Peking Opera participated in its nomination process to be listed as a National-Level Intangible Cultural Heritage, and they were also involved in the selection process of the National-Level Practitioner and Bearer of the Intangible Cultural Heritage. These communities and individuals have promoted the safeguarding and transmission of the heritage. They pledge to fulfil their commensurate responsibilities and obligations in accordance with the UNESCO Convention for the Safeguarding of the Intangible Heritage; implement the above mentioned safeguarding measures as required by the Convention; actively participate in various activities to protect the intangible cultural heritage, such as performances, demonstrations, teaching and practicing, and collecting relevant data. The bearer and practitioner of Peking Opera are willing to, under the guidance of relevant government agencies, continue to devote to the safeguarding, transmission, research and spreading of Peking Opera; and make this heritage a platform of dialogue and communication, a link bridging multiple cultures, and a contributing factor to the sustainable development of human society.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

China's government has always attached great importance to the safeguarding and promotion of traditional culture. As a signatory to the UNESCO Convention for the Safeguarding of the Intangible Heritage, China will fulfil her responsibilities and obligations in accordance with the Convention. China's State Council and the General Office of the State Council have published official documentation on safeguarding intangible cultural heritage; recognized and announced two batches of national intangible cultural heritage, as well as three batches of national-level practitioner and bearer of the intangible cultural heritage. In recent years, China's government has organized multiple nationwide outreach and performance campaigns of intangible cultural heritage. On top of the above mentioned measures (included in Section 3b), China's government will further promote and improve the establishment of laws and regulations on intangible cultural heritage. Dedicated fund for safeguarding intangible cultural heritage will be included into the budget of governments of all levels, so as to ensure the successful implementation of relevant measures.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

Concerned communities, groups and individuals have extensively participated in this nomination process, and granted their free, prior and informed consent to the nomination of Peking Opera. To facilitate this 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. 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.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

Concerned communities, groups and individuals, including but not limited to Beijing Peking Opera House, Shanghai Peking Opera House, Tianjin Peking Opera House, Beijing Opera Art Development Fund, Beijing Kunqu Opera and Peking Opera Training School, and officially recognized national-level bearers and practitioners of Peking Opera including Wang Jinlu, Tan Yuanshou, Mei Baojiu, Li Changchun and Zhao Baoxiu, have granted their free, prior and informed consent to the nomination of Peking Opera. (Please see attached for supporting evidence.)

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

There are no customary practices within the community concerned that govern access to the element.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.

The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

The selection and inscription of China’s National Representative List of Intangible Cultural Heritage is based on the Notification on the Nomination of the First Batch of China’s National Intangible Cultural Heritage issued by China’s Ministry of Culture. Relevant communities, groups and NGOs submitted nomination documentations and revised them as necessary. The result of appraisal was published in newspapers and online. Through the nomination process till the result was made public, multiple channels, such as telephone and mail, were open to receive suggestions.

Beijing Peking Opera House, Tianjin Peking Opera House, and Shanghai Peking Opera House

jointly nominated Peking Opera. Bearers and practitioners as well as experts provided relative data, and participated in compiling and revising the nomination documents. In 2006, Peking Opera was approved by the State Council of the P. R. China to be listed among the first batch of China's National Representative List of Intangible Cultural Heritage.

The inventory of China's National Representative List of Intangible Cultural Heritage is maintained by the Department of Intangible Cultural Heritage under the Ministry of Culture of the People's Republic of China.

According to the document on the Interim Nomination and Appraisal Procedures for National Representative List of Intangible Cultural Heritage issued by the State Council of the People's Republic of China, the nomination and appraisal of national intangible cultural heritage shall be carried out every two years starting from the year of 2005. So far, two batches of national intangible cultural heritage have been announced. All elements which have been included into the National Representative List of Intangible Cultural Heritage shall be protected and managed in accordance with the Interim Measures of Protecting and Managing National-Level Intangible Cultural Heritage enacted by the Ministry of Culture of the People's Republic of China.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided

b. Cession of rights including registry of items

Required cession of rights provided

c. List of additional resources

1. Mo, Liyun, ed. China's Peking Opera [M]. Beijing: Contemporary China Publishing House, 2008.
2. Shi, Chengxiang. The Art of Peking Opera: A Wonderful Part of Chinese Culture [M]. Baoding: Hebei University Publishing Press, 2003.
3. Zhang, Delin, ed. Tutorial of the Art of Peking Opera [M]. Shanghai: East China Normal University Press, 2000.
4. <http://www.jingju.cc/>
5. <http://www.jingjuok.com/>

CONTACT INFORMATION

a. Contact person for correspondence

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a. Organisme(s) compétent(s) associé(s)
<p>Beijing Bureau of Culture Address: No. 30 Shang Yuan Cun, Haidian District, Beijing 100044, P. R. China Postal Code: 100044</p>
b. Concerned community organization(s) or representative(s)
<p>Wang Yuzhen, Director General of Beijing Peking Opera House Tel: 86-1350-119-9038 Add: No.30 Haihu Xili, Fengtai District, Beijing 100068, China</p> <p>Sun Chongliang, Director General of Shanghai Peking Opera House Tel: 86-1391-651-8958 Add: No.168 Yueyang Road, Shanghai 200031, China</p> <p>Wang Ping, Director General of Tianjin Peking Opera House Tel: 86-22-2352-0158 Add: No.6 Huzhong Road, Ti Yuan Beihuan, Hexi District, Tianjin 300060, China</p> <p>Zhang Xiaochen, President of Beijing Kunqu Opera and Peking Opera Training School Tel: 86-1352-280-1305 Add: No.14 Taoranting Road, Xuanwu District, Beijing 100054, China</p> <p>Zhao Hongtao, Director General of Beijing Opera Art Development Fund Tel: 86-1390-124-0939 Add: Chang'an Grand Theatre, No.7 Jianguomen Inner Street, Beijing 100005, China</p> <p>Li Changchun, a National-Level Practitioner and Bearer of Peking Opera Tel: 86-1391-077-0657 Add: Comrade-In-Arm Arts Troupe of Beijing Military Region, No. A1 Badachu, Shijingshan District, Beijing 100041, China</p> <p>Mei Baojiu, a National-Level Practitioner and Bearer of Peking Opera Tel: 86-10-6525-7162 Add: Beijing Peking Opera House, No.30 Haihu Xili, Fengtai District, Beijing 100068, China</p> <p>Zhao Baoxiu, a National-Level Practitioner and Bearer of Peking Opera Add: Beijing Peking Opera House, No.30 Haihu Xili, Fengtai District, Beijing 100068, China</p>
SIGNATURE ON BEHALF OF THE STATE PARTY
<p>Name: DONG Junxin</p> <p>Title: Director-General, Bureau for External Cultural Relations, Ministry of Culture of China</p> <p>Date: 28 August 2009</p> <p>Signature: <signed></p>