

香港非物質文化遺產 保護工作十二年：回顧與前瞻

Retrospect and Prospects: Safeguarding the Intangible Cultural Heritage of Hong Kong Over the Past 12 Years

鄒興華 CHAU Hing wah

前館長 | 香港非物質文化遺產辦事處
Ex curator | Intangible Cultural Heritage Office



1 粵劇於 2009 年列入「人類非物質文化遺產代表作名錄」，圖為 2018 年的蒲台島天后誕粵劇神功戲。

Cantonese opera was inscribed onto the "Representative List of the Intangible Cultural Heritage of Humanity" in 2009. The photo shows a performance of the Cantonese opera for gods at 2018 Po Toi Island Tin Hau Festival.

前言

香港特別行政區政府（香港特區政府或政府）對本地非物質文化遺產（非遺）進行保護，約從 12 年前展開積極的工作。聯合國教科文組織於 2003 年 10 月的大會上通過了《保護非物質文化遺產公約》後，中國政府於 2004 年 8 月經全國人大常委會批准，正式加入公約，成為第六個締約國；同年 12 月，香港特區政府也向聯合國教科文組織遞交文件，確認公約將適用於香港。至 2006 年 3 月，香港特區政府鑑於公約即將於 4 月 20 日正式生效，便在香港文化博物館內新增設了「非物質文化遺產組」，執行公約要求的一系列保護措施，包括對本地的非遺進行調查、認定、立檔、研究、宣傳、教育、推廣、傳承和振興等。至今，香港的非遺保護工作已走過了 12 個年頭，發展長足。期間，政府完成了第一次香港非物質文化遺產普查，並於 2014 年 6 月正式公布了香港首份非物質文化遺產清單（「香港非遺清單或非遺清單」）；政府又協助本地傳承團體，成功將十項香港的非物質文化遺產列入「國家級非物質文化遺產代表性項目名錄」（「國家級非遺代表性項目名錄」），包括粵劇、涼茶、長洲太平清醮、大澳端午龍舟遊涌、香港潮人盂蘭勝會、大坑舞火龍、西貢坑口客家麒麟舞、黃大仙信俗、全真道堂科儀音樂、古琴藝術（斲琴技藝）等十項；又與澳門和廣東省政府聯手，於 2009 年成功把粵劇列入聯合國教科文組織的「人類非物質文化遺產代表作名錄」（「聯合國人類非遺代表作名錄」），成為粵港澳三地共同擁有的世界級非物質文化遺產¹；此外，也與本地大學、社區組織、傳承團體和相關政府部門保持緊密合作，推展了多項研究、教育、推廣、傳承計劃，提高了民間對非遺的關注和保護意識。

Introduction

About 12 years ago, the Government of the Hong Kong Special Administrative Region (HKSAR Government or the Government) started to take a proactive approach to safeguard the intangible cultural heritage (ICH) of Hong Kong. After the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the Convention for the Safeguarding of the Intangible Cultural Heritage (Convention) in October 2003, the Government of the People's Republic of China officially ratified the UNESCO's Convention upon its approval by the Standing Committee of the National People's Congress in August of the following year, since then China has become the sixth State Party. In December 2004, the HKSAR Government also made a submission to UNESCO to confirm the Convention would be applicable to Hong Kong. Given that the UNESCO's Convention would soon formally come into effect on 20 April 2006, the "Intangible Cultural Heritage Unit" (ICHU) was newly set up by the HKSAR Government under the establishment of the Hong Kong Heritage Museum (HKHM) in March of the same year to undertake a series of safeguarding measures as stipulated in the UNESCO's Convention, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, and revitalisation of the ICH of Hong Kong. To date, the safeguarding of the ICH of Hong Kong has been ongoing for 12 years, which is undeniably a longstanding development. During this period, the Government conducted the first territory-wide survey on the ICH of Hong Kong and announced the first Hong Kong ICH Inventory in June 2014. In addition, the Government assisted ICH bearer organisations in inscribing ten local ICH items onto the "National List of Intangible Cultural Heritage of China" (National List), including Cantonese Opera, Herbal Tea, Cheung Chau *Jiao* Festival, Tai O Dragon Boat Water Parade, Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community, Tai Hang Fire Dragon Dance, Hakka Unicorn Dance in Hang Hau in Sai Kung, Wong Tai Sin Belief and Customs, *Quanzhen* Temples Taoist Ritual Music and The Arts of the *Guzhen* (The Craft of *Qin* Making), among others. On top of that, the Governments of Hong Kong, Macao and Guangdong Province jointly applied for the inscription of Cantonese opera onto the UNESCO's "Representative List of the Intangible Cultural Heritage of Humanity" (UNESCO's Representative List of Humanity) and the application was approved in 2009, making Cantonese opera the world ICH item in the three regions¹. The HKSAR Government closely collaborated with local universities, community organisations, ICH bearer organisations and relevant government departments to develop and implement a broad array of research, education, promotion and transmission campaigns, arousing interest in and awareness of safeguarding ICH among the general public.

2015年5月，香港特區政府把非物質文化遺產組升格為獨立的「非物質文化遺產辦事處」（非遺辦事處），並增加了人員編制應付日益繁重的保護工作，為香港非遺保護的重要里程碑。非遺辦事處的工作重點包括深化對非遺項目的研究，並設立資料室和網上資料庫，盡量把研究資料提供給市民參考；又於2016年6月把荃灣三棟屋博物館改稱為「香港非物質文化遺產中心」，透過專題展覽、同樂日、講座、傳承工作坊、研習班等活動，使傳承團體和市民大眾能互動和交流，增進彼此的了解和認同。2017年8月，香港特區政府公布第一份「香港非物質文化遺產代表作名錄」（「香港非遺代表作名錄」），共有20個項目，包括南音、宗族春秋二祭、香港天后誕、中秋節——薄扶林舞火龍、正一道教儀式傳統、食盆、港式奶茶製作技藝、紮作技藝、香港中式長衫和裙褂製作技藝、戲棚搭建技藝等，已列入「國家級非遺名錄」的十個本地項目亦自動納入代表作名錄。非遺辦事處會與代表作名錄的團體和傳承人保持緊密聯繫和合作，加強對代表作項目的教育、推廣及傳承工作。2018年初，香港特區政府在財政預算案中，建議向康樂及文化事務署（康文署）撥款三億元以設立非遺資助計劃，推動社區參與非遺的保護、研究、教育、推廣和傳承工作，提升公眾對非遺的認識和了解。此項資助計劃於2019年推行後，將有助香港非遺的傳承和健康發展。本文將回顧十多年來香港非遺保護工作所走過的路，並闡述未來保護工作的重點方向。

In May 2015, the HKSAR Government upgraded ICHU to an independent organisation, namely, the “Intangible Cultural Heritage Office” (ICHO), and expanded the workforce to cope with the increasingly heavy workload in safeguarding the local heritage, celebrating the key milestone of safeguarding the ICH of Hong Kong. The main duties of ICHO include conducting in-depth research on the inventory items and establishing archives and online database, aiming to give the public full access to the research findings of ICHO. In June 2016, ICHO transformed the Sam Tung Uk Museum into the “Hong Kong ICH Centre”. Through the organisation of various events, such as thematic exhibitions, fun days, seminars and ICH transmitters’ workshops and courses, the Centre enables interactions and exchanges of views between bearer organisations and the general public, enhancing their mutual recognition and understanding. In August 2017, the Government announced the first “Representative List of the ICH of Hong Kong” (Representative List of Hong Kong), which is composed of 20 items, covering *Nanyin* (Southern Tunes), Spring and Autumn Ancestral Worship of Clans, Tin Hau Festival in Hong Kong, Mid-Autumn Festival – the Pok Fu Lam Fire Dragon Dance, Taoist Ritual Tradition of the *Zhengyi* School, *Sek Pun* (Basin Feast), Hong Kong-style Milk Tea Making Technique, Paper Crafting Technique, The Sewing Techniques of Hong Kong-style *Cheongsam* and *Kwan Kwa* Wedding Costume and Bamboo Theatre Building Technique, among others. The ten local items which have already been inscribed onto the National List are automatically included in the Representative List of Hong Kong. ICHO closely connects and collaborates with the organisations and ICH transmitters of the items in the Representative List of Hong Kong in a bid to strengthen the education, promotion and transmission of such items. According to the budget announcement in early 2018, the Government proposed an allocation of 300 million dollars to the Leisure and Cultural Services Department (LCSD) to set up an ICH funding scheme, encouraging the community to take part in the safeguarding, research, education, promotion and transmission of ICH and arousing public awareness and understanding of the ICH of Hong Kong. After its launch in 2019, the ICH funding scheme will help boost the transmission and robust development of the ICH of Hong Kong. This article serves to review what has been encountered in preserving, promoting and transmitting the ICH of Hong Kong over the past decade and elaborate the key directions of safeguarding cultural heritage in the future.

¹ 文化部對外文化聯絡局編：《聯合國教科文組織〈保護非物質文化遺產公約〉基礎文件滙編》（北京：外文出版社，2012）頁10。

Bureau for External Cultural Relations, Ministry of Culture of the People's Republic of China, ed., *The United Nations Educational, Scientific and Cultural Organization “The UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage” 基礎文件滙編* (Beijing: Foreign Languages Press, 2012), 10.

確認、立檔、研究

保護非物質文化遺產公約第二條「定義」指出，保護非物質文化遺產的措施有九個方面，包括對遺產的確認、立檔、研究、保存、保護、宣傳、弘揚、承傳（主要通過正規和非正規教育）和振興。¹其中確認、立檔、研究三方面屬於基礎工作，締約國必須因應自己的國情，經由社區和非政府團體的參與和確認之下，擬定一份或數份非物質文化遺產清單，並需定期更新（公約第十二條）。因此，自2006年香港文化博物館「非物質文化遺產組」成立之後，便積極籌劃進行第一次香港非物質文化遺產普查，以確認本地仍然流傳的非遺項目，並對項目進行立檔和研究。另一方面，香港特區政府於2008年中成立了「非物質文化遺產諮詢委員會」，委任約十位本地學者、專家和社區代表為委員，向政府提供保護非遺的意見，並督導普查的進行。在徵詢過委員會的意見之後，政府透過公開招標，於2009年中委聘香港科技大學華南研究中心開展普查工作。

普查的範圍主要根據公約對非物質文化遺產界定的五個範疇：（一）口頭傳說和表述，包括作為非物質文化遺產媒介的語言；（二）表演藝術；（三）社會風俗、禮儀、節慶；（四）有關自然界和宇宙的知識和實踐；（五）傳統的手工藝技能。至於普查的方法，華南研究中心的普查隊，採用了人類學「參與觀察」（Participant Observation）的田野調查方法，對每項非遺活動進行詳細的記錄，包括文字、攝影和錄像等，並對活動的主要傳承人進行口述歷史研究，把活動的源流、發展、傳承譜系和現狀記錄，由此建立起香港首份較完整的非物質文化遺產檔案。普查的項目，除華南研究中心根據文獻資料而整理出的280項的名單外，香港文化博物館和華南研究中心還透過媒體、網頁、小冊頁等作宣傳，邀請市民申報，又派代表出席了18區區議會和鄉議局會議，邀請議員協助申報區內有價值的非遺項目。普查歷時三年多才告完成，其間共調查了約800個項目。至2013年初，華南研究中心提交了詳細的普查報告和一份非物質文化遺產草擬清單，涵蓋了400多個項目。非物質文化遺產諮詢委員會隨即召開了三次會議，詳細審議報告和草擬清單。

Identification, Documentation and Research

According to Article 2 “definitions” of the UNESCO’s Convention, the measures for safeguarding ICH fall into nine aspects, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalisation of the various aspects of such heritage.¹ Among them identification, documentation and research are three fundamental aspects. The Article 12 of the UNESCO’s Convention stipulates that each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the ICH present in its territory and that these inventories shall be regularly updated. After the establishment of ICHU under HKHM in 2006, the first territory-wide survey on the ICH of Hong Kong was planned actively for identifying, documenting and researching the ICH items of Hong Kong which are still existed in the city. On the other hand, the HKSAR Government established in mid-2008 the “Intangible Cultural Heritage Advisory Committee” (ICHAC) and appointed some ten people, including academics, experts and community representatives, as Committee Members. They gave advice to the Government about safeguarding ICH and monitored the territory-wide ICH survey. After consulting ICHAC, the Government commissioned through open tender the South China Research Centre (SCRC) of the Hong Kong University of Science and Technology (HKUST) to commence the survey in 2009.

The scope of the territory-wide survey was mainly defined in accordance with the five domains of ICH identified by the UNESCO’s Convention, covering: 1) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; 2) performing arts; 3) social practices, rituals and festive events; 4) knowledge and practices concerning nature and the universe; and 5) traditional craftsmanship. Concerning the methodology, the survey team of SCRC conducted the research through participant observation, which is a kind of field research adopted in anthropology. The team recorded each ICH event in detail in terms of text, photos and videos; conducted oral history research on the main heritage bearers of such events, and documented the sources, development, genealogy of inheritance and the current status, from which they established the first relatively comprehensive archive of the ICH items of Hong Kong. Apart from the 280 ICH items of the inventory compiled from historical documents by SCRC, HKHM and SCRC also attempted to collect more ICH items for the survey by inviting the public to declare any ICH items of Hong Kong through promotion via media, websites and pamphlets; they sent delegates to attend the meetings of the 18 District Councils and Heung Yee Kuk and invited District Councilors to assist in declaring some valuable ICH items of their corresponding district. The

香港特區政府十分重視市民大眾共同參與非物質文化遺產清單的編製工作。按公約第十二條和第十五條的要求，非物質文化遺產清單的制訂，必須有社區團體的參與，以及市民的認同。² 因此，康文署於2013年7月至11月，就非遺諮詢委員會推薦的清單，展開了四個月的公眾諮詢，邀請市民對草擬清單載列的400多個項目發表意見。同時，非物質文化遺產組和華南研究中心的代表，再次出席了18區區議會和鄉議局的會議，徵詢各區議員對清單的意見。諮詢期內，共收到200多項公眾的意見，經非遺諮詢委員會審訂，以及立法會民政事務委員會討論之後，政府最終於2014年6月正式公布了首份「香港非遺清單」，涵蓋480個項目。³ 同年12月，非物質文化遺產組得到香港公共圖書館的支持，在圖書館的多媒體資訊系統內，建立了初步的非物質文化遺產網上資料庫 (<https://mmis.hkpl.gov.hk/ich>)，提供480個清單項目的基本資料和照片，讓市民查閱；至2016年8月，網站的點擊率已達25,000多次，顯示市民對本地非物質文化遺產甚為關注。

除普查之外，政府也對本地重要的非物質文化遺產開展專項研究，以加深對遺產的認識。2011年初，康文署委聘香港中文大學歷史系進行「太平清醮與長洲地方社會文化的發展」口述歷史研究計劃，透過資深的研究人員，對地方群體的集體記憶、個人口述歷史和生命史進行系統記錄，重塑過去百多年來，長洲太平清醮這項非物質文化遺產的發展與地方社會的互動關係，研究完成後，康文署會把研究報告公開讓市民和學者參考。此外，為配合國家文化部編纂十部《中國民族民間文藝集成志書》的重點科研項目，康文署於2012年中委聘了嶺南大學群芳文化研究及發展部，進行《中國戲曲志》及《中國戲曲音樂集成》〈香港卷〉（戲曲志及戲曲音樂集成）的編纂計劃，邀得三位本地知名的戲曲學者，即香港中文大學音樂系余少華教授、嶺南大學文化研究系李小良

survey spanned across three years and covered the research on some 800 items. In early 2013, shortly after SCRC submitted a detailed survey report and a tentative inventory of over 400 ICH items of Hong Kong, ICHAC called for three meetings to deliberate the report in detail and propose the Hong Kong ICH Inventory.

The HKSAR Government attaches great importance to public participation in the inventory compilation of the ICH of Hong Kong. According to the requirements as stipulated in the Articles 12 and 15 of the UNESCO's Convention, the inventory compilation of ICH entails the widest possible participation of communities and public recognition.² Therefore, LCSD launched a four-month public consultation on the inventory recommended by ICHAC and invited the general public to voice their views on over 400 ICH items recorded in the proposed inventory from July to November 2013. Meanwhile, the delegates of ICHU and SCRC once again attended the meeting of the 18 District Councils and Heung Yee Kuk to solicit opinions on the inventory from District Councilors. LCSD received over 200 submissions during the consultation period. After a thorough examination of all the views received by ICHAC and discussion by the Legislative Council Panel on Home Affairs, the Government officially announced the first Hong Kong ICH inventory which covers 480 items in June 2014.³ In December of the same year, ICHU garnered support from the Hong Kong Public Libraries (HKPL) and established the Hong Kong ICH Database in the Multimedia Information System of HKPL (<https://mmis.hkpl.gov.hk/ich>), providing the basic information and photos of the 480 inventory items for public access. In August 2016, the cumulative hit rate of this website reached over 25,000, implying the growing public interest in the ICH items of Hong Kong.

Apart from the territory-wide survey, the HKSAR Government also conducted topical studies on some significant ICH items of Hong Kong so as to have a better understanding of such heritage. In early 2011, LCSD commissioned the Department of History of the Chinese University of Hong Kong (CUHK) to conduct an oral history research project, namely, "Cheung Chau *Jiao* Festival and the social and cultural development of Cheung Chau". Through systematic documentation of the collective memories, individual oral history and life history of some local groups, the experienced researchers reconstructed the interactive relationship between the development of the Cheung Chau *Jiao* Festival, which is accounted an ICH item, and the local community over the past hundred years.

教授及新加坡國立大學中文系容世誠教授，出任戲曲志及戲曲音樂集成的主編。他們組織了研究團隊，對香港的戲曲音樂作全面而又深入的調查、收集和整理有關的資料，並根據中國傳統方志學的方法編撰志書，由綜述、圖表、志略、傳記四大部類組成，既要以歷史時期為序，依據所掌握的史料，概括香港戲曲孕育、形成和發展的歷史，又要揭示其社會背景和政治、經濟、文化根源，反映戲曲的歷史和現狀。研究團隊於2016年5月完成戲曲志和戲曲音樂集成的初稿後，康文署隨即於同年7月邀請了中國文化部的專家組成員來港出席審稿會議，並與香港戲曲業界進行交流。在聽取了各方面的意見之後，研究團隊正為戲曲志及戲曲音樂集成的最後定稿而努力。

到2016年中，康文署又開展了「香港武術非物質文化遺產調查和研究」計劃。此計劃由三位專家學者主持，包括華南師範大學馬廉禎教授、中華國術總會趙式慶會長和香港浸會大學麥勁生教授，對香港武術的文化生態和譜系進行一次全面調查，從香港武術的源流、代表人物、武術組織、武術活動、發展階段、特徵、武俠文化等方面進行研究，並從人類學、社會學等視角進行考察與分析。這為期三年的計劃完成後，將建立第一個香港武術專項資料庫，供學者和市民參考。

After completion of the research project, LCSD will enable the general public and academics to access the research findings. On top of that, to be in line with the strategic research project of compiling the ten volumes of *Annals and Collection of China Ethnic/Folk Literature and Arts* undertaken by the Ministry of Culture of the People Republic of China (MOC), LCSD commissioned the Kwan Fong Cultural Research and Development Programme (Kwan Fong Programme) of Lingnan University to take on the compilation projects of *Annals of Chinese Opera and Anthology of Chinese Opera Music: The Hong Kong Volume* in mid-2012 and invited three renowned local academics of Chinese opera, namely, Professor Yu Siu-wah of the Department of Music of CUHK, Professor Li Siu-leung of the Department of Cultural Studies of Lingnan University and Professor Yung Sai-shing of the Department of Chinese Studies of the National University of Singapore to be the chief editors of the above two publications. They organised a research team to conduct a thorough and in-depth study on the Chinese opera music of Hong Kong, collect and process the relevant information, and compile the annals according to Chinese local chronicles. The annals are composed of four main parts, including reviews, diagrams, abbreviated records and biographies. Based on the historical data collected, the annals not only summarise and present the history of origin, formation and development of the Chinese opera in Hong Kong chronologically, but also unearth its social background, political, economic and cultural origins and reveal the history and current status of Chinese opera. After the research team completed the first draft of *Annals of Chinese Opera and Anthology of Chinese Opera Music: The Hong Kong Volume* in May 2016, LCSD invited the Expert Panel of MOC to attend the review meeting and exchange their views with their counterparts in Hong Kong. Having collected all the views from various parties, the research team is now endeavouring to finalise the content of the two annals.

In mid-2016, LCSD launched another project, namely, "Survey and Research of the Intangible Cultural Heritage of Hong Kong Martial Arts". This project was hosted by three experts and academics, including Dr Lianzhen Ma of the South China Normal University; Mr Hing Chao, Founder of International Guoshu Association and Professor Mak King-sang Ricardo of the Hong Kong Baptist University. They conducted a thorough survey on the cultural ecology and genealogy of the martial arts in Hong Kong through research on a broad array of aspects, such as the origin, representative figures, martial arts organisations, martial arts activities, phases of development, features and culture of martial arts. They examined and analysed the data collected from the perspectives of anthropology and sociology. After completion of this three-year project, the first specific database of the martial arts in Hong Kong would be established, providing academics and the general public open access to the database.

² 同上註，頁12-13。

Ibid. 12-13

³ 香港立法會民政事務委員會（文件）：〈公布香港非物質文化遺產清單〉（2014-6-13），<http://www.legco.gov.hk/yr13-14/chinese/panels/ha/papers/ha0617cb2-1719-4-c.pdf>。

Legislative Council Panel on Home Affairs (Paper), "Announcement of the First Intangible Cultural Heritage Inventory of Hong Kong" (13 June 2014), <http://www.legco.gov.hk/yr13-14/english/panels/ha/papers/ha0617cb2-1719-4-e.pdf>.

保護非物質文化遺產公約所闡述的「保存」(preservation)和「保護」(protection)措施，與公約名稱本身所用的「保護」(safeguarding)一詞，在英文語境裡有顯著不同的含義，可惜在中文的翻譯裡，都可譯作「保護」，使概念有所混淆。國內學者周超在討論中國的《非物質文化遺產法》時指出，「保存」應涉及非物質文化遺產名錄和相關實物的保存和管理，「保護」(protection)則應是以非物質文化遺產傳承人的動態性培養為核心，⁴由遺產的傳承人和傳承團體履行世代傳承的責任。從「保存」的角度而言，香港雖然於2014年才公布第一份非遺清單，建立了自己的名錄，但其實早在九年之前，香港已配合國內名錄體制的建設，開始申報香港的項目成為國家級非遺代表性項目。

中國在2004年加入《保護非物質文化遺產公約》之後，即開展非遺名錄體制的建設。2005年3月，國務院頒佈了《關於加強我國非物質文化遺產保護工作的意見》，⁵其中要求建立國家、省、市、縣四級的非物質文化遺產代表作名錄體系，從地方至國家，層層申報，當中以「國家級非遺代表性項目名錄」最具代表性，只有進入該名錄的項目，才有資格申報「聯合國人類非遺代表作名錄」。翌年，國務院宣布第一批共518項「國家級非遺代表性項目名錄」，其中包括了由廣東、香港、澳門三地共同申報的「粵劇」和「涼茶」，消息公布後，即引起香港市民對非物質文化遺產的關注。2007年申報第二批「國家級非遺代表性項目名錄」的時候，由於香港正忙著籌劃第一次非遺普查，因此未有向文化部提交申報書。至2009年，香港特區政府應文化部申報第三批國家級名錄的邀請，挑選了四項在社區傳承超過百年的傳統節慶向文化部獨立申報，這四個項目分別是長洲太平清醮、大澳端午龍舟遊涌、香港潮人盂蘭勝會和大坑中秋舞火龍。至2011年5月，國務院公布第三批「國家級非遺名錄」，香港的四個項目全部入選，隨即

According to the UNESCO's Convention, the terms "preservation" and "protection" defined as measures, and the term "safeguarding" as presented in the title are apparently different in meaning in the linguistic context, though all these three terms can be interpreted as "safeguarding" in Chinese. Thus there is some confusion about the concepts of these three terms. During the course of discussion on the ICH Law of the People's Republic of China (ICH Law of PRC), Zhou Chao, a Mainland academic, stated that the term "preservation" should be referred to the preservation and management of the ICH items of the National List; whereas the focus of "protection" should be the dynamic cultivation of ICH bearers,⁴ and it is the responsibility of ICH transmitters and bearer organisations to pass on their heritage to future generations. As far as "preservation" is concerned, despite the fact that Hong Kong did not announce the first ICH inventory and establish its own inventory system until 2014, the city started to submit the application for inscription of some local ICH items onto the National List as early as nine years ago in an attempt to work in tandem with the establishment of the Mainland's ICH inventory system.

Shortly after acceding to the UNESCO's Convention in 2004, China started to engage in establishing its own ICH inventory system. In March 2005, the State Council issued *The Advice on Strengthening China's Intangible Cultural Heritage Protection*,⁵ stipulating the ICH inventory system at four levels, covering the national, provincial, municipal and county levels. The inventory system is therefore hierarchically arranged from local to national. Among them the National List is the most representative, only the items having gained entry to the National List are eligible to be inscribed onto the UNESCO's Representative List of Humanity. In 2006, the State Council announced the first batch of 518 ICH items of the National List, including "Cantonese Opera" and "Herbal Tea", which are the ICH items applied jointly by Guangdong, Hong Kong and Macao. Such announcement immediately aroused Hong Kong people's interest in ICH. When the application for inscription onto the Second National List was open in 2007, the HKSAR Government was occupied in conducting the first territory-wide survey on ICH and did not submit any application to MOC. Until 2009, the Government addressed the invitation from MOC and submitted independently the application for inscription of the four traditional festivals which have been transmitted over a hundred years, including the *Jiao* Festival of Cheung Chau, the Dragon Boat Water Parade



2 西貢坑口客家舞麒麟於2014年列為國家級非遺代表性項目，師傅在「坑口非物質文化遺產日」教導市民舞麒麟技巧。
Hakka Unicorn Dance in Hang Hau in Sai Kung was inscribed into the National List of Intangible Cultural Heritage of China in 2014. A master is teaching a citizen how to perform unicorn dance on the "ICH Day @ Hang Hau".

引來傳媒的廣泛報道，為香港帶來一陣非物質文化遺產熱潮。至2014年12月，國務院公布第四批國家級非遺代表性項目，香港再有四個項目入選，分別是西貢坑口客家舞麒麟²、黃大仙信俗、全真道堂科儀音樂和古琴藝術（斲琴技藝），這四個項目涵蓋公約所界定的「表演藝術」、「社會實踐、儀式、節慶活動」和「傳統手工藝」等類別，顯示香港的國家級非遺代表性項目趨於多元化，獲得社會普遍認同。

除「國家級非遺代表性項目名錄」之外，香港也申報的「聯合國人類非遺代表作名錄」。廣東、香港、澳門三地政府早於2003年初開始，籌劃申報「粵劇」列入聯合國教科文組織的「人類口頭和非物質遺產代表作名錄」，這名錄是根據教科文組織於1998年通過的《教科文組織宣布「人類口頭和非物質遺產代表作」條例》而制訂，⁶分別於2001、2003及2005年宣布了三批共90項「人類口頭和非物質遺產代表作」。至2006年《保護非物質文化遺產公約》生效之後，公約便正式取代了《教科文組織宣布「人類口頭和非物質遺產代表作」條例》的功能。根據2008年締約國大會上通過的「實施公約的業務指南」，教科文組織確認將90項的「人類口頭和非物質遺產代表作」列入公約的「聯合國人類非遺代表作名錄」，同時，也邀請締約國申報新一批代表作。於是，粵港澳即透過中央政府向教科文

of Tai O, the Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community and the Fire Dragon Dance of Tai Hang, onto the Third National List. In May 2011, the State Council announced the Third National List, in which all the above four ICH items were successfully inscribed onto the List, leading to wide media coverage and generating a rave for ICH. In December 2014, the State Council announced the Fourth National List, which includes four more ICH items of Hong Kong, including Hakka Unicorn Dance in Hang Hau in Sai Kung², Wong Tai Sin belief and customs, *Quanzhen* temples Taoist ritual music and the arts of the *Guqin* (the craft of *Qin* making). These four items cover three domains as defined by the UNESCO's Convention, including "performing arts"; "social practices, rituals and festive events" and "traditional craftsmanship", reflecting the ICH items of Hong Kong inscribed onto the National List have been more diverse and widely recognised by the general public.

Apart from the National List, Hong Kong also submitted the application for inscription of the local ICH items onto the UNESCO's Representative List of Humanity. As early as the beginning of 2003, the Governments of Guangdong, Hong Kong and Macao joined hands to apply for inscription of Cantonese opera onto UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity, which was devised according to the *Regulations in relation to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity* approved by UNESCO in 1998.⁶ Three batches with a total of 90 ICH items were proclaimed by UNESCO as masterpieces in 2001, 2003 and 2005 respectively. When the UNESCO's Convention came into effect in 2006, it officially superseded the proclamation programme. According to the "Operational Directives for the Implementation of the UNESCO's Convention for the

⁴ 周超：〈論非物質文化遺產「保護」(safeguarding)的法律含義〉，《文化遺產》(3, 2015)，頁5-12。

Zhou Chao, "論非物質文化遺產「保護」(safeguarding)的法律含義," *Cultural Heritage*, no. 3, (2015): 5-12.

⁵ 王文章編：《非物質文化遺產概念》(北京：教育科學出版社，2008)，頁317-319。

Wang Wenzhang, ed., *Overview of Intangible Cultural Heritage* (Beijing: Education Science Press, 2008), 317-19.

⁶ 鄭啟山編：《人類非物質文化遺產代表作》(鄭州：大象出版社，2006)，頁6。

Zou Qishan, ed., *人類非物質文化遺產代表作* (Zhengzhou: Daxiang Press, 2006), 6.



● 中秋節薄扶林舞火龍活動，於 2017 年列入首份香港非物質文化遺產代表作名錄。
The Pok Fu Lam Fire Dragon Dance at the Mid-Autumn Festival was inscribed onto the Representative List of the Intangible Cultural Heritage of Hong Kong in 2017.

組織提交「粵劇」的申報，至 2009 年 9 月，教科文組織宣布新一批的「聯合國人類非遺代表作」，中國共有 22 項入選，其中包括了粵港澳共同申報的粵劇。從此，粵劇成為三地共同擁有的首項世界級非物質文化遺產。至今，香港共有十項國家級非遺代表性項目，以及一項世界級的「聯合國人類非遺代表作」，都是政府重點保存的項目。公營的香港歷史博物館和香港文化博物館，收藏了不少與這十項國家級非遺代表性項目相關的文物，供研究和展覽之用；其中香港文化博物館的粵劇藏品尤為豐富，包括文獻、劇本、戲橋、特刊、照片、報章、曲本、服飾、舞台用品、樂器、面譜及唱片等約 30,000 件，更陸續獲得不少粵劇伶人的捐贈，漸成為研究粵劇藝術的寶庫。文化博物館內設有專門的粵劇文物常設展廳，介紹粵劇的源流和發展，提高市民對粵劇這項世界級非遺的認識。

"Safeguarding of the Intangible Cultural Heritage" adopted in the General Assembly of the State Parties in 2008, UNESCO confirmed the inscription of the 90 masterpiece items onto the UNESCO's Representative List of Humanity. Meanwhile, UNESCO also invited State Parties to submit the application for inscription of a new batch of representative items. As such, the Governments of Guangdong, Hong Kong and Macao submitted their application to UNESCO through the Central Government for inscribing Cantonese opera onto the UNESCO's Representative List of Humanity. In September 2009, UNESCO announced a new batch inscribed onto the UNESCO's Representative List of Humanity, among them 22 items belong to China, including Cantonese opera, which was the ICH item jointly applied for inscription by the Governments of Guangdong, Hong Kong and Macao. Since then, Cantonese opera has become the first item of the world ICH in the three regions. To date, Hong Kong has a total of ten ICH items inscribed onto the National List and one world ICH item inscribed onto the UNESCO's Representative List of Humanity, all of them are the significant items identified for preservation by the HKSAR Government. The two public museums, the Hong Kong Museum of History and the Hong Kong Heritage Museum (HKHM), have a vast collection of the artefacts associated with these ten national ICH items, they are openly available for research and exhibition. Amid them is a particularly copious collection of Cantonese opera relics in HKHM, including some 30,000 artefacts, such as documentary materials, libretti, handbills, special issues, photos, newspapers, song books, costumes, stage props,

至 2017 年 8 月，康文署公布了第一份「香港非物質文化遺產代表作名錄」（「香港非遺代表作名錄」），表示本地的非遺名錄體系正式形成。制訂香港非遺代表作名錄，目的在清單的 480 個項目之中，挑選一些具代表性又瀕危的項目作重點保護，讓政府投放適當的資源作優先保育。非遺諮詢委員會於 2015 年底展開「香港非遺代表作名錄」的編製工作，歷時兩年多的詳細討論和審議，以及公眾諮詢之後，終於確定了第一批共 20 個香港非遺代表作項目，其中包括了十個國家級非遺代表性項目，以及另外十個新入選的項目，包括南音、宗族春秋二祭、香港天后誕、中秋節——薄扶林舞火龍●、正一道教儀式傳統、食盆、港式奶茶製作技藝、紮作技藝、香港中式長衫和裙褂製作技藝●及戲棚搭建技藝等。這 20 個代表作項目，涵蓋了公約的「表演藝術」、「社會風俗、禮儀、節慶」、「有關自然界和宇宙的知識和實踐」和「傳統的手工藝技能」四大類，可說相當全面和富代表性。至此，香港正式形成了四級的非遺名錄體系，即香港非遺清單、香港非遺代表作名錄、國家級非遺代表性項目名錄和聯合國人類非遺代表作名錄，奠定了香港非遺保護的框架。

④ 第一屆長衫製作技藝傳承計劃 2018，由非物質文化遺產辦事處與香港高等教育科技學院合辦。
The first Transmission Scheme for Hong Kong-style Cheongsam Sewing Technique 2018 was co-organised by ICHO and the Technological and Higher Education Institute of Hong Kong.



musical instruments, masks and records. More and more artefacts have been donated by Cantonese opera artists and become the operatic treasures for research on the art form of Cantonese opera. HKHM has a permanent exhibition hall for displaying the artefacts of Cantonese opera, it showcases the origin and development history of Cantonese opera and enables the general public to have a better understanding of this world ICH.

In August 2017, LCSD announced the first Representative List of Hong Kong, signifying the completion of the ICH inventory system in Hong Kong. The compilation of the Representative List of Hong Kong aims to select some significant and endangered ICH items out of 480 in the First Inventory List as priority ones, of which the HKSAR Government would allocate appropriate resources in safeguarding. ICHAC started to compile the Representative List of Hong Kong at the end of 2015, after detailed discussions, reviews spanning over two years, together with the views collected from the public consultation, the first Representative List of Hong Kong was announced. It covers 20 ICH items of Hong Kong, in which ten have already been inscribed onto the National List, another ten include *Nanyin* (Southern Tunes), Spring and Autumn Ancestral Worship of Clans, Tin Hau Festival in Hong Kong, Mid-Autumn Festival – the Pok Fu Lam Fire Dragon Dance ●, Taoist Ritual Tradition of the *Zhengyi* School, *Sek Pun* (Basin Feast), Hong Kong-style Milk Tea Making Technique, Paper Crafting Technique, The Sewing Techniques of Hong Kong-style *Cheongsam* and *Kwan Kwa* Wedding Costume ● and Bamboo Theatre Building Technique. Embracing the 20 ICH items categorised into the four domains as stipulated in the UNESCO's Convention, including "performing arts"; "social practices, rituals and festive events"; "knowledge and practices concerning nature and the universe" and "traditional craftsmanship", the Representative List of Hong Kong is considered utterly comprehensive and emblematic. Up to now, Hong Kong has officially established a four-tier ICH inventory system, which covers the items of the Hong Kong ICH Inventory and the Representative List of Hong Kong, as well as the National List and the UNESCO's Representative List of Humanity, having laid the framework for safeguarding the ICH of Hong Kong.

「保護」(protection) 和「傳承」(transmission) 方面，主要以非物質文化遺產傳承人為核心。早於2007年初，文化部已頒發《關於推薦國家級非物質文化遺產項目代表性傳承人的通知》，要求建立代表性傳承人的制度，並於2008年頒發《國家級非物質文化遺產項目代表性傳承人認定與管理暫行辦法》，明確規定了傳承人的申報機制，以及傳承人的權利與義務。⁷ 由是，文化部於2007年6月公布了第一批「國家級非物質文化遺產項目代表性傳承人名單」（「國家級代表性傳承人名單」），共226人；之後，文化部分別於2008年、2009年、2012年公布了第二、第三及第四批「國家級代表性傳承人名單」，使國家級傳承人增加至1,986人，⁸ 其中包括了兩位香港的代表性傳承人，分別是2008年由文化部專家組推薦的粵劇項目代表性傳承人陳劍聲女士，她當時任香港八和會館主席；以及2012年由大坑坊眾福利會推薦的火龍總指揮陳德輝先生。至2018年中，文化及旅遊部公布第五批「國家級代表性傳承人名單」，香港鋼琴技藝大師蔡昌壽成為古琴藝術項目的代表性傳承人。按國家規定，文化部每年應為國家級傳承人撥付傳習經費補助，現時每年的補助為人民幣20,000元。按2011年通過的《非物質文化遺產法》第三十一條規定，國家級傳承人應履行傳承遺產的義務，包括參與非遺公益性宣傳、開展傳承活動、培養後繼人才、妥善保存相關的實物及資料等，⁹ 香港三位代表性傳承人都履行了相關的義務。

與國內的情況不同，香港特區政府至今並未設立本地的傳承人制度，「保護」和「傳承」工作的重點，在於支持傳承團體和社區組織的參與。透過政府政策上的支持，本地傳承團體可獲得衛奕信勳爵文物信託、香港賽馬會慈善信託、粵劇發展基金等機構的撥款資助，展開各式的傳承活動；政府也透過

On the other hand, the aspects of “protection” and “transmission” focus on ICH bearers. As early as the beginning of 2007, MOC published *The Cognizance and Administration Method of Representative Bearer of the National Level Intangible Cultural Heritage Project*, stipulating the requirements for establishing a representative bearer system. In the following year, MOC issued *The Interim Method on the Safeguarding and Administration of the National Level Intangible Cultural Heritage*, stipulating clearly the declaration mechanism, rights and obligations of ICH bearers.⁷ In June 2007, MOC announced the first Representative Bearer List of the National Level ICH (National Bearer List), which includes 226 persons. After that, MOC announced the second, third and fourth National Bearer Lists in 2008, 2009 and 2012 respectively, the total number of the national level ICH bearers rose to 1,986.⁸ Amid them are two Hong Kong representative bearers, including Chan Kim-sing, the representative bearer of Cantonese opera recommended by the Expert Panel of MOC in 2008, she was also the Chairman of the Chinese Artists Association of Hong Kong at that time; and Chan Tak-fai, who was the Commander-in-Chief of Tai Hang Fire Dragon Dance, was recommended by the Tai Hang Residents' Welfare Association in 2012. In mid-2018, the Ministry of Culture and Tourism announced the fifth National Bearer List in which the local *Qin*-making master Choi Chang-sau was accorded the National Bearer of arts of the *Guqin*. In accordance with relevant state regulations, MOC should grant the national bearers funding for transmission annually. Currently, the total amount of annual funding is RMB 20,000. According to the Article 31 of the ICH Law of PRC approved in 2011, the national ICH bearers have obligations to carry out transmission of heritage, including participation in the publicity activities for public welfare purposes, organisation of transmission campaigns, nurturance of successors, and proper preservation of relevant objects and resources.⁹ Undoubtedly, the three Hong Kong representative bearers have fulfilled their responsibilities.

Contrary to the situation in Mainland China, the HKSAR Government has not yet established an official mechanism for identifying local ICH bearers. The focus of “protection” and “transmission” is supporting ICH bearer organisations and communities in transmitting heritage. Through Government's policy support, local bearer organisations have received funding support from the Lord Wilson Heritage Trust, Hong Kong Jockey Club Charities Trust and Cantonese Opera Development Fund (CODF) for organising

教育局、康文署、民政總署等部門，提供文化空間和技術支援，支持傳承團體的保護和傳承工作。正如《保護非物質文化遺產公約》指出，傳承工作應通過正規和非正規教育以達成，關於這方面的工作，香港一些教育組織已作出了有益的嘗試，如香港大學教育學院中文教育研究中心的吳鳳平博士，她從2006年至2009年，得到粵劇發展基金的資助，先後和11間中學合作，推行「粵劇小豆苗——粵劇融合中國語文科新高中課程及評估計劃」，引導學生認識、欣賞、尊重粵劇文化，為粵劇在正規教育的課程施行指出了方向；¹⁰ 2009年至2012年間，她再次獲得粵劇發展基金的撥款，展開「戲棚粵劇與學校教育」計劃，把學生帶進戲棚，一面感受當中的熱鬧氣氛，一面引導學生反思傳統文化的意義，¹¹ 深化粵劇傳承的正規教育工作。此外，長洲佛教慧因法師紀念中學與香港大學教育學院中文教育研究中心結成伙伴，並得到教育局的優質教育基金的支持，在2010年至2013年間，於校內推行「以區為本——長洲區非物質文化遺產探究課程」的先導計劃，以長洲島上豐富的非物質文化遺產資源為基礎，以全校參與的跨科組協作模式，把非遺融入18個學科，課程涉及中學三年級至五年級的學生和全校各科教師。為期三年的先導計劃成效顯著，在活動成效的問卷調查中，有84%的學生表示對文化考察課程滿意，更有90%的學生表示課程加深了他們對傳統節慶的了解。¹² 計劃推行期間，不下數十家香港學校的師生，曾到長洲與慧因法師紀念中學的師生進行交流，可以預計，這先導計劃將對香港非物質文化遺產納入本土的正規教育產生深遠的影響。

a variety of transmission events. The Government also provides cultural space and technical support to ICH bearer organisations in heritage protection and transmission through various departments, such as the Education Bureau (EDB), LCSO and the Home Affairs Department. As stipulated in the UNESCO's Convention, the transmission of ICH should be conducted through formal and non-formal education. To make this happen, some educational organisations have already made some favourable attempts. For example, Dr Ng Fung-ping from the Centre for Advancement of Chinese Language Education and Research of the University of Hong Kong (CACLER), received the funding support from CODF and collaborated with 11 secondary schools to launch the “Integrated Cantonese Opera in Education Project” from 2006 to 2009. The project guided students to understand, appreciate and respect the culture of Cantonese opera, setting the direction for the implementation of the formal education curriculum of Cantonese opera.¹⁰ Between 2009 and 2012, she received the funding support from CODF again and launched the “Bamboo Shed Theatre Cantonese Opera Education Project”, through which students had a chance to visit bamboo shed theatres and felt the vibrant atmosphere on the one hand, and pondered the implication of traditional culture on the other hand.¹¹ Such cultural events have thus enriched the formal education of Cantonese opera transmission. Besides, Buddhist Wai Yan Memorial College (Wai Yan College) in Cheung Chau partnered with CACLER and received support from the Quality Education Fund of EDB to launch the “Community based Cheung Chau Intangible Culture Pilot Curriculum Project” (Pilot Project) in Wai Yan College from 2010 to 2013. Based on the abundant resources of the ICH in Cheung Chau, the project was developed by adopting a cross-curricular approach with the whole school participation. The ICH theme was incorporated into the 18 curricular of the College, in which form three to form five students and all school teachers were involved. The three-year Pilot Project was perceived to be highly effective. According to the survey on the campaign effectiveness, 84% of the College's students were satisfied with the cultural exploration course and 90% said the course had enabled them to have a better understanding of traditional festivals.¹² During the project period, the teachers and students from tens of Hong Kong schools visited Cheung Chau and interacted with their counterparts in Wai Yan College. The Pilot Project is expected to have a profound effect on the incorporation of the ICH of Hong Kong into the local formal education curriculum.

⁷ 中華人民共和國文化部：〈國家級非物質文化遺產項目代表性傳承人認定與管理暫行辦法〉（2008-5-14），<http://baike.baidu.com/view/2435138.htm>。

The Ministry of Culture of the People's Republic of China, *The Interim Method on the Safeguarding and Administration of the National Level Intangible Cultural Heritage* (14 May 2008), <http://baike.baidu.com/view/2435138.htm>.

⁸ 陳平編：《非物質文化遺產藍皮書：中國非物質文化遺產發展報告(2015)》（北京：社會科學文獻出版社，2015），頁6-7。

Chen Ping, ed., *Annual Report on the Development of China's Intangible Cultural Heritage (2015)* (Beijing: Social Sciences Academic Press (China), 2015), 6-7.

⁹ 《中華人民共和國非物質文化遺產法》（2011-2-25），<http://www.wipo.int/edocs/lexdocs/laws/zh/cn/cn179zh.pdf>。

The Intangible Cultural Heritage Law of the People's Republic of China (25 February 2011), <http://www.wipo.int/edocs/lexdocs/laws/zh/cn/cn179zh.pdf>.

¹⁰ 吳鳳平、鍾嶺崇和林偉業編：《紫釵記教室：搭建粵劇教育的互動學習平台》（香港大學教育學院中文教育研究中心，2009）。

Ng Fung-ping, Chung Ling-sung, and Lam Wai-ip, eds., *“Legend of Purple Hairpin” Classroom: Constructing the Interactive Learning Platform of Cantonese Opera in Education* (The Centre for Advancement of Chinese Language Education and Research: 2009).

¹¹ 吳鳳平、林偉業、陳淑英和盧萬方編：《戲棚粵劇與學校教育：從文化空間到學習空間》（香港大學教育學院中文教育研究中心，2012）。

Ng Fung-ping et al., eds., *Bamboo Shed Cantonese Opera and School Education: From Cultural Space to Learning Space* (The Centre for Advancement of Chinese Language Education and Research: 2012).

¹² 陳勁佟：〈以區為本：香港慧因中學非物質文化遺產課程教育調研報告〉，載於陳平編《非物質文化遺產藍皮書：中國非物質文化遺產發展報告(2015)》（北京：社會科學文獻出版社，2015），頁280-299。

Chen Jingtong, “以區為本：香港慧因中學非物質文化遺產課程教育調研報告，” in *Annual Report on the Development of China's Intangible Cultural Heritage (2015)*, ed. Chen Ping (Beijing: Social Sciences Academic Press (China), 2015), 280-299.

宣傳、弘揚、振興

非物質文化遺產組自 2006 年成立以來，不斷舉辦各式的宣傳推廣活動，如展覽、公開講座、研討會、工作坊、傳承人示範、實地考察、導賞和出版書籍等，增加市民對非物質文化遺產的認識，以達至弘揚和振興本地非遺的目標。展覽方面，香港文化博物館為弘揚粵劇藝術，除常設的粵劇文物館外，過去十多年間也曾舉辦了多個專題展覽，包括「粵劇花旦王——芳艷芬」、「文武兼擅——吳君麗戲劇藝術剪影」、「戲台上下——香港戲院與粵劇」、「梨園生輝——唐滌生與任劍輝」、「博、精、深、新——林家聲藝術人生」等；此外，文化博物館在 2009 年初與文化部聯合舉辦了「中國非物質文化遺產」大型展覽，介紹中國豐富多彩的非物質文化遺產；又於 2013 年與蔡昌壽斲琴學會合辦了「香江琴緣」展覽，以慶祝古琴藝術入選聯合國教科文組織「人類口頭和非物質遺產代表作」十周年，並向市民介紹古琴藝術在香港傳承的一點薪火●。

除博物館外，非物質文化遺產組更多時候是走進社區，與不同團體籌辦展覽以推廣非遺。例如自 2011 年起，非物質文化遺產組均會與康文署娛樂辦事處合作，在農曆正月的元宵綵燈會及 8 月的中秋綵燈會內，邀請本地的師傅，用傳統工藝紮作大型的花燈作展覽，以延續紮作工藝的生命力，亦讓年輕一代有機會欣賞到傳統紮作工藝的優美成品；也自 2011 年起，康文署和文化部聯合在香港舉辦



● 古琴藝術（斲琴技藝）於 2014 年列為國家級非物質文化遺產代表性項目，蔡昌壽師傅於 2018 年成為項目的國家級代表性傳承人。
The Arts of the *Guqin* (The Craft of *Qin* Making) was inscribed into the National List of Intangible Cultural Heritage of China in 2014. Master Choi Chang-sau was conferred as the representative bearer of the Arts of the *Guqin* in 2018.

Promotion, Enhancement and Revitalisation

Ever since the establishment of ICHU in 2006, a vast variety of promotional activities, such as exhibitions, public seminars, conferences, workshops, demonstrations by ICH bearers, field study, guided tours and book publications have been organised to arouse public awareness of ICH, aiming to enhance and revitalise the ICH of Hong Kong. To promote the art of Cantonese opera through exhibitions, not only has HKHM established the Cantonese Opera Heritage Hall to hold permanent exhibitions, but also organised a lot of thematic exhibitions over the past ten years, including “The Female Cantonese Opera Artist - Fong Yim-fun”, “A Synthesis of Lyrical Excellence and Martial Agility – The Stage Art of Ng Kwan-lai”, “The Majestic Stage: The Story of Cantonese Opera Theatres”, “Splendour of Cantonese Opera: Masters Tong Tik-sang and Yam Kim-fai” and “Virtuosity and Innovation: The Masterful Legacy of Lam Kar-sing”. In addition, HKHM and MOC co-organised a grand exhibition, namely, “Exhibition of Intangible Cultural Heritage in China”, in early 2009, showcasing a copious collection of the ICH artefacts in China. In 2013, HKHM and the Choi Chang-sau *Qin* Making Society co-organised another exhibition, “The Legend of Silk and Wood: A Hong Kong *Qin* Story”, which marked the 10th anniversary of the arts of the *guqin* being inscribed as one of the UNESCO’s Masterpieces of the Oral and Intangible Heritage of Humanity and introduced to the public the passing down of this cultural heritage. ●

Apart from organising exhibitions in public museums, ICHU often reaches out to communities and promotes ICH by co-organising exhibitions with different organisations. For example, in an attempt to let the younger generation appreciate the exquisite artwork of traditional paper-crafting and pass down the artistic excellence of this cultural legacy, ICHU has been collaborating with LCSD’s Entertainment Office since 2011 to showcase the traditional craftsmanship of lantern making. Local masters are invited to construct grand Chinese style lanterns in Lunar New Year



● 根與魂：憶江南——浙江非物質文化遺產展覽 2017
2017 Genesis and Spirit: Recalling Jiangnan - An Exhibition on the Intangible Cultural Heritage of Zhejiang

「根與魂：非物質文化遺產展演」系列活動●，至今已籌辦了五屆，除首屆以中國非物質文化遺產為主題外，其餘四屆，分別以四川、貴州、甘肅和浙江等省份的非遺為內容。展演系列包括由表演藝術科人員負責的非遺藝術表演晚會，以及由非物質文化遺產組負責的大型展覽。為深入社區，展覽均在銅鑼灣香港中央圖書館展覽廳舉行，展覽除文字、圖片和實物介紹之外，更有多位非物質文化遺產傳承人在展場內作示範，並與觀眾交流，增進市民對國內非遺的認識。此外，配合在台北舉行的「香港周 2014」活動，非物質文化遺產組於 2014 年 10 月，在台北華山 1914 文化創意產業園區，籌辦了「非常香港——傳統風俗文化」展覽●，展出 13 項極富本土特色的香港非物質文化遺產，展覽期間，還舉辦了多場傳承人的講座和示範，以及由學者主持的研討會，向台灣觀眾介紹香港獨特的傳統文化，在短短的 17 天展期內，共吸引了 40,000 多名觀眾，反應非常熱烈。



● 2014 年台北「非常香港——傳統風俗文化」展覽
2014 “Indigenous Hong Kong - An Exhibition on our Intangible Cultural Traditions” at Taipei

Lantern Carnival and Urban Mid-Autumn Lantern Carnival held in the first month and the eighth month of the lunar calendar respectively. LCSD and MOC have also been co-organising an exhibition and performance series, namely, “Genesis and Spirit: A Showcase of the Intangible Cultural Heritage”● since 2011. To date, the series has been held five times. The theme of the first Genesis and Spirit series in 2011 was the ICH in China, the other four featured the ICH in Sichuan, Guizhou, Gansu and Zhejiang. The programmes included ICH galas organised by the Performing Arts Division and a grand exhibition organised by ICHU. To further reach out to the community, the exhibition was held in the Exhibition Gallery of the Hong Kong Central Library at Causeway Bay. Apart from the display of text, photos and artefact illustrations, a number of ICH bearers also hosted demonstrations in the exhibition and interacted with visitors to enhance their understanding of the ICH in the Mainland. On the other hand, in a bid to tie in with the events of “Hong Kong Week 2014” held in Taipei, ICHU organised an exhibition, namely, “Indigenous Hong Kong - An Exhibition on our Intangible Cultural Traditions” at Huashan 1914 Creative Park, Taipei in October 2014●. The exhibition presented 13 ICH items of Hong Kong enriched with truly indigenous colours. A number of seminars and demonstrations by ICH bearers and conferences hosted by academics were also held during the exhibition period, introducing the unique traditional culture of Hong Kong to Taiwanese visitors. In just a short period of 17 days, the exhibition received an overwhelming response from over 40,000 visitors.

實地考察和導賞活動，對宣傳和弘揚非物質文化遺產十分有效。自2009年以來，為宣傳和弘揚本地的國家級非遺代表性項目，非物質文化遺產組每年都舉行多次實地考察和導賞活動，參加對象或只限於中學老師，或開放予全港市民報名。活動多由學者和專家主持，帶領參加者進入舉行非物質文化遺產的場地和空間考察，親身感受活動的氣氛，更可與活動的傳承人、團體或社區人士交流，體驗當區的地道文化。例如每年端午節在大澳舉行的龍舟遊涌，雖然承傳已超過百年，但市民對遊涌活動卻不甚了解。近年，非物質文化遺產組與科技大學華南研究中心、大澳傳統龍舟會攜手合作，舉辦龍舟遊涌體驗活動，在端午節當天大清早，邀請百多位參加的老師或市民到大澳，並分配到多所漁民的棚屋內，一面觀看龍舟遊涌的過程，一面與棚屋主人交流，了解棚屋漁民的生活。這種身歷其境的考察活動，既能增進市民對遊涌活動的了解，也達到弘揚這國家級非遺代表性項目的目的。

非物質文化遺產辦事處

香港特區政府於2015年成立「非物質文化遺產辦事處」，標誌著香港的非物質文化遺產保護工作進入了一個新階段。政府在2015年1月發表的《二零一五年施政報告》指出：「為加強保護非物質文化遺產，政府於去年公布首份「香港非遺清單」，並將深化確認、立檔、研究、保存、推廣和傳承等工作，亦會編製『香港非遺代表作名錄』，優先保護具高文化價值和急須保存的非物質文化遺產。」¹³ 政府的政策是要強化非遺的保護措施，於是增撥資源給康文署，把原隸屬於香港文化博物館的非物質文化遺產組，於2015年5月正式升格為獨立的「非物質文化遺產辦事處」，並於2016年中，把荃灣的三棟屋博物館轉用為「香港非物質文化遺產中心」，內設非遺展覽和非遺資源角，歡迎市民參觀及使用。非遺辦事處的公務員員工編制共16人，每年營運支出預算約為港幣10,000,000元，在人手和資源的配合之下，非遺辦事處可望深化各項保護措施。

Field trips and guided tours were proved to be highly effective in promoting and transmitting ICH. Since 2009, ICHU has been organising a vast number of field trips and guided tours annually to promote and transmit the ICH items of Hong Kong which have been inscribed onto the National List. Such events are either open to secondary school teachers or the general public for registration, and are mostly hosted by academics and experts. They led participants to conduct site surveys in some ICH venues and spaces. Not only can visitors feel the ambience of the events, but also exchange their views with ICH bearers, organisations and community parties involved in the events and experience the indigenous culture of that particular district. For example, the Dragon Boat Water Parade is held in Tai O at Dragon Boat Festival annually. Although it has been transmitted over a century, the general public has a little understanding of this event. In recent years, ICHU, SCRC of HKUST and Joint Association of Traditional Dragon-Boats in Tai O have joined hands to co-organise immersive field trips for the Tai O Dragon Boat Water Parade. In the early morning of the Dragon Boat Festival, over a hundred teachers or citizens are transported to Tai O and are arranged to stay in a number of stilt-house where the local fishermen live. While watching the parade, participants also chat with the owners of the stilt-house to have a deeper understanding of the life of fishermen who settle there. Such immersive field trips not only enhance public understanding of the Dragon Boat Water Parade, but also fulfil the goal of promoting the ICH items of the National List to the general public.

Intangible Cultural Heritage Office

The HKSAR Government established ICHO in 2015, implying that the safeguarding of the ICH of Hong Kong entered a brand new phase. According to the *2015 Policy Address* issued by the HKSAR Government in January 2015, the Government stated, “To enhance the protection of intangible cultural heritage, the Government announced last year the first Intangible Cultural Heritage Inventory of Hong Kong and will strengthen such work as identification, documentation, research, preservation, promotion and transmission of the heritage. We will also draw up the Representative List of Hong Kong to accord priority to the protection of those ICH items which have high cultural value and require urgent preservation.”¹³ The Government policy was enhancing the safeguarding measures of ICH by allocating more resources to LCSO. In May 2015, the Government upgraded ICHU established under HKHM to ICHO and transformed the Sam Tung Uk Museum into the “Hong Kong ICH Centre” in mid-2016, since then ICH exhibitions and an ICH resource centre have been open for public access. The civil service establishment of ICHO

非遺辦事處的首要任務是編製第一份「香港非遺代表作名錄」。政府於2014年公布的第一份「香港非遺清單」，共有480個項目，由於每個項目在歷史、文學、藝術、科學、技術或工藝等價值上的重要性各有不同，傳承的情況各異，有些更瀕於失傳的境況，因此，政府希望根據清單項目的重要性和瀕危程度，編製一份「香港非遺代表作名錄」，以便定出優先次序，調撥資源去扶持那些重要而又瀕危的非遺項目，使其繼續傳承和發展。非遺諮詢委員會經參考日本和南韓制訂重要無形文化財，以及國內制訂「國家級非遺代表性項目名錄」的相關標準後，於2015年底落實「香港非遺代表作名錄」的甄選準則，並於翌年成立工作小組，並舉行多次會議，根據甄選準則對清單項目進行嚴格篩選，最終向政府推薦首批共20項代表作項目名單。經公眾諮詢後，政府於2017年8月公布了第一份「香港非遺代表作名錄」。¹⁴

非物質文化遺產辦事處另一要務是深化本地非物質文化遺產的研究工作。在普查期間，由於調查隊考察部分項目時遇到困難，以致未能搜集到相關資料；又於公眾諮詢期間，必須跟進研究市民提出了一些新的項目。政府在2014年6月呈交立法會民政事務委員會的討論文件內，已詳細載列一份待跟進調查研究項目的名單，¹⁵ 非遺辦事處的研究人員，正展開相關的跟進調查和研究工作。此外，辦事處會繼續聯絡本地研究機構的學者專家，承擔較大型的非物質文化遺產專項研究計劃，例如嶺南大學群芳文化研究及發展部的研究團隊，在即將完成《中國戲曲志》及《中國戲曲音樂集成》〈香港卷〉的編纂之際，已答應繼續進行《中國曲藝音樂集成》和《中國民族民間器樂曲集成》〈香港卷〉的編纂，並於三年內完成編纂工作。另外，辦事處又與中華國術總會所組織的研究

comprises 16 staff and the annual operating expense is about ten million Hong Kong dollars. With the expanded manpower and resources, ICHO anticipates that diverse safeguarding measures can be further enhanced.

The first mission of ICHO was compiling the first Representative List of Hong Kong. In 2014, the HKSAR Government announced the first Hong Kong ICH Inventory which comprises 480 items. As the level of significance of each item in various aspects, including history, literature, art, science, technology or craftsmanship is different among one another, and the transmission conditions of all these items have nothing in common, some of them are even on the verge of extinction. Therefore, the Government aspired to compile the Representative List of Hong Kong according to the level of significance and endangerment of the items in the Hong Kong ICH Inventory, so as to set priorities for allocating resources to uphold those significant and endangered ICH items, as well as transmit and develop them continuously. After ICHAC had considered the criteria for inscribing the significant intangible cultural properties in Japan and South Korea, as well as the relevant benchmarks adopted by the Mainland in compiling the National List as reference, the selection criteria for compiling the Representative List of Hong Kong was set in late 2015 and a working group was established in the following year. After discussions in several meetings, the working group undertook a rigorous selection procedure according to the selection criteria. At last, the working group recommended the first Representative List of Hong Kong with 20 ICH items to the Government. After the public consultation, the Government announced the first Representative List of Hong Kong in August 2017.¹⁴

Another core responsibility of ICHO is strengthening the research on the local ICH. During the territory-wide survey period, as the survey team encountered difficulties when researching on some ICH items and was not able to collect relevant information; in addition, follow-up research had to be conducted to address the new items proposed by the general public during the Public Consultation period. The Government incorporated in detail a list of ICH items which needed to follow up in the discussion paper submitted to the Legislative Council Panel on Home Affairs in June 2014.¹⁵ The research members of ICHO are now conducting follow-up surveys and research on the above items. On the other hand, ICHO will continue to touch base with the academics and experts of local research agencies to take on some relatively significant ICH special research projects. For example, when the research team of the Kwan Fong Programme of Lingnan University was about to complete

¹³ 《二零一五年施政報告》第201段（2015），頁38，<http://www.policyaddress.gov.hk/2015/chi/pdf/PA2015.pdf>。

2015 Policy Address (Clause 201, 2015), 59, <http://www.policyaddress.gov.hk/2015/eng/pdf/PA2015.pdf>.

¹⁴ 香港立法會民政事務委員會（文件）：〈香港非物質文化遺產代表作名錄草擬名單〉（2017.2.27），<http://www.legco.gov.hk/yr16-17/chinese/panels/ha/papers/ha20170227cb2-842-1-c.pdf>。

Legislative Council Panel on Home Affairs (Paper), “Proposed Intangible Cultural Heritage Representative List for Hong Kong,” (27 February 2017), <http://www.legco.gov.hk/yr16-17/english/panels/ha/papers/ha20170227cb2-842-1-e.pdf>.

¹⁵ 同註3，附件B。

See Note 3. Appendix B.



8 三棟屋博物館於已於 2016 年改用為香港非物質文化遺產中心，2017 年曾舉行多場南音演唱會。

The Sam Tung Uk Museum was transformed into the Hong Kong Intangible Cultural Heritage Centre in 2016. A number of Nanyin concerts were held in 2017.

團隊合作，於 2016 年開展「香港武術非物質文化遺產調查和研究」計劃，調查香港現存各武術門派的現況，包括組織、活動、招式和套路等，並研究各門派的源流、師承及發展，目標是整理出一部詳實的香港武術發展史，從中可挑選合適的項目，列入「香港非遺清單」，甚至是「香港非遺代表作名錄」之內，以加強市民對香港傳統武術的認識。與此同時，非物質文化遺產辦事處正籌備建立一個獨立的網上資料庫，把所有非物質文化遺產普查和專項研究的資料，在不抵觸知識版權和私隱條例的情況下，盡量在互聯網上發放，供學者和市民參考。

在非物質文化遺產的宣傳、教育和推廣方面，辦事處以荃灣三棟屋為中心，深化相關的工作。位於荃灣港鐵總站旁的三棟屋，原是一組客家圍屋，有 200 多年歷史，至 1970 年代，基於當時鐵路的發展，原來的客家村落需要拆卸和搬遷，幸存下來的三棟屋，被政府宣布列為法定古蹟，並改建為博物館以展示客家文化和生活。非遺辦事處將三棟屋改為展覽和資源中心後，除繼續在

the compilation of *Annals of Chinese Opera and Anthology of Chinese Opera Music: The Hong Kong Volume*, they agreed to compile another two publications, *Anthology of Chinese Narrative Sing and Anthology of Chinese Folk and Ethnic Instrumental Music: The Hong Kong Volume* in the following three years. On top of that, ICHO also collaborated with the research team of the International *Guoshu* Association to launch the “Survey and Research of the ICH of Hong Kong Martial Arts” project in 2016. The project mainly conducted research on the current status of a variety of martial arts practices in Hong Kong, such as organisations, events, styles and routines; as well as the origins, transmission and development of different practices, and compiled a detailed and authentic archive of the Hong Kong martial arts history. Appropriate ICH items were then selected from the archive and inscribed onto the Hong Kong ICH Inventory and even the Representative List of Hong Kong, so as to enhance public awareness of the traditional martial arts in Hong Kong. ICHO is now planning to establish an independent online database with open access to academics and the general public on the premise of not contradicting the intellectual property rights and Privacy Ordinance.

Concerning the publicity, education and promotion of ICH, ICHO takes the Sam Tung Uk Museum (STUM) at Tsuen Wan as the central hub for strengthening the above three aspects. In close proximity to the Tsuen Wan MTR Station, STUM was originally a Hakka walled village established over two centuries ago. Until the 1970s, the Hakka walled village on the site of STUM had to be demolished and relocated due to the development of the Mass Transit Railway. The surviving historic architecture was declared

常設展廳展示客家族羣豐富的物質和非物質文化之外，更在專題展廳先後籌辦了「口傳心授：香港非物質文化遺產」和「口傳心授系列 II：香港非物質文化遺產代表作名錄」展覽，介紹香港的國家級和本地代表作項目，讓市民深入了解這些代表性項目的特色。此外，辦事處也與不同的社區和組織加強合作，舉辦各類型的展覽以推廣香港的非物質文化遺產，例如與機場管理局合作，於 2016 年初在香港國際機場的離境大堂，籌辦「南龍紮作技藝」小型展覽；又於 2018 年中合辦「妙繪·香港非遺」展覽，向中外旅客介紹香港的非物質文化遺產。此外，非遺辦事處自 2015 年開始，協助香港潮屬社團總會年度舉辦的盂蘭文化節，在會場內設立展覽，詳細介紹香港潮人盂蘭勝會的歷史和文化特色。非遺辦事處又繼續委聘本地紮作師傅，以傳統工藝製作大型花燈，在元宵燈會和中秋綵燈會展出，使紮作工藝能傳承和發展。

a historical monument and transformed into a museum by the Government for showcasing the culture and life of the Hakka people. After the conversion of STUM to an exhibition and resource centre, ICHO continues to display the abundant collection of both the tangible and intangible cultural heritage of Hakka clans in the permanent exhibition galleries, and has organised two exhibitions in the thematic gallery, namely, “The Oral Legacies: Intangible Cultural Heritage of the Hong Kong Special Administrative Region” and “The Oral Legacies Series II: The Representative List of the Intangible Cultural Heritage of Hong Kong”, which introduced both the local and national representative ICH items of Hong Kong and enabled the general public to have a better understanding of the features of these representative items. Besides, ICHO has also reinforced collaboration with various communities and organisations by co-organising diverse exhibitions to promote the ICH of Hong Kong, such as joining hands with the Airport Authority to organise the two exhibitions, namely, “Paper-crafting Technique on Southern Dragon”, which was a mini exhibition held in the Departure Hall of the Hong Kong International Airport in early 2016, and “An Artist’s Impression of HKICH” held in mid-2018, aiming to introduce the ICH of Hong Kong to visitors from the Mainland and other overseas countries. In addition, ICHO has been organising exhibitions at the Yu Lan Cultural Festival held annually by the Federation of Hong Kong Chiu Chow Community Organizations since 2015 to introduce the historical and cultural features of Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community to the general public. Apart from that, ICHO also commissioned some local paper crafting masters to make grand lanterns with traditional craftsmanship and displayed them in both Lunar New Year and Mid-Autumn Lantern Carnivals, sustaining the transmission and development of paper crafting tradition.



9 非遺辦事處每年都邀請本地師傅紮作大型燈飾於綵燈會展出，圖為維園中秋綵燈會 2016。

Every year, ICHO invites local masters to construct grand Chinese style lanterns and display them at the Lantern Carnivals. The photo shows 2016 Mid-Autumn Lantern Carnival at Victoria Park.

非遺辦事處也會深化與國內和海外保護機構的交流。海外方面，為慶祝香港回歸二十周年，非遺辦事處與香港駐倫敦經濟貿易辦事處、倫敦明愛學院合作，在2017年11月在倫敦華埠舉辦了「香港非物質文化遺產展覽」，還有講座和由非遺傳承人主持的紮作和港式奶茶工作坊，促進了香港和倫敦兩地的交流。內地方面，自2011年起與文化部合辦了五屆根與魂非遺展演系列以來，已有多個省份的非遺機構和傳承人來港交流；為促進雙向交流，在文化與旅遊部的推動下，非遺辦事處於2018年底，在北京恭王府博物館舉辦「口傳心授：香港特別行政區非物質文化遺產」展覽，向北京市民介紹香港的非遺代表作項目；又計劃於2019年11月在上海舉行的「香港周」期間，在上海市群眾藝術館舉辦「香港非物質文化遺產展覽」，向上海市民展現香港地方社羣世代相傳的傳統文化。此外，在粵、港、澳文化合作會議的框架下，三地繼續加強非物質文化遺產的研究、展覽、推廣等方面的合作，特別是粵劇方面，會深入研究三地粵劇的發展歷史，搶救瀕於消失的粵劇文物和資料。

Apart from strengthening collaborations with local communities, ICHO also strengthens its bond with both Mainland and overseas safeguarding organisations. Concerning the overseas network, ICHO joined efforts with the Hong Kong Economic and Trade Office and the Ming-Ai (London) Institute to co-organise “Hong Kong Intangible Cultural Heritage Exhibition” in the London Chinatown in November 2017 to celebrate the 20th Anniversary of the return of Hong Kong to our Motherland. Besides the exhibition, there were also seminars, paper crafting and Hong Kong-style milk tea making workshops hosted by ICH bearers, which fostered the exchange of views between Hong Kong and London. Concerning the Mainland connection, ICHO has been collaborating with MOC to co-organise the “Genesis and Spirit: A Showcase of the Intangible Cultural Heritage” exhibition and performance series since 2011 and it has been held five times so far. During the event period, a number of ICH organisations and bearers from different provinces visited Hong Kong and exchanged their views among one another. To foster mutual exchanges among ICH organisations and bearers with the support from The Ministry of Culture and Tourism of the People’s Republic of China, ICHO organised “The Oral Legacies: Intangible Cultural Heritage of the Hong Kong Special Administrative Region” exhibition at the Prince Kung’s Mansion Museum in Beijing at the end of 2018. The exhibition introduced the ICH items of Hong Kong in the Representative List to Beijing citizens. ICHO is also planning to organise the “Hong Kong Intangible Cultural Heritage Exhibition” at the Shanghai Public Art Museum during the “Hong Kong Week” taken place in Shanghai in November 2019. The exhibition aims to showcase the traditional culture which has been transmitted from generation to generation by the local communities in Hong Kong to Shanghai citizens. Apart from that, under the framework of the Greater Pearl River Delta Cultural Cooperation Meeting, the Governments of Guangdong, Hong Kong and Macao will continue to strengthen collaborations in the research, exhibition and promotion of ICH; particularly Cantonese opera, in-depth research on the historical development of Cantonese opera in the three regions will be conducted in the hope of protecting the historical artefacts and documents of Cantonese opera from disappearing.

前瞻

香港特區政府在2012年3月提交立法會的文件中，闡述了非物質文化遺產的保育政策方針：「政府重視保護非物質文化遺產，致力提升社會對非物質文化遺產的認知及對保護這種文化資源的重視。政府一方面支持非物質文化遺產的保護、傳承和推廣工作，並且鼓勵社會參與，令香港文化傳統得以保護、延續和發展。」¹⁶ 非物質文化遺產辦事處的成立，正展現了香港特區政府對保護非物質文化遺產的重視和決心。

隨著2017年首批「香港非遺代表作名錄」的公布，政府於2018年的財政預算案中宣布，會預留三億元撥款，作為加強非遺的保護和傳承之用。非遺辦事處在徵詢過非遺諮詢委員會後，正籌備運用撥款於2019年成立非遺資助計劃，市民可申請經費進行本地非遺的研究、保存、教育、傳承和弘揚等工作，長遠來說，有利於香港非遺的保護和發展。然而，單靠政府的資源，不足以令遺產的保護工作可持續地發展，因此，辦事處的工作方向是深入社區，鼓勵社區團體共同參與，因為「我們深信，只有透過公私營合作的保護模式……非物質文化遺產保護工作才能得到公眾的認同，從而發揮凝聚社區的作用」，¹⁷ 為香港社區傳承非物質文化遺產，給市民一種認同感和歷史感，從而促進了文化的多樣性和人類的創造力，這是公約的精神，也是香港特區政府在過去12年走過和未來必須走的路。

Future Outlook

The paper submitted by the HKSAR Government to the Legislative Council in March 2012 covered the conservation policy direction of ICH, “The Government attaches great importance to the safeguarding of ICH and strives to raise the Hong Kong community’s awareness of the importance of ICH and the need to protect such heritage as our cultural resource. The Government supports the protection, transmission and promotion of ICH, and encourages the participation of the community in the safeguarding of ICH to ensure the continuing development of our local culture and traditions.”¹⁶ The establishment of ICHO truly demonstrates the seriousness and determination of the HKSAR Government in safeguarding the ICH of Hong Kong.

In the wake of the announcement of the first Representative List of Hong Kong in 2017, the Government made an announcement in the 2018 Budget that 300 million dollars would be reserved for strengthening the protection, promotion and transmission of ICH. Having consulted ICHAC, ICHO is now planning to establish an ICH Funding Scheme in 2019. The general public can apply for funding for the research, preservation, education, transmission and enhancement of the ICH of Hong Kong. In the long run, it is favourable to the safeguarding and development of the ICH of Hong Kong. Having said that, the government funding alone is not good enough to sustain the safeguarding of the local heritage. Therefore, what ICHO does is reaching out to communities to encourage community organisations to take part in safeguarding ICH collectively, for “we believe that the safeguarding of ICH can garner public recognition and foster strong mutual support among communities only when both public and private sectors cooperate together dedicatedly.”¹⁷ The spirit of the UNESCO’s Convention is passing down the ICH items of Hong Kong from generation to generation in the community and giving the general public a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity, which is also the mission the HKSAR Government has undertaken over the past 12 years and has to continue in the future.

¹⁶ 香港立法會民政事務委員會（文件）：〈保護非物質文化遺產〉（2012.3.15），<http://www.legco.gov.hk/yr11-12/chinese/panels/ha/papers/ha0315cb2-1325-1-c.pdf>。

Legislative Council Panel on Home Affairs (Paper), “Safeguarding Intangible Cultural Heritage,” (15 March 2012), <http://www.legco.gov.hk/yr11-12/english/panels/ha/papers/ha0315cb2-1325-1-e.pdf>.

¹⁷ 鄭興華：〈公私協作：保護非物質文化遺產的香港經驗〉，載於李向玉編《非物質文化遺產保護的東亞經驗》（澳門：澳門理工學院，2014），頁110-119。

Chau Hing-wah, “公私協作：保護非物質文化遺產的香港經驗，” in *Fei wu zhi wen hua yi chan bao hu de dong ya jing yan*, ed. Li Xiangyu (Macao: Macao Polytechnic Institute, 2014), 110-119.