CTL 4514 Project (2014-15)
Preservation and promotion of Hong Kong's Canton-decorated porcelain and Evaluation of Hong Kong policies in safeguarding Intangible Cultural Heritage

Instructor:
Dr. Pedith Chan

Name:
CHAU Yan Yi
KUNG Yuen Yan
LAU Sze Man
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1. Introduction and project objective

People used to describe Hong Kong as a “Cultural Desert”, but now more and more citizens stand on the opposite side of this statement. They realize the extinction of local Intangible Cultural Heritage under the effect of globalization, rapid changes and urban development of their own city. The Intangible Cultural Heritage (ICH in short term), including traditional techniques and knowledge of craftsmanship, oral traditions and expressions, performing arts, social practices, rituals and festive events is the essential part of shaping the characteristics and image of a city. Some non-government organizations are established to protect, preserve and promote these cultural treasures, such as Hulu Culture and The Conservancy Association Centre for Heritage (CACHe).

Canton-decorated porcelain, as one of the Intangible Cultural Heritage of Hong Kong, has constructed part of the industrial history of Hong Kong. Its industry had a prosperous scene in Hong Kong during the period from 1950’s to 1980’s. However, like other traditional craftsmanship in Hong Kong, it is facing the danger of disappearance and the difficulties of inheritance. This project is developed to help promote this exquisite, sophisticated craftsmanship and draw the public attention on preserving the endangering intangible cultural heritage, as well as evaluating the effectiveness of the existing cultural policy in Hong Kong on safeguarding Intangible Cultural Heritage. After completing an in-depth research of Canton-decorated porcelain and studying the Intangible Cultural Heritage preservation standard set up by United Nations Educational, Scientific and Cultural Organization (UNESCO), we designed and proposed both short-term and long-term activities for promoting Canton-decorated porcelain in Hong Kong.

The project objectives are listed as below:

1) To promote Canton-decorated porcelain which is a traditional craft in danger of disappearance in Hong Kong
2) To raise the public awareness on appreciating and preserving this kind of local traditional craft
3) To figure out possible ways to help inherit the exquisite skills of Canton-decorated porcelain and its quintessence

4) To evaluate the effectiveness of cultural policies on safeguarding Intangible Cultural Heritage in Hong Kong
2. Background information of Canton-decorated porcelain

2.1 Definition

Canton-decorated porcelain is a type of overglaze enamel porcelain in China which first emerged in the Kangxi period of the Qing Dynasty, matured in the late Qing period, and has over 300 years of history. The technique of producing Canton-decorated porcelain was derived from Jindezhen. As time went by, it developed its unique feature of being “clinquant and magnificent”. The products of Canton-decorated porcelain were popular among Europeans and mainly exported to western countries.¹

In a broad sense, Canton-decorated porcelain refers to a kind of overglaze enamel porcelain that the white porcelains were bought by Guangzhou merchants from Jindezhen and the enamel process was carried out in Guangzhou according to the orders from Western countries. It can be seen that the production processes of Canton-decorated porcelain are separated in locations and largely belong to processed nature.²

In a narrow sense, Canton-decorated porcelain refers to “Guangzhou Zhijin colour porcelain” (廣州織金彩瓷) that certain amount of golden pigment were applied in the enamel process to decorated edges and pattern contours.³ In this narrow sense definition, however, products in period that applied less golden pigment is overlooked, like during the initial stage and early Republic of China.

2.2 History and characteristics

Guangzhou became an important trading port after the abolishment of “sea ban” in 1685. Chinese porcelain was popular in Europe and other western countries, so some Guangzhou businessmen started to buy and transport high quality white porcelains

³ Ibid, P.5-6.
from Jingdezhen and hired Guangzhou craftsmen to add enamel according to the preferences and orders of foreign customers. It can be seen that the emergence of Canton-decorated porcelain is strongly related to its geographical location and the trading development. The earliest potteries, pigments and porcelain were all derived from Jingdezhen. Apart from ordered patterns from foreign customers, the style and skill of Canton-decorated porcelain were very similar to other porcelain types produced in Jingdezhen at that time (e.g. the enamel, polychrome, and famille rose). As the patterns and styles constantly altered to serve European market and taste, “without fixed patterns and styles” was actually the main feature of initial Canton-decorated products at that time.

During the Qianlong and Jiaqing period, there was an emergence of some Canton-decorated porcelain guilds. At the time, Canton-decorated porcelain began to develop its unique style, for example, the emergence of Guangzhou homemade pigments and the increased application of golden pigment. The application of hemp colours also largely increased because of westerners’ preference.

And in the late Qing period, Canton-decorated porcelain reached the peak of prosperity that its pigments, composition and decoration are very rich and diverse. Its unique style of being “clinquant and magnificent” were firmed and golden pigment was largely used. As time went by, in order to facilitate mass production, specific patterns, decorations and compositions were formed (e.g. curly grass pattern, floral pattern and “Medallion” structure). At that time, the style of Canton-decorated porcelain had been changed from being “stable and elegant” to be “bright and gorgeous”. Its production mode also changed from “without fixed patterns and style” to “mass production with specific patterns and styles”.

During the late Qing and early Republic of China, some literati painters organized societies and workshops to involve in the creation and production of Canton-decorated porcelain. The most representative example is the Canton Trading Commerce (廣東博物商會) which was founded by well-known artists of the

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Lingnan School (嶺南派畫), Gao Jianfu (高劍父) and Chen Shuren (陳樹人), to produce Canton-decorated porcelains with skills and contents of Chinese literati painting. Most of those Lingnan School artists were members of a revolutionary organization – the Chinese United League. They got involved in the creation of Canton-decorated porcelain in order to revitalize and save the national industry. As porcelain was one of the most popular export products of China, they started using art to improve the production of this national craft. They functionalized art and spread revolutionary ideas by participating in the production of Canton-decorated porcelain.\(^5\)

Main subject matters of the Canton-decorated porcelain works of Lingnan School artists are bird, flowers, figures and landscapes. The type of the biscuits of their works were mostly plate that with more plane area.\(^6\) They seldom used metallic color in their works. And thus their works are “simple and elegant” (see Figure 1), which is greatly different from the well-known “clinquant and magnificent” style of Canton-decorated porcelain before. The main reason is that target customers of their works were mainly the locals but not westerners. The involvement of literati painters in Canton-decorated porcelain at that time fostered the cooperation between craftsmen and artists. On the one hand, producing Canton-decorated porcelain helped literati spread their political ideology, while provided economic income to financially struggling painters. On the other hand, the participation of Lingnan literati painter enriched the pattern and style of Canton-decorated porcelain, widened the domestic market of the industry and enhanced the artistic value of the craftsmanship. Although those Lingnan artists produced plenty of Canton-decorated works at the time, their production reduced a lot in the late Republic of China period. Therefore, the works of Lingnan literati did not become the mainstream style of Canton-decorated porcelain.\(^7\)

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\(^5\) Wen Yan, Chen, *Research on Lingnan School painters’ involvement in Canton-decorated porcelain during the late Qing Dynasty and the early Republic period*, Master’s thesis, (Beijing: Capital Normal University, 2014), P.8-9..

\(^6\) Ibid, p.15-16.

\(^7\) Ibid, p.13-14
In 1930’s, however, the Japanese invasion and the political corruption caused many mainland craftsmen to flee to Hong Kong and Macau, and as a result, created the later flourish of Canton-decorated porcelain in Hong Kong. The production of Canton-decorated porcelain in Hong Kong began to be prosperous in 1950s, when there were a wide range of products and a large number of factories and workers. Yet, virtually all of the Hong Kong’s Canton-decorated porcelain producers returned to Mainland China after 1970’s due to the announcement of “reform and opening” policy. Different state-owned, private and foreign factories established in Guangzhou. Up till now, Yuet Tung China Works is the only factory left in Hong Kong which still adheres to produce hand-paint Canton-decorated porcelain. But less attention is paid to the craftsmanship in the local society that locals are not aware of this traditional craft and not many youngsters are interested in getting into the industry.

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“Because of the Chinese Civil War from 1920’s to 1940’s, many factories in mainland china moved to Hong Kong after 1947. On the other hand, the export of porcelain products in Hong Kong soared because of the United Nation’s embargo against China after the Korean War in 1950.”

9 Ibid, P.93.
3. Reasons of suggesting preserving Canton-decorated porcelain

3.1 The vital status of Hong Kong in the historical development of Canton-decorated porcelain

Hong Kong has taken a substantial role in the historical development of Canton-decorated porcelain. It helped sustain the craftsmanship and techniques of Canton-decorated porcelain when China was undergoing the chaos of warlord, Chinese civil war, the embargo of United Nation, Cultural Revolution and the political reform during the period from 1950’s to 1970’s. These historical events brought unstable social environment of China and stroke the Canton-decorated porcelain industry severely. Nevertheless, Hong Kong’s advantageous geographical location and the comparatively stable environment had attracted plenty of craftsmen immigrating to Hong Kong. They continued their work of producing Canton-decorated porcelain in the territory.

The developments of Canton-decorated porcelain industry in Mainland China and Hong Kong are mutually influenced. As recorded in a document published by the Commerce and Industry Department of the colonial government in 1959 of Hong Kong, after the end of Chinese Civil War, the number of Hong Kong enamelware factory had increased to 22 factories “employing over five thousand workers”\(^\text{10}\). The United Nation’s embargo against China due to the outbreak of Korea War had brought both merits and demerits to the development of Hong Kong Canton-decorated porcelain industry. Thanks to the announcement of embargo, other countries turned to order products from Hong Kong instead of China, which fostered the growth of the industry. Simultaneously, the import of principal raw materials, such as borax and black plate, was under strict control.\(^\text{11}\)

\(^{10}\) Commerce and Industry Department, “Enamelware - One of Hong Kong's Oldest Industries”, *Trade Bulletin*, (Hong Kong: Commerce and Industry Department, 1959), P.169-171.

\(^{11}\) Ibid, P.169-171.
During the Cultural Revolution occurred during the period from 1960’s to 1970’s in China, the political instability had led to the serious recession in Canton-decorated porcelain industry. Concurrently, Hong Kong, as a British colony, escaped from the unstable political situation. The buyers of Chinese handicrafts from Europe and America turned to order goods from Hong Kong. Due to the strong demand for Canton-decorated porcelain in 60’s to 70’s, the development of Canton-decorated porcelain industry in Hong Kong had experienced an economic boom. Joseph Tso, the owner of Yuet Tung China Works, has written in his article in the book of *Century Evolution—Canton-decorated porcelain in Guangdong Province, Hong Kong and Macau since the nineteenth century* (世紀嬗變—十九世紀以來的省港澳廣), that there were dozens of decorative porcelain factories in Hong Kong, including Tung Fong (Porcelain and Ceramics) Limited (東方彩瓷廠) located in Kwun Tong, Yangcheng Factory (羊城彩瓷廠) in Tai Po, Stanley Factory (士丹利) etc. He believes that over thousands of people worked in decorative porcelain factories in 1960’s to 1970’s of Hong Kong.¹² When the Canton-decorated porcelain industry in Mainland China was declining under the influences of People’s Republic of China (PRC) political reform, Hong Kong provided a stable environment for the development of it and led to the continuity of Canton-decorated porcelain practice.

### 3.2 Aesthetic value of Canton-decorated porcelain

As the above part mentioned, most of the Canton-decorated porcealins were produced to export to the West during that period. Due to the abolishment of ‘sea ban’ in Kangxi period, trade resumed to the rest of the world through opening trading port in Southern China including Guangzhou. ‘Hong’ (factories) were established along the area to facilitate the transactions with foreign traders¹³. Due to the increasing demand on decorated porcelain from foreign customers and to prevent the loss during the transportation of porcelain from Jingdezhen¹⁴, some of the blank, bisque-fired, undecorated porcelains were shipped to Canton for further painting in some popular designs or in accordance to the designs commissioned by foreign customers¹⁵.

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¹² Guangdong Folk Arts Museum, “*Century Evolution—Guangcai porcelain in Guangdong Province, Hong Kong and Macau since the nineteenth century*”. (Guangzhou: Lingnan Art Press, 2008) P.26
¹⁴ Guangdong Folk Arts Museum, “*Century Evolution—Guangcai porcelain in Guangdong Province, Hong Kong and Macau since the nineteenth century*”. (Guangzhou: Lingnan Art Press, 2008) , P.133.
¹⁵ Peter, Herbert and Nancy, Schiffer, *Chinese Export Porcelain: Standard Patterns and Forms*, 1780
Guangzhou became an important port for porcelain trade. Because of the active communications with the West, Canton-decorated porcelain gradually developed its own characteristic styles. Canton-decorated porcelain embodies a ‘chemical reaction’ of Chinese and western art and culture.

1) Fusion with Western style

Due to the opening to the West, western cultures became influential along the Eastern part of China. Porcelain trade flourished, and even the aesthetic preferences from the West penetrated into China, affecting the style of porcelains produced and painted in Guangzhou. During 18\textsuperscript{th} Century, a style of art called Rococo emerged in Europe. Its origin was in France, during the age of Louis XIV. Rococo art is an ornamental style which emphasizes in the themes of pleasure, play and eroticism, and it was commonly adopted in the decoration of architectures and interior spaces\textsuperscript{16}. The adoption of this ornamentation was later extended to the micro items such as porcelain, furniture and fabrics.

The Rococo art style can be identified by its asymmetry, curving and sinuous line, as well as its rich colour adoption\textsuperscript{17}. Since there was an increasing demand on the Chinese porcelain with copied Western shape and decorative designs from the West during 18\textsuperscript{th} Century, the craftsmen and painters would sometimes complete the porcelain decoration according to special requests from the Western traders\textsuperscript{18}. The companies and traders would send some drafts and examples for the painters to replicate.

Thus, Chinese porcelains including Canton-decorated porcelains were considered as a fusion of Eastern and Western culture. Adolf Reichwein, a renowned German scholar mentioned ‘Chinese porcelain is considered a symbol of the Rococo era porcelain because of its unique luster, hue and textural beauty’\textsuperscript{19}.

\textsuperscript{17} Ibid, P.2.
\textsuperscript{18} Litzenburg, loc.cit.
2) **Rich colours**

Canton-decorated porcelain is one of the polychrome enamels. The frequently used enamels on Canton-decorated porcelain are aquamarine, green, red, rosy red, aubergine, brown and gold. The difference between Canton-decorated porcelain and other decorated porcelain in China is that the colour pigments were said to be self-mixed by the craftsmen in Guangzhou. The pigments of Canton-decorated porcelain are blended with water while those of other technical contribution made to ceramics like *Fencai* (粉彩) are blended with oil. Therefore, the colour and patterns on Canton-decorated porcelain tend to be more glittering and translucent.

3) **Clinquant and magnificent**

The most identifiable element on Canton-decorated porcelain is that the pattern is decorated in gold. Gold pigment is also being adopted at the rim of the porcelain. It makes the picture glamorous and luxurious. The usage of golden decoration was not common until mid-19th Century. Canton-decorated porcelain was described as ‘clinquant and magnificent’.

![Fig.2 The clinquant rim filled with golden colour of a Canton-decorated porcelain plate, product of Yuet Tung China Works](image)

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21 Ibid.
4) Rich composition

Canton-decorated porcelain is one of export porcelains. Western styles like Rococo style is decorative and with rich composition. In order to cater to the foreign customers’ taste, Canton-decorated porcelain has rich composition as well which was different from those in domestic market in China. Empty space can seldom be found on its design.

During Emperors Jiaqing’s and Daoguang’s reigns in Qing dynasty, patterns on the Canton-decorated porcelain became more intense and diversified. Among the diversified patterns, Rose Canton or Rose Medallion is a common pattern on Canton-decorated porcelain. Red is used to depict Canton rose. It is relatively simple in decoration, having the central roundel or medallion and a decorative border around the rim of the piece, and bird or peony are often drawn at the centre.

Besides, Free stroke hand-painting people design with colour outline (廣州長行人物) and Black colour outline people design (設色人物) often appear on the porcelains when depicting Chinese daily lives. Free stroke hand-painting people design with colour outline, as the name says, the outline was drawn in different colours like red, blue and black while the outlines of black colour outline people design are only drawn in black.

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Merging with the Rococo art style in the decoration of Canton-decorated porcelain, repeating natural motif can be found at the background of the whole picture, with curving and sinuous lines as decoration. With this complicated decoration, the whole composition is however able to express the theme of the picture. The main items or characters are emphasized by vivid colours or with gold border. Clear layers are shown, refine strokes and realistic drawing techniques are adopted.

5) Involvement of Lingnan School artists

As what was mentioned in the history part, during the late Qing and the early Republic of China, some famous artists of Lingnan School, like Gao Jianfu (高劍父) and Chao Shaoang(趙少昂) involved in the production of Canton-decorated porcelain in order to revitalize national industry through art. Their porcelain works, just as their paintings, often used Lingnan’s scenery and objects as themes. When compared with traditional Chinese painting, they also adopted richer colours, and painted more realistically on their works, which increased Lingnan’s regional characteristic of Canton-decorated porcelain. Lingnan School artists merged the skills of Chinese painting into porcelain painting and enamelling, enriched patterns and styles of
Canton-decorated porcelain, for example, the succinct and large area painting of themes like landscape, flowers, birds, insects and animals; and combining painting and calligraphy (See Figure 4 and 5). Porcelain works produced by Lingnan literati painters are delicate and collectible. Their participation increased artistic value of Canton-decorated porcelain and upgraded it from pure craftsmanship or commodities into works of art.

3.3 Representability of Canton-decorated porcelain in Hong Kong

As positioned as an exported product, Canton-decorated porcelain represents “Hong Kong” in a certain extent. Although Hong Kong is considered as an international metropolis, not everyone knows this city, especially before the era of information explosion. When computers and Internet were not popular, people may build up their impression of a city or a region based on its products. In the mid-20th century, to avoid the negative influence of the United Nation’s embargo against China, factories in Hong Kong must clarify the originality of their products. Canton-decorated porcelains with trademark “decorated in Hong Kong” were exported to Europe and the United States massively. As Mr. Joseph Cho, the owner of Yuet Tung China Works, described, “Nearly every American family has a set of

Fig.5 Gao Jianseng (高劍曾), 1910, *Herd of deer round plate* (群鹿紋圓瓷板), 25.9 cm in diameter. Guangdong Museum, Guangzhou.

Fig.6 Gao Qifeng (高奇峰), 1911, *God of longevity carrying a child on the back plate* (背童壽星圖碟), 22 cm in diameter. Guangzhou Cultural Relics Store, Guangzhou.
exquisite Canton-decorated porcelain for celebration use.” Nowadays, it is still widely loved by foreigners. Various tourists from Japan, Taiwan, Europe and America visit Yuet Tung China Works frequently to purchase porcelain wares. They regard the porcelain as a specialty of Hong Kong. However, it is not well known in its birthplace. Canton-decorated industry used to have a prosperous scene in Hong Kong, but now it is gradually fading away and the craftsmanship is becoming endangered.

3.4 Endangered situation of the craftsmanship of producing Canton-decorated porcelain in Hong Kong

Although Canton-decorated porcelain industry in Hong Kong has its splendid time, it began to decline from 1980’s and in dire straits now. The northern migration of industry and the lack of new entrants are the main cause of the present predicament of Canton-decorated porcelain industry in Hong Kong.

China adopted its “Reform and Opening-up” policy in 1978, and due to the lower land cost and mass labour, from 1980’s to 1990’s, like many industries in Hong Kong, a lot of entrepreneurs in Canton-decorated porcelain industry decided to move their factories to Mainland China. The industry of Canton-decorated porcelain in Guangzhou became flourishing again, whilst the industry in Hong Kong was going downhill. Some of the companies, such as Wah Tung China (華通陶瓷) and Wing Sing (永勝), keep their office and display room in Hong Kong and transfer their production line to the Pearl River Delta area. Some companies cannot survive in the fierce competition and forced to shut down the business or transit into other business. Chiu Kee Porcelain (超記瓷器) is one of the example. Mr Lam, the owner of Chiu Kee Porcelain, closed his factory in 1989 and left only a small store. He cooperated with a ceramic artist, Winus Lee, to turn his business into a ceramic art workshop in 2005 and offer interest class of making hand-painted porcelain. Yuet Tung China Works is the only company which still keeps and operates their factory in Hong Kong and

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24 Hoiki, Yiu., Collection World—Porcelain Made in Hong Kong, Jockey Club Lei Yu Mun Plus (2013) accessed 19 Jan 2015, http://www.jclymplus.org/?event=%E9%A6%99%E6%B8%AF%E8%8A%BD%E9%80%A0%E9%99%86%E7%93%B7%E5%B1%95&lang=zh
produce hand-painted Canton-decorated porcelain.\textsuperscript{25}

Apart from the blow of the northern migration of Hong Kong industry, lacking young people getting into the industry is also a factor threatening the survival and inheritance of Canton-decorated porcelain in Hong Kong. As above mentioned, Yuet Tung China Works is the only factory left in Hong Kong still producing Canton-decorated porcelain, yet there are only 6 craftsmen left in the factory and all of them are aged over 70.\textsuperscript{26} The salaries, benefits and prospects offered by the factory are difficult to compete with works of other sectors, which is hard to attract youngsters to get into the industry. For instance, some of the young people who had learned Canton-decorated porcelain in Yuet Tung China Works gave up the thought of entering the industry because of their family objection.\textsuperscript{27} In brief, Hong Kong’s Canton-decorated porcelain industry is endangering mainly due to the decline of the industry sector and the lack of new entrants.

\textbf{3.5 Inclusion in the 1st Intangible Cultural Heritage Inventory of Hong Kong}

In October 2006, the Intangible Heritage Unit of the Hong Kong Heritage Museum commissioned the South China Research Center of the Hong Kong University of Science and Technology (HKUST) to conduct a study on Intangible Cultural Heritage in Hong Kong and compile an inventory of Hong Kong’s Intangible Cultural Heritage. The inventory was disclosed to the public in June 2014. And Canton-decorated porcelain (also named as Canton-decorated porcelain or The Canton Famille Rose Porcelain) was being included in the Category-Traditional Craftsmanship.\textsuperscript{28} The inventory can be considered as an evidence that legitimates and emphasizes the importance and urgency of Canton-decorated porcelain as a traditional craftsmanship that are needed to be preserved in the territory.

\textsuperscript{26} Joseph Cho, interview by Su Yi Chau, Yuet Tung China Work, March 11, 2015.
\textsuperscript{27} Ibid.
\textsuperscript{28} First Intangible Cultural Heritage Inventory of Hong Kong, Hong Kong Heritage Museum, accessed 15 Feb 2015, \url{http://www.heritagemuseum.gov.hk/documents/2199315/2199679/first_ICH_inventory_e.pdf}.
4. Preserving Canton-decorated porcelain as intangible culture heritage

Based on the above reasons, Canton-decorated porcelain could be considered as an Intangible Cultural Heritage while its making and drawing technique needs to be preserved. This part will include the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) which serves as a guideline for the State Parties to carry out relative measures to preserve Intangible Cultural Heritage, as well as looking into Hong Kong’s cultural policy in safeguarding Intangible Cultural Heritage and evaluating its effectiveness.

When discussing intangible cultural heritage, Japan is under the spotlight regarding being a role model and pioneer in the milestone of preservation of intangible cultural heritage.

In the 1950’s, laws had been adopted in Japan for the preservation of traditional practices and ceremonies due to the fear and concern of the threat posed by the cultural dominance of the USA after World War II which may lead to the cultural homogenization and abandonment of traditional practices. Thus the Ministry of Education, Culture, Sports, Science and Technology (MEXT) of Japanese government initiated a mechanism in attempt to sustain and preserve those practices. Its programme is called the Living National Treasures, while it is officially named as ‘Preservers of Important Intangible Cultural Properties’. The talented tradition bearers and practitioners specialized in performing arts or making crafts are designated and receive a great honor from the government. Subsidies and tax concessions are received by them to support their traditional craftsmanship and artistic creation. The scheme and award intend to encourage them to sustain their endangered traditional practices by transmitting their skills and knowledge to the younger generations, and to certain extent creates new works of art.

30 Bobbie, Kalma, Japan the Culture. (Crabtree Publishing Company, 2009) P.11
The Republic of Korea followed the practice in 1964 after the establishment of the Living National Treasures in Japan and named it ‘intangible cultural asset’. Similar as in Japan, the authority mapped out the scheme and aimed at providing financial and other supports to individuals designated as possessors, training individuals in order to succeed the traditional skills, and providing chances for public showcases.31

In 1993, South Korea proposed to UNESCO Executive Board, calling for the need of setting up a UNESCO “Living Human Treasures” programme. After several meetings and discussions, UNESCO gradually built up a well-structured system of safeguarding intangible cultural heritage - a Living Human Treasure system. The Convention for the Safeguarding of the Intangible Cultural Heritage of UNESCO was adopted in 2003.

Definition of Intangible Cultural Heritage

The Article 2 of the Convention of UNESCO has a clear and explicit definition of Intangible Cultural Heritage:

“…practices, knowledge, representations, expressions and skills (as well as instrument, objects, cultural spaces and artefacts) that communities, groups, and in some cases individuals recognize as their cultural heritage. This intangible cultural heritage transmitted from generation to generation, is constantly recreated and modified by communities in response to their interaction with their environment and history, and provides them a sense of identity and continuity.”(Article 2.1)32

In the meanwhile, intangible cultural heritage is manifested especially in the domains of (Article 2.2)33:

31 Judy V., Zile, Perspectives on Korean Dance. (America: Wesleyan University Press, 2001), P.54
33 ibid.
(a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
(b) Performing arts;
(c) Social practices, rituals and festive events;
(d) Knowledge and practices concerning nature and the universe;
(e) Traditional craftsmanship.

UNESCO serves as the leading institution to raise international awareness of the existence and preservation of intangible cultural heritage, has provided a clear and universally acknowledged definition.

**Safeguarding Intangible Cultural Heritage**

As the convention in UNESCO mentioned, safeguarding of intangible cultural heritage means:

“measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.” 34(Article 2.3)

**UNESCO guidelines in safeguarding the Intangible Cultural Heritage**

UNESCO has outlined certain criteria in terms of safeguarding intangible cultural heritage on the national level. It is mentioned in ‘the Convention for the Safeguarding of the Intangible Cultural Heritage’: Inventories (Articles12), Education, awareness-raising and capacity-building (Article14) and Participation of communities, groups and individuals (Article15).

**Inventory-making**

34 UNESCO, loc.cit.
To make inventories mean to identify elements for safeguarding and to make a list and details of intangible cultural heritage that a nation/territory urges to safeguard. UNESCO is providing enough flexibility for the state parties concerned to decide the way to prepare their own inventories. It is important for to understand ‘what is there’, ‘who does it’ and ‘why they do it’. It can help mapping out concrete safeguarding plans and UNESCO encourages the setting up of intangible cultural heritage committees in a nation to facilitate the inventory processes.

**Education, awareness-raising and capacity-building**

Both formal and informal education on ICH is needed in order to enhance public awareness and to transmit the knowledge and skills to next generations. The State Parties should develop a tailor-made system according to their own territories’ economic, demographic and social situation to transmit knowledge. It requires the support and assistance of local organizations and their government. It is essential to know how the knowledge and skills related to the element transmitted at the present. UNESCO also encourages nations to establish national systems of “Living Human Treasures” which tradition-bearers are honored and encourage them to transmit their knowledge and skills.

**Participation of communities, groups and individuals**

Participation of communities, groups and individuals, especially the tradition bearers and practitioners is always, and particularly essential since it forms part of the intangible cultural heritage. The State Parties should make sure the inventorying process, all safeguarding measures involve local communities’ participation.

**Other safeguarding measures**

Other safeguarding measures are suggested like developing scientific, technical

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and artistic studies to provide suggestions of safeguarding ICH, establishing bodies in charge of safeguarding ICH, adopting legal, technical, administrative and financial measures to foster the training on the management of ICH and its transmission. The States Parties ought to support the implementation of the proposed safeguarding measures.

4.1 Evaluation on the preservation of intangible cultural heritage in Hong Kong

With the Convention for the Safeguarding of the Intangible Cultural Heritage, State Parties are encouraged to carry out the necessary measures to make sure the safeguarding of the intangible cultural heritage present in its territory (Article11). Government ought to plays a crucial and leading role in conservation work of intangible cultural heritage. The People’s Republic of China ratified the Convention in 2004 and became one of the State Parties of the Convention. The concept of intangible cultural heritage developed in Hong Kong after UNESCO's adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 which Hong Kong followed China's accession to the convention. In this part, focus will be put on evaluating the institutional system and different government works on preserving intangible cultural heritage in Hong Kong based on UNESCO guidelines.

Institutional system:

The Home Affairs Bureau is responsible for the development of protection policy, and the Leisure and Cultural Services Department (LCSD) is responsible for the implementation of safeguarding measures. In order to comply with the requirements of the Convention to develop a list of intangible cultural heritage, the Hong Kong Heritage Museum under LCSD set up an Intangible Heritage Unit to plan the survey and compile the inventory in 2006. To facilitate policy development and promote

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37 Tik sang, Liu, *Intangible Cultural Heritage and Local Communities in East Asia*, (Hong Kong: South China Research Center, the Hong Kong University of Science and Technology and Hong Kong Heritage Museum, 2011), P.122
38 Background brief prepared by the Legislative Council Secretariat on issues relating to the preservation of intangible cultural heritage in Hong Kong, 2012, P.1.
community participation, the Home Affairs Bureau also established the Intangible Cultural Heritage Advisory Committee (ICHAC), which composes of a number of professionals, academics, and community representatives from 2008, to provide advice related to intangible cultural heritage to the government. In brief, the institutional system of intangible cultural heritage in Hong Kong mainly composes of and is taken charge by the Intangible Cultural Heritage Advisory Committee and Hong Kong Heritage Museum’s Intangible Heritage Unit of the Home Affairs Bureau and LCSD.

Hong Kong government has indeed taken its first step on preserving Intangible Cultural Heritage. Yet, institution responsible for the conservation of intangible cultural heritage and its structure is small and scattered. There is a lack of a dedicated and independent institution for intangible cultural heritage in Hong Kong such as Antiquities and Monuments Office and the Commissioner for Heritage's Office which are dedicated to the preservation of built heritages and monuments. Establishment of an independent institution could help a long-term strategic and further planning on safeguarding Intangible Cultural Heritage. The decentralized institutional structure reflects that the government has not attached enough importance to the preservation of Intangible Cultural Heritage, which may hinder the comprehensive and efficient management and legislation of Intangible Cultural Heritage conservation in Hong Kong.

**Inventorying – Identification and documentation:**

According to Article 12 from the Convention for the Safeguarding of the Intangible Cultural Heritage, a state party should draw up its regularly updated inventories of intangible cultural heritage present in its territory. In response to this requirement, as above mentioned, Hong Kong as a city follow to the convention also started to compile its inventory. The Intangible Heritage Unit of Hong Kong Heritage Museum commissioned the South China Research Centre (SCRC) of Hong Kong University of Science and Technology to conduct research and survey for compiling

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an inventory from 2006.\(^{40}\) As there are close relations in history and culture between Hong Kong and Canton, SCRC made reference to Guangdong provincial government’s provincial list of Intangible Cultural Heritage, in the meanwhile, conducted a territory-wide survey with public reporting mechanism in order to compile the local inventory. The First Intangible Cultural Heritage Inventory of Hong Kong with total 480 inscribed items has finally disclosed to the public in June 2014.\(^{41}\) As it can be seen that Hong Kong has already drawn up its own inventory and recognized intangible cultural heritages present in the city which meets the requirement of the UNESCO.

A paper from the Panel on Home Affairs of Legislative Council reporting the territory-wide survey and inventory compilation of intangible cultural heritage in Hong Kong mentions how the government will follow up on the results. According to the paper, the government proposes to develop a regularly updated online database for both the inventory list and information gathered from the survey for public access. The inventory, in the meanwhile, are divided into major and sub-items, which provide the government with a guideline for the prioritization of resources allocation and safeguarding measures particularly for endangered and important ICH items. The government will also invite the Intangible Cultural Heritage Advisory Committee to nominate appropriate items from the inventory to apply the National List of Intangible Cultural Heritage or UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity.\(^{42}\)

It can be seen from the above that the Hong Kong government has successfully compiled a local inventory of ICH in accordance with the requirement of UNESCO, which can assist the planning for future conservation programs and projects. But the worth noting point is that although almost half of the major items on the first local list (101 out of 210) belonged to the category of traditional craftsmanship, no item of craftsmanship are successfully nominated by the Hong Kong government to the National List of Intangible Cultural Heritage or the UNESCO’s Representative List of

\(^{40}\) Hing wah, Chau, Case Study of Local Heritage Studies : Cheung Chau Jiao Festival, (Hong Kong: Hong Kong Educational Bureau), P.143

\(^{41}\) Eva Man, *Hong Kong’s Cantonesse Culture*, Commercial Press (HK), Hong Kong, 2014, P.205.

the Intangible Cultural Heritage of Humanity (Over the past few years, the Jiao-festival of Cheung Chau, the dragon boat water parade of Tai O, the Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community and the fire dragon dance of Tai Hang which are within the category of Social practices, rituals and festive events have been inscribed to the National List of Intangible Cultural Heritage, while Cantonese Opera has been inscribed into the UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity). The government provides virtually no practical assistance and safeguarding measure for items those has not been inscribed on the National or UNESCO list. No actual and further plan is developed for safeguarding other items. In fact, there are a lot of craftsmanship endangered that the government need to plan and carry out related safeguarding measures as soon as possible.

**Education, awareness-raising and capacity-building –**
**Preservation, transmission and promotion:**

To effectively safeguard Intangible Cultural Heritage, according to the Article 13 of UNESCO’s convention, fostering scientific, technical and artistic studies as well as research methodologies are also required apart from establishing or designating competent bodies. In fact, the government does work in this aspect, for instance, the Hong Kong Heritage museum has conducted thematic studies on Cantonese opera and recorded its traditional repertoire. The government also commissions educational institution to conduct research on Intangible Cultural Heritage, for example, it has commissioned the Chinese University of Hong Kong to conduct an oral history research project on the Cheung Chau Jiao Festival.\(^43\)

In terms of helping the transmission and promotion of ICH, the government does assist these aspects by providing funding to ICH items. The Lord Wilson Heritage Trust was established by the government in 1992 to promote the conservation and preservation of Hong Kong’s heritages which intangible cultural heritage is included in the benefit scope. The Trust provides funding for organization and individuals to

conduct heritage-related research and activities like exhibition and publications. Hong Kong fishermen Songs, Tai O Dragon Boat Parade and Hong Kong martial arts are ICH items which benefited from the Truth’s grants. Other examples like Cantonese opera is an ICH item which receives most government funding for the support of its transmission. The Cantonese Opera Development Fund (CODF) was set up by the Home Affairs Bureau which in charge of granting for projects related to professional training, audience building, research and archive, as well as venue support of Cantonese opera. Nevertheless, the LCSD also supports and grants for about 500 Cantonese Opera performances and audience building activities each year. For promotion, apart from funding support, the Hong Kong Heritage museum has also organized international seminars, public lectures, fielded trips, workshops and exhibitions to raise the public awareness on local ICHs, especially those successfully inscribed on the National or UNESCO’s list. The Cheung Chau Jiao Festival and Tai Hang fire dragon dance are examples which the Heritage Museum held related field visits and seminars. Through the funding assisting areas (like professional training, audience building and venue support), and promotional and educational activities organized by the Heritage Museum, we can see that the government does help in transiting skills and knowledge of ICH and building public awareness on the preservation of ICH.

Although the Hong Kong government has done certain works to preserve, transmit and promote ICH, it can however only support a limited number of ICH items that many of the endangering items neglected are still need assistance for safeguarding. Some of the endangered ICHs may disappear due to incomprehensive preservation. On the other hand, there is a lack of a system like the “Living Human

Treasure” to honour and assist talented tradition bearers and practitioners, which the system could in fact relieve the most intractable problem – the inheritance problem for craftsmanship of ICH in Hong Kong.

In brief, the institutional system in Hong Kong has improve a lot when comparing to that during the British colonial period (when local heritage was suppressed by the colonial government) but the system still is not organized and clear enough to effectively manage the safeguarding works of ICH. In the meanwhile, although the government has provided different funding, training and promoting programs, it can only support limited numbers of more importance ICH because of limited resources, and to this point, other neglected items may need bottom-up support from the community. The conservation of traditional craftsmanship is especially inadequate. Canton-decorated porcelain in Hong Kong, for example, received little support from the government is facing the threat of disappearing. Urgent assistance from both top-down and bottom-up approaches is need to save the industry.
5. Safeguarding measures to Canton-decorated porcelain

To safeguard and transmit the knowledge and skills and even recreate the elements of an Intangible Cultural Heritage concerned, involvement of community is indispensable and always relevant. Despite of the announcement of the identification of identified 480 items of intangible cultural heritage in Hong Kong, there is still a long way to go to safeguard them. More endeavours are needed to develop a comprehensive cultural policy on safeguarding Intangible Cultural Heritage.

In addition to the technological advancement and urbanization, threats were posed to the succession of the traditional skills of traditional Canton-decorated porcelain – technology of decal is adopted nowadays and many of the porcelains are decorated by decalcomania papers (貼花紙). Less people are willing to be apprentice since it takes at least 3 years to get familiar with the drawing skills and the income of these bearers are relatively low comparing to an ordinary job in Hong Kong. Moreover, many of the customers of Canton-decorated porcelain are from overseas such as Japan, America and European countries. Moreover, we found that nowadays in Hong Kong there are not many people know about Canton-decorated porcelain. So we refer to suggestion in the UNESCO convention, to carry out and proposed educational and awareness-raising activities both in short-term and long-term perspective. Both short-term and long-term activities are listed as followings:
5.1 Implementation of Short-term activities

5.1.1 Informative program

Background Information:

Production Date : From 25/02/2015 to 25/04/2015
Length of Video  : 8.5 minutes
Production location  : Hong Kong
Target age group of audience : Teenagers and young adults from 15 to 30
Target No. of audience : 10,000/first month

Objectives:
1) To accentuate the exquisite and refined traditional craftsmanship of Canton-decorated porcelain
2) To attract the young generation to learn about the aesthetic value of Canton-decorated porcelain

Promoting via videos and clips on popular social media is a salient way to access and outreach a wide range of audiences. There are numerous videos introducing Canton-decorated porcelain produced by the local mass media in recent years:

<table>
<thead>
<tr>
<th>Title</th>
<th>Producer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>《小事大意義－留住彩瓷美》</td>
<td>Cable TV</td>
<td>20/04/2015</td>
</tr>
<tr>
<td>《文化匯長河》</td>
<td>RTHK</td>
<td>11/03/2015</td>
</tr>
<tr>
<td>《最後澳門店 精緻彩繪滿載人情》</td>
<td>Apple Daily</td>
<td>27/03/2014</td>
</tr>
<tr>
<td>《一手造極》</td>
<td>TVB</td>
<td>27/01/2013</td>
</tr>
<tr>
<td>《陶寶樂 8：細說港陶》</td>
<td>Apple Daily</td>
<td>24/11/2012</td>
</tr>
</tbody>
</table>

After watching these videos, however, we found that each of them mostly only contain a part of the information of Canton-decorated porcelain briefly. Thus, we have produced an eight-minute informative program delineating a comprehensive picture of Canton-decorated porcelain. The informative program will introduce the history, aesthetic value, production process of Canton-decorated porcelain. Through the
interview of Mr. Joseph Cho, the owner of Yuet Tung China Works and Mr. Tam, the skilful master of Canton-decorated porcelain, who has worked for the factory for more than forty years, the program will also demonstrate the glorious status of this craftsmanship in the 20th century in Hong Kong. We also incidentally interviewed a Japanese customer who favours in Canton-decorated porcelain. Through her opinions we can perceive how the foreigners see this traditional craftsmanship.

C&CO Video, a studio which provides video production services, will take responsibility of filming the video as our partner in this project and our group is going to edit it. The video will be published on YouTube and the website designed for Yuet Tung China Works.

Video link: https://www.youtube.com/watch?v=fFxI3VNTNrg
5.1.2 Post-card Production

Background Information:

Production Date : From 25/02/2015 to 16/04/2015
Production location : Hong Kong
Quantity : 110 (55 for each design, 2 designs in 1 set) for the first production
Target age group of consumer: Teenagers and adults from 15 to 50

Objectives:
1) To attract the public’s attention on Canton-decorated porcelain
2) To promote Canton-decorated porcelain to the world as a unique craftsmanship of Hong Kong

Concept:
As a carrier of the travellers’ experiences, most of the postcards are designed with the significant features of a city, such as landmarks, historical buildings, landscapes, and etc. Canton-decorated porcelain industry is becoming a “sunset industry” due to the reduction of employment and traditional practices. Nevertheless, it had a glorious moment in the 20th century of Hong Kong. The export porcelain decorated in Canton style was one of the images of Hong Kong especially in the eyes of Americans and Europeans. Today, writing postcards is no longer a patent of travellers. Many people send postcards to friends who live in the same territory. Some people even have a habit of collecting postcards with creative and beautiful design.

To achieve the objectives mentioned above, we are planning to produce a set of postcards. Theme of the postcards will be: the scene of old master painting porcelain in Cantonese style and significant and traditional patterns of Canton-decorated porcelain.

Collaborated Artist: Waiwai (慧惠)
Graduated from the City University of Hong Kong, Waiwai is a young, Hong
Kong-based illustrator and designer. Her artworks interpret a humanistic and kind “Hong Kong” in a realistic way. In 2014, she resigned her job to start her new art project, by feeling the atmosphere and witnessing the development of “Umbrella Movement” (Hong Kong post-democratic demonstration in 2014), she recorded the demonstration by sketching and painting. In 2015, her personal exhibition “Umbrella Dairy” was held in TGT. We hope that under the young illustrators’ artistic creation, Canton-decorated porcelain doesn’t only confine to the traditional style, but from the younger generation perspective, new elements are added into it and revitalize it and this could attract young people’s attention.

Store Location:

1. TGT

   Located in Mong Kok, the heart of Hong Kong with hustle and bustle of streets and shopping mall, TGT provides unique and artistic products designed by local artists and handicraftsmen. Aiming at narrowing the relationship of local art industry and the society, TGT is positioned as an upstairs art gallery and it has organized several of cultural events, including exhibitions, sharing sessions and talks.

   Address: 2/F, Pak Cheung Building, 59 Shan Tung Street, Mong Kok, Kowloon

2. Be tabula rasa studio (白紙工作室)

   Be tabula rasa studio comprises infinite creativity. It is owned by a young local designer and a handicraftsman. They welcome and share the space for everyone who wants to relax. Many young people gathered there to drink a cup of coffee, chatting with each other and reading books. They have collaborated with different people who work in local cultural industry to organize cultural activities, such as local artist exhibitions, film sharing sessions and handicraft fairs. It has become one of the most popular cultural hubs in Sham Shui Po.

   Address: 2/F, 85 Fuk Wah Street, Sham Shui Po, Kowloon
Designs of the post-cards:

Front:

Back:
5.1.3 Website design

Background Information:

Production Date: From 10/03/2015 to 13/05/2015
Production location: Hong Kong
Platform: Wix.com
Target age group of audience: Teenagers and adults from 15 to 50
Estimated No. of audience: 1000/first month

Objectives:
1) To enhance the website design of Yuet Tung China Works.
2) To provide comprehensive information of Canton-decorated porcelain.

Yuet Tung China Works is the only factory which insists to produce hand painted Canton-decorated porcelain in Hong Kong. Thus we are planning to help preserving the craftsmanship of Canton-decorated porcelain by promoting the product of Yuet Tung China Works.

The original website of Yuet Tung China Works is simple, with less information about Canton-decorated porcelain and is designed in an antique style, which may seem less attractive to young consumers. An official website of the factory will be designed with a page for online shopping and ordering its products. Meanwhile, the knowledge and techniques of connoisseurship of Canton-decorated porcelain will also be included in the website. The website also contains a blog to share interesting news and stories of Canton-decorated porcelain. With advanced technologies, the website will be designed in a modern, elegant style. The website will not only include the information of Yuet Tung China Works. It will also be an educational tool for teaching the young generation about Canton-decorated porcelain as a living cultural heritage in Hong Kong.

Originally the website of Yuet Tung China Works is designed in English. The new website we designed for it is in bilingual language. We believe it can help reaching more local consumers as most people prefer Chinese (Traditional) as it is
5.2 Proposed long-term activities

5.2.1 Exhibition

Background Information:

- Date: 30 July 2016 – 30 August 2016 (tbc)
- Venue: K11 Art Mall
- Quantity of exhibit: 40
- Estimated No. of visitor: 5,000
- Target age group of visitor: Teenagers and adults from 15 to 50

Objectives:

1) To introduce the gorgeous hand-painting art of Canton-decorated porcelain to the public
2) To attract the public’s attention on the extinction of local intangible heritage

As a kind of exported ware, Canton-decorated porcelain is not well-known in its birthplace. Simultaneously, it is generally regarded as a daily utensils, thus its aesthetic value is occasionally neglected. We propose to organize an exhibition to showcase the sophisticated paintings of Canton-decorated porcelain, and to reveal its aesthetic value as a representable art of Lingnan region.

The exhibition will showcase 40 exhibits borrowed from Ao Qisheng (敖歧生), a collector of Canton-decorated porcelain from Guangdong province. He has been collecting Canton-decorated porcelain at any cost for 40 years. In 2004, he organized his personal exhibition of his Canton-decorated porcelain collection in Zhongshan. It was the first personal exhibition of Canton-decorated porcelain in China. Educational program will also be included. We will invite Mr. Ao, the collector and expert of...
Canton-decorated porcelain to give a talk to the public, telling the story of this regional handicraft and explaining its artistic value.

The exhibition will be held at K11 Art Mall. It is claimed as the first art mall in the world. It has spent around twenty million Hong Kong dollars acquiring and displaying artworks on each floor.

5.2.2 Summer Art workshop

Background Information:

Date: 15 July 2016 – 26 August 2016 (tbc)
Venue: The Conservancy Association Centre for Heritage (CACHe)
Estimated No. of participant: 15 people/class
Target age group of participants: Toddlers, teenagers and young adults from 10 to 35

Objectives:
1) To stimulate the creativity of participants.
2) To provide a valuable and enjoyable art experience to the participants.
3) To encourage public to learn and inherit the craft of Canton-decorated porcelain.

"Talent can’t make someone to become a master. Practice can." Mr. Tam, an experienced craftsman who has worked in Yuet Tung China Works for around 50 years, said during our chatting. We believe that, it is essential to provide a platform for public to know more about the craft of Canton-decorated porcelain as an intangible heritage and an endangering local craftsmanship. Collaborating with CACHe, this summer workshop allows public to experience the procedure of creating Canton-decorated porcelain and learn about the history, values and skills of this beautiful handicraft.
6. Conclusion

This project is an experiment of how to preserve and promote Intangible Cultural Heritage in Hong Kong as an individual or a small group with very few resources. From a bottom-up perspective, limitations have been found during the implementation of promotion activities for Canton-decorated porcelain.

First of all, we could not find any funding for the project. Although there are some funding schemes supporting the preservation of Intangible Cultural Heritage, we were not able to apply these funding due to the time limit. We tried to apply a school funding supporting the student activities. Unfortunately, it was unsuccessful and thus we had to implement the project in self-finance basis. Without the funding, the scale of our project is also limited. For instance, we could not produce more postcards or distribute it freely. We also could not afford inviting more artists to participate in the project. Therefore, the short-term activities could only be implemented which only requires a low cost. Lack of man power is also a main obstacle. The project initially had five proposed short-term activities. However, we had to amend the plans as we could not implement all of them in a tight schedule with only three people in the crew. Nowadays a lot of preservation and promotion works of Intangible Cultural Heritage in Hong Kong are done by non-government organizations or small groups formed by people who have full-time jobs. Less time is being spent on those projects. Because of this, the government ought to allocate more resources in safeguarding Intangible Cultural Heritage in Hong Kong.

After all, through the research of Hong Kong Intangible Cultural Heritage preservation, we think that Hong Kong Government should take a more active role in it. Supportive and incentive measures should be carried out in order to safeguard the Intangible Cultural Heritage in long-term perspective. For example, a further plan should be made after the 1st Inventory of Intangible Cultural Heritage was released. A department or unit should be established to handle the matters of Intangible Cultural Heritage, further researches and documentation on the items concerned should be made to assist in the safeguarding plan and it is responsible to investigate the items which are urgently needed to be preserved. More funding should be provided to non-government organization to organize the educational and promotional activities in
order to raise public awareness. For instance, concerning the knowledge and skills’ transmission of traditional craftsmanship, workshops can be made to offer a brief introduction and have a glance on how traditional crafts are made. As the Convention for the Safeguarding of the Intangible Cultural Heritage mentioned, the State Parties ought to “ensure the widest possible participation of communities, groups and individuals that create, maintain and transmit intangible cultural heritage within the framework of their safeguarding activities and actively involve them in its management”\textsuperscript{49}. This is what the authorities have to do now to help preserve precious local cultures and thus build up vivid local identity.

Appendix:

Appendix 1: The Production Process of Canton-decorated porcelain

Canton-decorated porcelain is an exquisite artistry. It takes certain time to produce Canton-decorated porcelain that to make a 50cm high hand-painted Canton-decorated vase can even take up to half a year.\(^{50}\) In the meanwhile, the skill is difficult to learn that generally it would take nearly ten years of discipline for a craftsman to finish his apprenticeship and work independently.\(^{51}\) As the styles and patterns of Canton-decorated porcelain are “various and ingenious\(^{(式多奇巧)}\)”, the production processes will be different according to different types and styles. Yet, for most general case, the production processes of Canton-decorated porcelain can be divided into five parts, which are 1) selecting biscuit porcelain; 2) positioning, marking and dividing into sections; 3) sketching and outlining; 4) General colouring and filling gold and green colours; and 5) firing.

1) Selecting biscuit porcelain

Canton-decorated porcelain is a secondary processing that enamelling on white biscuits. It is important to select suitable biscuits before starting the enamelling process. Spotless white biscuits are needed to produce high quality porcelain. The selected biscuits also need to be cleaned in order to remove impurities on the surface before enamelling. In the meanwhile, there should be similar melting temperature of the selected biscuits and pigments(700-750°C). It is because that pigments can firmly adhesion on the surface of a biscuit only when the glaze on the biscuit and the pigments melted and fused together at the same time.\(^{52}\)

2) Positioning, marking and dividing into sections

Craftsmen will adopt different layout and design according to the type and shape of the wares. The designs will be drawn on papers as line drafts before applying on the biscuit wares. The medallion style (開光 Kāiguāng) is the most popular style which a shape or several shapes are drawn on the ware by decorative line and themes.

\(^{50}\) 周翠玲, 〈華南手工藝人系列之五: 滿地富貴 一地流散 — 廣彩大師和他的作品〉, 《開放時代》, 第 2 期, 2004, p.1.
\(^{52}\) He Ping, “The artistic features of Canton-decorated porcelain”, Master’s Thesis, (Jiangxi: Jingdezhen Ceramic Institute, 2009), P.22.
will be drawn inside these shapes. Craftsmen will use medallion (the shapes) to divide a ware into parts, mostly three parts, four parts or six parts, which the division is called “Kāi fú (開幅)”. This type of compositional style can highlight main themes of a work. In order to accurately apply the design on the paper draft onto a biscuit ware, craftsmen will first use black lines to position and mark on the biscuit, and then divide it into sections according to the design. Yet there are also other compositional styles, for example, scattering the pattern (e.g. flowers and butterflies) onto the whole surface of a biscuit without dividing the ware into sections like the medallion style.\textsuperscript{53}

3) Sketching and outlining
After positioning, marking and sectioning, craftsmen will then sketch a preliminary draft of the patterns on different divided parts (the medallions), area outside the divided parts, and also the dividing lines on the biscuit wares. After finishing the preliminary draft, craftsmen will draw the lines boldly (描線 Miáo xiàn) on the preliminary draft to complete a clear and final draft on the biscuit.

4) General coloring and filling gold and green colors
After finalizing the draft, craftsmen will fill colors on it with gradient technique. Then, adding features of patterns like drawing facial features to figures (開相 Kāi xiāng), and dyeing light and dark sides of flowers (撲花 Tà huā). There are different figure-painting techniques for Canton-decorated porcelain. For instance, there are two main ways to draw human figures, which are Black colour outline people design (折色人物 Zhé sè rén wù) and Free stroke hand-painting people design with colour outline (長行人物 Cháng xíng rén wù).\textsuperscript{54} Craftmen will start filling in gold and green colors(纖金填綠 Zhī jīn tián lǜ) after finishing the general color filling. “Zhī jīn” (纖金) is a process of filling golden pigments in the gap at the patterns; and “Tián lǜ” (填綠) means filling green color in patterns like flowers and leaves. The process of filling gold color includes “Dòu jīn” (斗金) and “Fēng jīn” (封金). The former one means painting gold pigment on handles of a ware; and the latter one means painting gold pigment on the rim of a ware.\textsuperscript{55}

5) Firing
Firing is the last and a crucial step to make Canton-decorated porcelain. It requires 700 to 750 ℃ to bake for 6 to 8 hours. Appropriate baking temperature and time

\textsuperscript{54} He Ping, “The artistic features of Canton-decorated porcelain”, \textit{Master’s Thesis}, (Jiangxi: Jingdezhen Ceramic Institute, 2009), P.22-23.
\textsuperscript{55} Ibid.
make a Canton-decorated porcelain bright and colourful. On the contrary, over heating will cause cracking (Binglie, 冰裂) to the pigments on the work. Thus the baking temperature and time control is very important. Old style charcoal kilns need manual heating and cooling (adding and taking out charcoal). Yet, for modern electric furnace, craftsmen can just tune a button to control temperature. The firing process is more simplified and convenient nowadays.
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